

Analyzing, transmitting, and editing an Anatolian tale: A literary translation project as process¹

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Abstract

This study is based on a literary translation project conducted within the framework of a four-year translation and interpretation undergraduate program. A literary translation course is offered in the sixth term of the program as part of the literature module. In the first stage of the course, students read and analyze literary works using operations of analysis and compare them with their translations to determine meaning transformations of any type. This process is expected to enable students to develop an awareness of the indispensability of textual analysis for translation and the possibility of different kinds of meaning transformations. With this dual awareness, students as prospective translators are expected to be able to better understand and transfer the signs that constitute a literary work and avoid unintended meaning transformations. In the second stage, students choose a short story to translate by applying the knowledge and skills they acquired in the first stage. After this process, they edit the translated text. At the end of the semester, to share their translation with their class, students prepare a presentation on their analysis of the source text as well as the translation and editing processes, emphasizing the notable outcomes of the analysis and related decisions made to transfer distinctive signs. In this study, the translation of *İki Peri Kızı* (The Fairy Sisters) by Tahsin Yücel is aimed at providing an example for literary translation projects that may be conducted in similar contexts.

Keywords: Literary translation, translator education, translator decisions, *İki Peri Kızı*.

Bir Anadolu masalını çözümlmek, aktarmak ve düzenlemek: Süreç olarak bir yazınsal çeviri projesi

Öz

Bu çalıřma, dört yıllık İngilizce Mütercim Tercümanlık lisans programı kapsamında yürütölen bir yazınsal çeviri projesine dayanmaktadır. Programın altıncı döneminde yazın modölinün bir parçası olarak yazınsal çeviri dersi verilmektedir. Dersin ilk aşamasında öđrenciler çeřitli yazınsal yapıtları belli metin çözümlme işlemlerini kullanmak suretiyle okuyup çözümlmekte ve yapıtları çevirileriyle karşılaştırarak farklı türlerde anlam dönüřümleri saptamaktadırlar. Bu süreçte çevirmen adayı öđrencilerden metin çözümlmenin çeviri açısından gerekliliđine ve çeviride oluşabilecek farklı

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anlam dönüşümlerine yönelik farkındalık geliştirmeleri beklenmektedir. Bu iki yönlü farkındalıkla, öğrencilerin yazınsal yapıtın anlam evrenini oluşturan göstergeleri daha iyi alımlayıp aktarmaları ve istenmeyen anlam dönüşümlerinden kaçınmaları umulmaktadır. İkinci aşamada öğrenciler, ilk aşamada edindikleri bilgi ve becerileri kullanarak çevirecekleri kısa bir hikaye seçmekte, çevirdikten sonra metni gözden geçirip düzenlemektedir. Dönem sonunda ise kaynak metnin çözümlenmesine, çeviri ve düzelti süreçlerine ilişkin bir sunum hazırlayarak, çözümlenmenin kayda değer sonuçlarını ve özel göstergelerin aktarılması için alınan ilintili kararları vurgulayarak, çevirilerini sınıfla paylaşmaktadır. Bu çalışmada Tahsin Yücel'in *İki Peri Kızı* adlı masalının çözümlenmesi ve çevirisi üzerine yapılan bir proje ele alınmakta ve projenin benzer bağlamlarda yürütülebilecek yazınsal çeviri projelerine bir örnek teşkil etmesi amaçlanmaktadır.

Anahtar kelimeler: Yazınsal çeviri, çevirmen eğitimi, çevirmen kararları, *İki Peri Kızı*.

1. Introduction

Understanding is the prerequisite for translation, and can be described at many levels such as perceiving the intended meaning, the significance, the explanation or the cause of something; interpreting or viewing something; inferring something from information received.⁴ Understanding is closely linked with analysis, especially when literary translation is in question. Analysis can basically be described as examining something methodically and in detail, typically to explain and interpret it.⁵ When the translation of a literary text is in question, cooperation with semiotics, the theory of meaning and signification, may help the translator to explore the implicit universe of the text besides the more evident explicit universe to be transferred to a target language. A semiotic analysis of the source text may thus enable the translator to develop a broader perspective on the text and thereby notice many things, such as intertextual and hypertextual relationships in multiple possible readings of the text, as well as explicit and implicit power issues and their unsteady nature, explicitly or implicitly affecting actions and discourse of the characters in different parts of the text.

Translation connects diverse cultures, and translators should thus be trained expediently with reviewed and updated curricula to be able to fulfill this fundamental task and cope with challenges as professionals (Can Rençberler, 2018: 213). The literary translation project, the steps of which are reviewed and updated every year according to the needs of the students, constitutes the subject matter of this study as a practical part of a translator training process conducted within the framework of the Literary Translation course offered in the sixth term of a four-year translation and interpretation undergraduate program. This course is part of the literature module consisting of four levels: Fundamental Texts of Western Literature I and II, Literary Translation, and Semiotics of Translation. Before starting the module, Translation Oriented Textual Analysis course provides the students with a basis for critical reading. In the fifth and sixth terms of the program, students take Fundamental Texts of Western Literature courses and explore representative literary works from Western Literature. Within the framework of these courses, students are expected to make inferences and draw conclusions based on the text, recognize and analyze subtexts and figurative language, differentiate between denotations and connotations, discuss potential meanings in the text through multiple readings, recognize and analyze cultural and intertextual elements, distinguish between facts and opinions,

⁴ Lexico. <https://www.lexico.com/en/definition/understand> [18.07.2019].

⁵ Lexico. <https://www.lexico.com/en/definition/analyse> [18.07.2019].

identify the author's/ narrator's/speaker's tone, acquire a basic notion of literary theory, critical perspectives and semiotics.

In the Literary Translation course, offered at the sixth term concurrently with the Fundamental Texts of Western Literature II, students are expected to use the skills mentioned above for translation purposes. Within the framework of this course, students also develop an understanding of possible intentional or unintentional meaning transformations in translation. In other words, in the first stage of the course, the syllabus is designed to enable students to develop an awareness of the importance of textual analysis for translation and the possibility of different types of meaning transformations. With this dual awareness, students as prospective translators are expected to be able to better understand and transfer the signs that constitute a literary work and avoid unintended meaning transformations. In the second stage of the course, students choose a short story to translate by applying the knowledge and skills they have acquired in the first stage of the course as well as in prior and concurrent courses of the module. At the end of the semester, to share their translation with their course, students prepare a presentation on their analysis of the source text and the translation process, emphasizing the notable outcomes of the analysis and related decisions made to transfer distinctive signs. This course also provides a basis for Semiotics of Translation, which the students take as the final course of the module as seniors.

In this study, one of the projects conducted as a part of Literary Translation course, the translation of Tahsin Yücel's *İki Peri Kızı* (translated as *The Fairy Sisters*), is examined to provide an example for literary translation projects that may be conducted within similar contexts. For this purpose, in the following parts of the study, the project as a whole will be described in detail, with particular emphasis on the analysis of the text for translation purposes, translator decisions, the process of revision of the translation to reconsider some of the choices for signs affecting the text's universe of meaning.

1. The project and its theoretical basis

Within the framework of the Literary Translation course as a part of the literature module, students are expected to conduct a final project consisting of the translation of a short story and its presentation in course, the steps and theoretical basis of which are explained below:

Students choose a story in English or Turkish and which has never been translated (into Turkish or English). Based on the knowledge acquired in the first stage of the course, students analyze the story for translation purposes and write a paper explaining the outcomes of the analysis and the translation process. The details of the corpus are presented in the introduction part of their paper. The purpose of the project is also mentioned in the same section.

One of the steps of the project is the life and work of the author. At this point, it might be useful to talk about a fundamental difference between Algirdas Julien Greimas' and Jean-Claude Coquet's approaches to semiotics. In Greimas' approach, what the semiotician is supposed to investigate is "only the text, completely the text within its integrity and nothing outside of the text" (Öztürk Kasar, 2003, 139). On the other hand, in Coquet's point of view, "the analysis of the language can be properly conducted if only language and reality are considered to be two grandeurs that interpenetrate" (Coquet, 1997: 243). While Greimas' approach is based on "s/he, there and then," Coquet's approach is based on "enunciation"; therefore, he is interested in "I/you, here and now." In other words, Coquet is interested in the enunciation and the concept of "subject" behind it. Therefore, he describes his approach as "subject semiotics" and Greimas' approach as "object semiotics" (Öztürk Kasar, 2017: 184). In object semiotics,

the focus is the utterance, whereas in subject semiotics the focus is the enunciation; that is, the subject that enunciates.

According to Coquet, “We haven’t finished questioning the language yet. ‘It is our element, like water being the element of fish’ (Merleau-Ponty, cited in Coquet, 1997: 1). Thus, language is not an ‘outside’, an object that we can content ourselves by observing and describing. It constitutes our reality” (Coquet, 1997: 1). At this point, Benveniste’s influence on Coquet’s approach should be mentioned. According to Benveniste;

“in fact, the comparison of language to an instrument [...] must fill us with mistrust, as should every simplistic notion about language. To speak of an instrument is to put man and nature in opposition. The pick, the arrow and the wheel are not in nature. They are fabrications. Language is in the nature of man, and he did not fabricate it. [...] We can never get back to man separated from language and we shall never see him inventing it. [...] It is a speaking man whom we find in the world, a man speaking to another man, and language provides the very definition of man” (Benveniste, 1997: 223-224).

In light of this approach, Coquet does not only focus on what is said but also on who says it. Especially when translation is in question, the translator could benefit from learning about the author, whose signs and contexts s/he is supposed to reproduce in the target language. Therefore, the author's life and work is a part of the project. The author’s life is discussed in the analysis section; further, details on the author’s life that relate to her/his work (if any) should be explained and justified in the paper. This part can be considered within the framework of the analysis of the relationship between the text and the elements surrounding it (Öztürk Kasar, 2009: 172).

Another item to be considered within the same framework would be the analysis of the front and rear covers, including the covers of different editions of the source and target texts. The covers can be analyzed as a part of the relationship of the text with the editorial paratext and peritext:

“The peritext is everything that could possibly surround a text: the foreword or the afterword written by its author or somebody else, the dedication written by the author and also elements that s/he adds to the text such as drawings, pictures, photographs, mappings, etc. The editorial paratext, on the other hand, includes everything inserted in the work during its publication, such as the preface or notes added by the editor. The editorial paratext also includes the design of the book as a commercial product; that is, its cover, the collection in which it is presented, the posters to announce its publication, etc.” (Öztürk Kasar, 2009: 172).

After this, the title of the story can be analyzed. “The title of a work constitutes its gateway to the semiotic universe projected in the work, and it invites the reader to discover this universe” (Öztürk Kasar, 2009: 166). Therefore, its analysis is essential, especially when the text is read for translation purposes. A particular title is usually chosen to create a specific impact and thus attract potential readers. In other words, in some cases, readers may be tempted to read something by looking at its title only. When a title is read for translation purposes, the analysis may enable the translator to discover the authors' motive in choosing that title: the title may be a guide for the readers, giving them an idea about the content, or it may misguide them and even sound irrelevant. The translator may reflect the title in the target language as it is or change it for several reasons, such as the title’s being unable to create a comparable influence in the target language. In any case, the analysis of the title is an integral part of the project.

At the beginning of the textual analysis, a summary of the story is provided and in this step the characters in the story are also introduced. At this point, character names become an integral part of the analysis. Sometimes, the choice of character names is not random. Students analyze the character names to see

if they have an exceptional contribution to make to the universe of meaning of the text. Based on the results of the analysis, students may be inclined to use a particular strategy for the translation of names. Jan Van Coillie's classification of ten possible strategies for the translation of names in children's literature (2014: 125-129), for instance, would provide an example for translation of character names or other proper nouns.

Another step in the project is the analysis of the multiple readings of the text to understand if the text lends itself to more than one meaning and can be interpreted from several aspects (Öztürk Kasar, 2009: 170). At this point, literary theory and schools of criticism may provide students with different lenses allowing them to consider the text from different perspectives.⁶ This part of the analysis allows students to transfer the text into the target language without unintentionally manipulating its potential readings; such as its psychoanalytic, Marxist, feminist or ecocritical readings.

Intertextuality can be defined as "the condition of interconnectedness among texts" (Murfin and Ray, 1998: 219). This concept is based on the idea that "any text is an amalgam of others, either because it exhibits signs of influence or because its language inevitably contains common points of reference with other texts through such things as allusion, quotations, genre, stylistic features, and even revisions" (Murfin and Ray, 1998: 219). In a textual analysis, intertextual relationships should be studied and the type of intertextuality that is used should be detected. For instance; allusion, one of the most frequently used types of intertextuality in literary texts, is "an indirect reference to a person, event, statement, or theme found in literature, the other areas, history, mythology, religion, or popular culture" (Murfin and Ray, 1998: 9). Its use is usually based on the presupposition that readers will possess the knowledge to recognize it, but sometimes only a chosen few can understand (Murfin and Ray, 1998: 9). The inclusion of intertextuality in the steps of analysis may enable the students to spot especially the implicit intertextual elements and thus be able to reproduce them in the target text.

The analysis of contracts in the text is another step of the project, and this step is essential to understand power relationships between characters. When there is a contract in the narrative, the status of the counterparties in relation to each other should be evaluated to see if they are equal or not (Öztürk Kasar, 2009: 170). Distribution of power among counterparties, the counterparties' being autonomous or heteronomous, their position as a subject, quasi-subject or non-subject plays a role in the equitability of contracts. Any imbalance of power between subjects may result in a contract favoring the stronger side.

"At first glance, two kinds of contracts can be distinguished. A contract is said to be **unilateral** when one of the subjects makes a 'proposal,' and the other makes a 'commitment' to that proposal. A contract is **bilateral** or **reciprocal** when 'proposals' and 'commitments' are interwoven. Yet such a definition, borrowed from standard dictionaries, shows the modal nature of the contractual structure. The 'proposal' can be interpreted as the *wanting* of the subject S1 that the subject S2 do (or be) something. 'Commitment' is nothing else than the *wanting* or the *having to* of S2 taking upon itself the suggested doing" (Greimas & Courtés, 1982: 59).

When the subjects' positions in relation to each other is scrutinized in a semiotic analysis, it can be seen that if a contract is unilateral, probably only one of the counterparties will win. In such a case, the submissive party may be said to be engaged in the contract to help the dominant party win. When the contract is reciprocal in a power relationship between equals, on the other hand, it is more likely to result

⁶ Purdue University Online Writing Lab. Literary Theory and Schools of Criticism. https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/index.html [27.07.2019].

in a win-win situation. These variables play a role in shaping characters' discourse and actions and are essential for the analysis of the characters.

Finally, "veridictory modalities (being and seeming) contribute to the production of meaning in the story [...]. Veridictory category plays a capital role in the literary text, especially when enigmas are in question" (Öztürk Kasar, 2009, 169). Therefore, another critical step in the project is the analysis of the differences between "seeming" and "being." Especially in fairy tales where there are supernatural elements, the role of the difference between seeming and being may be one of the primary operations of analysis to be conducted to uncover special signs that are intentionally used to keep mysteries unsolved. Since *İki Peri Kızı* (The Fairy Sisters) is a fairy tale, veridictory modalities are an important part of its analysis.

2. Analysis of *İki Peri Kızı* (The Fairy Sisters) for translation purposes

In this part of the paper, the analysis of *İki Peri Kızı* (The Fairy Sisters) is explained step by step, following the stages and operations of analysis mentioned in the previous part.

2.1. About Tahsin Yücel⁷

The author, translator, critic, academic, and literature theorist Tahsin Yücel was born in 1933, in Ötegeçe, part of Elbistan district in Kahramanmaraş. He lost his father before the age of three, and his elder brother and sister when he was still young. Yücel's mother was a wonderful storyteller. In fact, five of the six tales in *Anadolu Masalları* (Anatolian Tales) are stories told by his mother. Yücel once mentioned that in the stories he writes, he reflects the atmosphere of Ötegeçe, where he spent much of his childhood being one with nature, that there is actually an undertone that originates from Ötegeçe in his stories, and that he has always kept a connection with the language of his hometown. As a town in Anatolia, Ötegeçe attributes more meaning to Yücel's *Anadolu Masalları* (Anatolian Tales).

Yücel became fixated on the idea of becoming an author, or more specifically a poet, at a young age. Having an elder brother who wrote poems and a mother with impromptu versifying skills, Yücel himself often wrote poetry. His acceptance into Galatasaray High School, with the opportunity to stay in the dormitory for free, signified a turning point in his life. Though he began to attend preparatory class a month and a half later than his peers, he quickly closed the gap and became infatuated with French. The courses he excelled at, which then assisted and became the basis of his success as a translator, were Turkish and French. His interest in literature also began during his time in the preparatory class. Necdet Kut, his Turkish teacher who read his poetry at the time, told him that his work was great for his age, but realizing that Yücel could become a great author, he told him to write prose. Yücel defines this advice as the most important advice he ever received during his life. In later years at the school, Yücel found the opportunity to work with eminent teachers, such as Esat Mahmut Karakurt, Orhan Şaik Gökyay, and Ahmet Kutsi Tecer. He graduated from Galatasaray in 1953.

Yücel's first story was published in 1950, while his first story book, *Uçan Daireler* (Flying Saucers), was published in 1954. Starting with *Haney Yaşmalı* (Haney Must Live), published in 1955, Yücel began to show special attention to his use of language. While doing his major in French Language and Literature, Yücel started to work part-time at the Varlık magazine. During this period, he met several prominent authors and poets of the time. Graduating from university in 1960, he became a research

⁷ The information presented in this section is from various interviews with Tahsin Yücel gathered by Feridun Andaç in his book *Sözcüklerin Diliyle Konuşmak Tahsin Yücel ile Yüz Yüze* (Speaking Through the Language of Words. Face to Face with Tahsin Yücel) as well as his autobiography from the same book.

assistant in 1961 and met Algirdas Julien Greimas, who taught in Turkey at the time. Greimas, one of the founders of French semiotics, had already begun to form the idea of semiotics at the time. When Yücel went to Paris on a scholarship in 1963, he found the opportunity to work once more with Greimas and audit the seminars he gave every week at the mathematics institute. Greimas' workshops were attended by names such as Julia Kristeva, Tzvetan Todorov, Lucien Sebag, and concurrently, Roland Barthes gave courses at École des Hautes Études. Greimas included Yücel's 1965 thesis as one of the first examples of semiotics in his first important book, *Sémantique Structurale*, which led Yücel to gain traction in academia. Yücel, who became an associate professor in 1972, earned the title of professor in 1978.

Yücel has several works published in both Turkish and French. Aside from his literary works, reviews, essays, he also worked as a columnist. He won many awards for his stories, novels, and articles. He began translating during his time with the Varlık magazine, never stopped translating, and later won several awards for his translations as well. Yücel described translation as a vocation that enriches a person in terms of thought and language. His belief regarding translation was to create a text that was accurate yet one that remained true to the characteristics of the author. Therefore, he attempted to stay loyal to the author's style and narration in his translations.

Regarding the language in his own works, he was primarily a purist. He talked about a slight touch of irony coming to the fore in his novels, stories and essays alike. Yücel believed that irony is the last defense mechanism to resort to in the face of pressure, intolerance, idiocy, and aggression. Thus, he saw irony as a defensive strategy rather than a literary approach.

Aside from the myriad of works produced by Yücel, who passed away in 2016, many books and articles were written about him. On the other hand, many interviews with Yücel were also published in multiple newspapers and magazines.⁸

2.2. Analysis of the covers

The first book cover is the Varlık Publishing House version of *Anatolian Tales*. The cover features a woman wearing a headscarf and a hair accessory, most likely made of gold or a similar valuable resource, both common for women in Eastern Turkey, especially during nuptial ceremonies. The background behind the woman has a bird, possibly a goose, which plays a vital role in Turkish Mythology; a harbinger for the rise, or "birth", of the sun, as it is expressed in Turkish.

The second book cover is much simpler, featuring only a young child riding a horse over what appears to be grassy knolls. The character seems to have no relevance to *İki Peri Kızı* (The Fairy Sisters) since there is no mention of horses or any other mountable animal in the text.

The third book cover consists of several fairy tale characters all together around a youth in bed who can perhaps be presumed to be the reader. Much like the previous book cover, however, there does not seem to be any relevance to *İki Peri Kızı* (The Fairy Sisters) as none of the characters quite fit the descriptions of the characters in the tale.

The fourth and final book cover from Varlık Children Classics is directly attributed to *İki Peri Kızı* (The Fairy Sisters). The characters are most likely the Sultan and the baby who kills him at the end of the tale,

⁸ The references from Turkish and French sources in this study have been translated by the authors.

yet the apparent conflict in the cover's art is much more explicit in comparison with the tale. The Sultan's attire does not entirely fit royalty of the time either; it is more akin to the average-man's attire. In addition, at the end of the tale, the baby removes the crown from the Sultan's head and places it on the shehzadeh's head, but the man on the cover does not have a crown.

2.3. The title of the tale

The tale takes place in Anatolia, centering around three sets of families: The Sultan's family, consisting of the Sultan and his three sons; a poor family, consisting of three beautiful sisters; and the royal fairy family, consisting of three beautiful fairy sisters and a king. The tale revolves around the youngest of each family, creating a love triangle and displaying the purity, selfishness, and selflessness of those in love, as well as the overall theme of "love conquers all". The protagonists of the tale are the Sultan's youngest son, as well as the youngest siblings of the poor and royal fairy families, while the antagonist is the Sultan himself. The reason behind the contradictory title -contradictory due to the constant triad concept that persists throughout the tale- is not clearly stated. However, the idea behind it might be the likening of the youngest fairy girl to the youngest poor girl, in that the youngest fairy girl assumes the appearance of the youngest poor girl and the youngest poor girl is fairy-like in beauty and kindness.

Although *İki Peri Kızı* can directly be translated as "The Two Fairy Girls," *The Fairy Sisters* was preferred instead, due to the nature of the tale revolving around these twin-like characters mentioned above. These two girls have a strong resemblance to one another; both have elder sisters that are beautiful like themselves, yet perhaps selfish in contrast to the selfless and kind youngest sisters. Since these two girls draw so many parallels in their looks, personalities, and families, they are like twin sisters, which is the reason why *The Fairy Sisters* was chosen as the title of the target text.

2.4. Summary of the tale

Initially, the tale takes place in the distant past in Anatolia. The characters in the tale have no names and are only referred to by their statuses. There are five central characters in the tale: ölmüş oduncunun küçük kızı (the deceased lumberjack's youngest daughter), küçük şehzade (the youngest shehzadeh), küçük peri kızı (the youngest fairy girl), ortanca peri kızı (the elder fairy girl) and the Sultan.

The morning following the beginning of the tale, the three shehzadehs, sons of the Sultan are to shoot arrows into the town and marry the daughter of the house their arrows strike. The lumberjack's eldest daughter wishes for the eldest shehzadeh; his elder daughter wishes for the elder one and his youngest daughter wishes for the youngest one. The youngest girl explains that she once met the youngest shehzadeh at the great festival in town in honor of the war, and how he consoled her when she was sad because her clothes were not fit for the festival. She also talks about having sung him the "Lumberjack Girl's Song."

That day, the elder and eldest shehzadehs' arrows strike two viziers' houses, and this gives them the chance to marry the viziers' daughters, with whom they are in love. The youngest shehzadeh's arrow, on the other hand, strikes the ground near a river, and when he goes to retrieve it, a pup appears beside him and trails after him. His cruel father, the Sultan, demands he marries the dog. The dog is actually a beautiful fairy girl - the youngest fairy girl, but no soul should know about that. If people are to learn that the shehzadeh is married to a fairy, their bliss will dissipate. For this, he must be mindful of the dog hide, and never touch, never hide, never burn it. However, one day, when he can no longer endure

people's facetious manners, he grabs the gray dog hide taken off by the fairy and throws it into the fire. The fairy girl is instantly transformed into a blue-feathered, black-eyed pigeon. She flies away through the open window. The shehzadeh makes much effort to find her, and when he does, the pigeon tells him that her elder sister can help them if the lumberjack's daughter sings her a song -since fairies love beautiful voices.

The lumberjack's daughter agrees to sing the song, the fairy's elder sister helps them, and the young shehzadeh finds his beloved next to him before the moon sets. The shehzadeh wants to share his bliss with his father, but when the cruel Sultan sees the fairy, he decides to marry her himself and demands that the Shehzadeh fulfill almost impossible missions if he does not want to die. Each time a new task is appointed, the lumberjack's daughter sings a song by a body of water where elder fairy girl can hear her and the elder fairy girl helps them upon the lumberjack's daughter's request. In the end, the Sultan who is defeated every time, says: "Tomorrow we will come once more, and you will entertain us thoroughly. You shall find us a child who is not even a day old, whose cord has not yet been cut. The child shall walk, talk, play, have a rifle at his back and a sword in his hand. If you cannot find the child, consider yourself dead!" So the lumberjack's daughter once again sings a song where elder fairy girl can hear her and the fairy helps them again upon her request. The Sultan wants the baby boy to do something exciting and the baby says: "Per your order I will." He raises his sword into the air, then swings it with all his might. The Sultan's head rolls to one side, his body rolls to another. The baby removes the crown from the Sultan's head and places it on the shehzadeh's head.

The tale ends with three apples falling from the sky, which grant any wish. The first is eaten by the shehzadeh and the youngest fairy girl, the second saved by the lumberjack's daughter in case the shehzadeh ever needs it, and the third, hundreds of years later, bestowed upon children so that they would never forget the story, nor the storyteller.

2.5. Characters in the Tale

The deceased lumberjack's daughter

Much like the youngest shehzadeh and the youngest fairy girl, she is the youngest of three siblings and the least favorite one among them. However, contrary to the prior two, she does not come from royalty and is, in fact, living in a poor household. She is described to be "slender, long, with her hair extending all the way to her narrow hips, a mere palm in width. Her face, eyes, lips, and nose, all too beautiful to describe, as is her heart," as well as possessing a "wonderful" voice that could make "the flowing rivers take leave of their duties to stop and listen to her voice." She is in love with the youngest shehzadeh, and her great love for him as well as her selfless personality leads to her assisting the youngest shehzadeh and the youngest fairy girl in their love to the deprivation of her own love, even going so far as to hide an omnipotent, wish-granting apple for the young shehzadeh's benefit. The deceased lumberjack's daughter is quite like a martyr over the course of the tale.

The youngest shehzadeh

The youngest among three siblings, due to his passive and well-intentioned nature, is severely disliked throughout the sultanate, as opposed to his elder brothers who are either brute-like, temperamental and violent or petty and splurge their money. He first meets the deceased lumberjack's daughter during a festival for the impending war, where she describes her situation and the shehzadeh shares with her his

thoughts regarding the current affairs. To ease the shehzadeh, the girl sings the lumberjack girl's song and they depart soon after. The shehzadeh becomes quite selfish over the course of the tale, demanding more and more of the deceased lumberjack's daughter, benefitting from her affections one-sidedly, in his aim of uniting with his beloved fairy girl and keeping the Sultan at bay, otherwise, he would lose his life.

The youngest fairy girl

The youngest of three siblings, her overall background is not mentioned beyond the fact that she comes from the land of fairies and is part of the royal family. There are parallels drawn between her and the deceased lumberjack's daughter, as she decides to transform herself to fit the girl's appearance perfectly before telling the shehzadeh who she really is. The youngest fairy girl shows destitute children good and beautiful things in their dreams, she gives hope to the hopeless and helps the starving forget their hunger. On cold winter nights, she takes hold of good-hearted young girls' hands and warms them up. The youngest fairy girl is kind-hearted like the deceased lumberjack's daughter and the youngest shehzadeh, yet she and the shehzadeh seem selfish in their pursuit of love; where the lumberjack's daughter is selfless; she remains submissive about her feelings throughout the tale.

The Sultan

The Sultan is the shehzadehs' father and a ruthless one. He adores his elder sons but despises his youngest son, simply since he is kind. The Sultan is mean-hearted and tries to harass the shehzadeh whenever possible, which is why when a dog trails after him after his failed attempt at striking a house, the Sultan orders him to marry the dog, simply because of his keen dislike of him. Towards the end of the tale, the Sultan becomes attracted to the youngest fairy girl, and wishes to marry her; however, because she is married to the shehzadeh, he orders him impossible challenges, with the penalty for failing to accomplish being death. He is the main antagonist in the tale and is mostly responsible for the worst events that occur to the deceased lumberjack's daughter, the youngest shehzadeh and the youngest fairy girl.

The elder fairy girl

She is the youngest fairy girl's elder sister, and second child in their family. Her role is quite like the fairy godmother in Cinderella, in that she seems to exist solely to grant the wishes of the deceased lumberjack's daughter, which are in fact the shehzadeh and fairy girl's wishes. However, unlike the fairy godmother, she demands a form of compensation for the wishes she grants: to hear the deceased lumberjack's daughter's voice while singing, for "fairies love beautiful voices. For fairies, humans' voices are their best attribute. Some humans' voices can intoxicate a fairy, and at these times they will do anything, grant any wish" (Yücel, 1992: 86).

2.6. Multiple Readings of the Tale

The text from a feminist perspective

The tale begins with the deceased lumberjack's three daughters discussing which of the three shehzadehs they want. However, these arguments aren't exclusive to their little hut, but all over the town. The whole of the town is awake, all of its girls on tenterhooks. The next morning the Sultan's three sons are to climb to the roof of the castle, each with an arrow in hand. They are to pull their bowstrings and release their

arrows, and wed the girl of the house the arrow strikes, as per the Sultan's wishes. That is the reason none of the girls are able to sleep because only three arrows will be shot, only three wishes granted, only three girls will rejoice, and the rest will be heartbroken, according to the tale. Clearly, there is no mention of one single female character in the tale thinking of not wanting to marry one of the shehzadehs or being in love with another man. This situation is a cliché for many fairy tales.

The lumberjack's youngest daughter, one of the three central characters to the plot, is the only one who continues to have a proper presence after this argument which plays out in order for the youngest daughter to explain the reason why she loves the shehzadeh, and her elder sisters are barely mentioned for the rest of the tale. The youngest daughter is a slave to her emotions for the youngest shehzadeh, and finds it ample enough to know that he is happy or watch him from afar, with no attempt at struggling for her love or shirking it off, she only sacrifices her time, energy and strength, only to end up ill at the end of the tale. The lumberjack's youngest daughter and her elder sisters alike are all described by their beautiful appearances, and the youngest daughter's only described characteristic and redeeming quality is her kindness, which is taken advantage of over and over again during the course of the tale, while her elder sisters' personalities or characteristics are not even touched upon.

The shehzadeh and the lumberjack's youngest daughter meet at a festival, and the lumberjack's daughter falls and remains in love with the shehzadeh; however the shehzadeh has no recollection of her until he is reminded of her existence by the fairy girl, who transforms her appearance into that of the lumberjack's youngest daughter's, mainly because she is the kindest and most beautiful girl she knows. In the tale, a woman's value seems to be measured only by her kindness and beauty. The lumberjack's youngest daughter is both kind and beautiful. Despite this, she is seen by the shehzadeh as merely convenient due to her "beautiful voice", which is another aspect that adds value to the woman, and is also a point of interest for the fairies in the tale.

The shehzadeh falls in love with the fairy girl when she transforms from a dog into a girl, simply because she is beautiful. The fairy girl later warns the shehzadeh that touching her or her hide will ruin their relationship; however, the shehzadeh is pushed to the edge by the constant taunts and jeers, and ends up throwing the hide into the fireplace out of spite. Then, much like a child who understands how important a toy is after he has broken it, he tries to salvage the situation to the best of his abilities. The shehzadeh seems to objectify both the lumberjack's daughter and the fairy girl constantly, as does his father, the Sultan.

The Sultan is attracted to the fairy girl the instant he sees her simply due to her beauty and demands ridiculous and impossible things of the shehzadeh simply to have him executed for disobeying orders and to marry the fairy girl. Her personality or the fact that she is a fairy has no consequence nor importance to the Sultan, and he absolutely has no concern about the fairy's feelings.

The text from a Marxist perspective

Despite the lumberjack's youngest daughter looking identical to the fairy girl, since the fairy girl comes from a royal family like the youngest shehzadeh, and her appearance is thus better kept, the shehzadeh falls in love with her and not the lumberjack's daughter. Likewise, the shehzadeh's elder brothers take careful precautions to marry a pair of viziers' daughters, rather than commoners. The commoners in the tale, mainly the deceased lumberjack's elder daughters, are hardly mentioned and soon forgotten in the flow of events.

2.7. Intertextuality

An aspect of intertextuality is that "a new text is almost always produced by creatively bringing together aspects of other texts" (Bartu, 2002: 16). Accordingly, "to be able to produce and analyze language use in a specific setting we need to know how the same or similar sorts of language have been produced in past" (Bartu, 2002: 16). At this point, it might be useful to have a look at the definition of a fairy tale:

A fairy tale is a story, often intended for children, that features fanciful and wondrous characters such as elves, goblins, wizards, and even, but not necessarily, fairies. The term "fairy" tale seems to refer more to the fantastic and magical setting or magical influences within a story, rather than the presence of the character of a fairy within that story. Fairy tales are often traditional; many were passed down from story-teller to story-teller before being recorded in books.⁹

İki Peri Kızı (The Fairy Sisters) is one of the tales Tahsin Yücel listened to from his mother. The story was retold in *Anadolu Masalları* (Anatolian Tales) by incorporating the aspects of already told fairy tales as mentioned above. The tale is intended for children, it features fanciful and wondrous characters such as fairies, and there are magical influences in it. The tale is a traditional one; passed down to Tahsin Yücel from his mother before being recorded in *Anadolu Masalları* (Anatolian Tales). In this sense, it is an incorporation of "other texts of the same type written at other times" (Bartu, 2002: 26), which is one of its intertextual aspects.

Other examples of intertextuality of this type in the tale would be the three red apples falling from the sky, the monarch's sons wishing to get married, all the girls of the country expecting to be chosen, a very beautiful but somehow disadvantaged, aggrieved or unjustly treated girl. Another cliché in fairy tales is the assignment of almost impossible missions through contracts, which is discussed in the next section.

2.8. Contracts

Analyzing contracts in a tale is essential to decode power relationships, which shape the characters' discourse and actions. When the dog with whom the shehzadeh is supposed to marry turns out to be a charming fairy girl, this situation brings about a contract: Happiness can not be achieved without sacrifice, and no soul should know that the puppy is, in fact, a beautiful fairy girl. In other words, the others would still believe the shehzadeh to be married to the puppy. There are many evil-minded people, and if they are to learn that the shehzadeh is married to a fairy, their bliss would dissipate. For this, the shehzadeh must be mindful of the dog hide, and should never touch, never hide, never burn it. But at the end of the wedding festivities, when people keep mocking the young shehzadeh and the elder bride throws the bones of the meat she had partaken in at the door, making everyone chortle with laughter, the shehzadeh suddenly runs to his room, grabs the gray dog hide beneath the table with a single swift movement and throws it into the fire. The hide quickly turns to ashes. As a result of his not keeping true to his vow and hence to the contract, the fairy girl is instantly transformed into a blue-feathered, black-eyed pigeon. The window open, she flies away.

Then the shehzadeh goes to his father and asks for permission to search for her and goes off on his journey, from mountain to mountain, hill to hill, town to town. At last, he arrives at an impoverished small village, where people talk about a strapping young man who has opened up a toy shop and a black-eyed pigeon that is so very blue, waiting on the shop at night. When the sky darkens, the shehzadeh runs to the toy shop and sinks to his knees in front of her, begging her to forgive his crime and asking her if

⁹ Literary Terms. <https://literaryterms.net/fairy-tale/> [07.08.2019]

there is no way. The pigeon says that her elder sister could help them and pronounces the contract: if he can find a very kind, lovely girl with a beautiful voice, her sister can unite them because voices can intoxicate fairies, and at such times they grant any wish. So the shehzadeh goes to find that beautiful poor girl who sang him a beautiful song on a night of festivities. The girl agrees to help them; at night she goes to a pool of water, sings her song with a warm, thin, sweet voice coming from the soul and the elder fairy girl agrees to unite the shehzadeh with his beloved.

Other contracts are between the shehzadeh and the Sultan. When the Sultan sees the beautiful fairy girl, he decides to marry her himself, and for this, he would have to rid himself of his youngest son. Choosing a rather convoluted path, he says to his son: "Tomorrow I will once more come to your home, and bring my soldiers with me. You shall place a plate of rice in front of them, and erect a golden spoon in the middle. My soldiers shall partake of it until they are full, the spoon shall stay erect in the rice, and the rice shan't end. If it does, consider yourself dead!" (p. 89). The shehzadeh finds the beautiful poor girl who agrees to help them. Not much time passes when she arrives with the magical plate of rice. The soldiers eat the rice, but the rice knows no end. So the Sultan pronounces another contract: "We will be here once more tomorrow. Find us a nice watermelon, so as my soldiers may partake of it to no end. If there is an end, consider yourself dead!" he declares (p. 90). The shehzadeh finds the beautiful poor girl who agrees to help them. She goes to the pool of water, sings her most beautiful songs, and brings the magical watermelon. The Sultan's soldiers come, but they can not finish the watermelon. The Sultan is defeated once more. He goes to the shehzadeh's side and grinds his teeth: "Tomorrow we will come once more, and you will entertain us thoroughly. You shall find us a child who is not even a day old, whose cord has not yet been cut. The child shall walk, talk, play, have a rifle at his back and a sword in his hand. If you cannot find the child, consider yourself dead!" he roars (p. 90). The shehzadeh finds the beautiful poor girl and she agrees to sing her songs to help them. The next day the Sultan comes and asks where the baby boy is. The shehzadeh pales like a ghost, lowers his head, says nothing. "You did not heed my words. You know what the penalty of disobeying the Sultan is. You will die immediately!" snarls the Sultan (pp. 91-92). However, at that very moment, a newborn baby appears in front of them with his cord yet to be cut. On his back is hung a small rifle and a tiny sword in his hand. He walks towards the king: "My lord, here I am, I await your orders!" he says. "Do something interesting, why don't you?" says the Sultan. "Per your order, my lord, I shall!" replies the baby (p.92). He raises his sword into the air, then swings it with all his might. The Sultan's head rolls to one side, his body rolls to another. The baby approaches the Sultan's head, removes the crown, brings it back, and places it on the shehzadeh's head. "My lord, now the rule belongs to you!" the baby exclaims.

It is clear that the contracts in the tale are unfair as a result of power differences between the counterparties. These contracts consist of missions which are typically impossible to fulfill. However, with the interference of the supernatural, the weaker side becomes the winning side. In fact, contracts and their conditions are essential to spot in a narrative, since they help us to analyze power relationships and hence the characters' discourse and actions. Nevertheless, in the case of fairy tales, this guidance may not be that efficient since the existence of the supernatural usually renders unimportant who is really or initially the powerful - the side who is granted help by the supernatural will be the winner anyway.

2.9. Veridictory modalities: seeming and being

Noticing and understanding differences between seeming and being is essential to be able to and decode all kinds of relationships and connections in daily life. Very similar equations may be the case in

literature, in the analysis of which seeming and being dualities play a significant role. When fairy tales are in question, these dualities may have a more central role, because of the inclusion of the supernatural into the equation.

The most obvious seeming-being duality in the tale is the youngest fairy girl seeming like a dog. This illusion is eliminated when the dog's appearance changes into a fairy girl, and she confesses who she really is. All of a sudden, the shehzadeh's dysphoria is converted into euphoria upon learning his fiancé's real identity. This is an example of how people are deceived when they judge others or things by their appearances.

Another seeming-being duality would be a less obvious one. The deceased lumberjack's daughter is poor and has shabby clothes, but her sweet voice renders her powerful. Because of her ability to sing wonderfully, she can save the youngest shehzadeh's life many times. Without her help, the shehzadeh would not have the chance to stay alive and he and the youngest fairy girl would never have the opportunity to come together. Typically, a fairy is supposed to have supernatural powers by nature and a shehzadeh is powerful because of the title granted to him thanks to his family. However, these two are helpless and incapable and are helped by a poor girl. The girl is poor in many senses: she has no money, she is unpretentious, and she excites pity. However, she is powerful enough to help the desperate couple who "seem" to be more powerful than her.

3. Translation

The reason why a source text in Turkish rather than in English was chosen for this translation project was essentially "to highlight the contribution of national literatures and writers to the world literature [...] as well as to the enrichment of universal literary heritage" (Aliyev, 2019: 2031). Although there are many such tales originally written and published in Turkish, few of them have been translated into other languages. The tales in the book all hail from the Anatolia, which has stronger bonds to its past and traditions. The book naturally mirrors that background and many related "culture-specific concepts" (Baker, 1992: 21) as a product of a national literature with a potential to contribute to children's literature as world literature.

The setting and development of the tale may be foreign to Western culture, yet that element of foreignness is intriguing and the translation process was, therefore, an invaluable experience. As a part of the project, after the translation was completed, it underwent a process of self-editing, in which the text was revised by the translator and some aspects were changed for accuracy or other reasons. Below are some examples of the initial decisions and their edited versions:

Source Text (75)	"Aman ne anlayışlıymış" diyorlardı alaylı alaylı, sonra ayağa kalkıp çevresinde dönmeye başlıyorlardı. Bazan elele tutuşuyorlardı, bazan el çıpıyorlardı
Initial Version	"Oh, how <i>very</i> understanding!" they said mockingly, afterwards standing up only to rotate around the young girl, sometimes holding hands, others clapping.
Edited Version	"Oh, how <i>very</i> understanding!" they said mockingly, afterwards standing up only to circle around the young girl, at times holding hands and at others clapping.
Source Text (76)	Belki ölen kuğuların türküleri bile erişemezlerdi sesinin güzelliğine.
Initial Version	Perhaps even the songs of swans would pale in comparison to the beauty of her voice.

Edited Version	Perhaps even the ballads of dying swans would pale in comparison to the beauty of her voice.
Source Text (76)	Ablaları ürperiyorlardı, hiç beğenmiyorlardı düşünceyi.
Initial Version	Her sisters got goosebumps, unpleased with the thought.
Edited Version	Her sisters got goosebumps, perturbed by the thought.
Source Text (77-78)	Ama ancak üç ok atılacak, ancak üç düş gerçek olacaktı, üç kız erişecekti büyük mutluluğa, öteki kızların bütün umutları boşa çıkacaktı.
Initial Version	However only three arrows would be shot, only three wishes granted, only three girls gaining bliss , and the remaining girls heartbroken.
Edited Version	However, only three arrows would be shot, only three wishes granted, only three girls would rejoice , and the remainder would be heartbroken.
Source Text (78)	Bunun için köpeği kovmak istedi. Ama yavru köpek bir türlü uzaklaşmadı.
Initial Version	With this reasoning , he wished to scare the pup off, but it would do no such thing .
Edited Version	Reasoning with himself thusly , he wished to scare the pup off, but it would not be scared off .
Source Text (78)	“Ne yapalım yavrucuğum, elden ne gelir, senin kısmetin de buymuş, böyle yazılmış alına, yazığıya boyun eğmek gerek,” dedi.
Initial Version	“What luck, my dear son, there is naught to do; this is your fate, it was written in the stars that you would marry a dog, and it is your duty to abide by it,” he said.
Edited Version	“What luck, my dear son, there is naught to do; this is your fate, it was destined for you to marry a dog, and it is your duty to abide by it,” he said.
Source Text (79)	“Tam kendine göre bir nişanlı buldu işte, güle güle otursunlar, bir yastıkta kocasınlar”
Initial Version	“What a fitting bride, may they never be parted, may they always enjoy one another’s company!” they said as they guffawed.
Edited Version	“What a fitting bride, may they never be parted, may they enjoy one another’s company forevermore! ” they said as they guffawed.
Source Text (80)	Anlatılamayacak kadar güzel bir kız gülümsüyordu karşısında. Onu birden sevirmişti.
Initial Version	There was an unimaginably beautiful girl smiling in front of him. He had instantly fallen in love with her.
Edited Version	There was an unimaginably beautiful girl smiling in front of him. He had instantly become smitten in love with her.
Source Text	Onun gözlerine bakmaktan başka bir şey düşünmedi.
Initial Version	He did not think about anything but looking into her eyes.
Edited Version	He did not think of anything save for looking into her eyes.
Source Text	“Beni de, kendi mutluluğunu da kaçırdın şimdi, her şeyi yıktın” dedi, gözleri yaşardı.

Initial Version	“Now you’ve lost me and your own happiness, you’ve ruined everything,” she said, eyes tearing.
Edited Version	“Now you’ve abandoned me and your own happiness, you’ve ruined everything,” she said, eyes tearing.

As can be seen from the examples above, some meaning transformations are in question in some of the initial or edited versions. As it is already mentioned, the first stage of the course enables the students to develop an awareness of the possibility of different types of meaning transformations, as a result of which they can evaluate their translations and avoid unintended meaning transformations. This awareness also provides the students with the opportunity to stand up for their decisions as translators when they deliberately transform the meaning for a particular reason.

The following section is a case-by-case analysis of some examples from *İki Peri Kızı* and its translation (The Fairy Sisters) with commentary on each. During this process, the *Systematics of Designificative Tendencies* (Öztürk Kasar and Tuna, 2017: 172) propounded by Öztürk Kasar is used to describe the types of transformations the text has gone through. The *Systematics of Designificative Tendencies* consists of nine translator tendencies which in fact also illustrate nine types of meaning transformations going from the fullness of meaning to its total emptiness, classified respectively as over-interpretation, under-interpretation, darkening, sliding, alteration, opposition, perversion, destruction and wiping out of the meaning. The examples provided in this section illustrate some of these meaning transformations resulting from translator’s decisions. Besides, some examples also include revisions carried out after the presentation of the translation in class as a part of the project, based on some remarks and suggestions from the class. Before providing translation evaluations, it might be useful to give the list of the words and expressions that were first domesticated and then revised to be retained as cultural markers:

Source Text	padişah
Initial Version	king
Revised Version	Sultan (a footnote was provided to explain the word)
Source Text	şehzade
Initial Version	prince
Revised Version	shehzadeh (a footnote was provided to explain the word)
Source Text	halay
Initial Version	ballroom dancing
Revised Version	halay (a footnote was provided to explain the word)
Source Text	cirit atma
Initial Version	lancing
Revised Version	javelin throwing
Source Text	vezir
Initial Version	baron

Revised Version	vizier (a footnote was provided to explain the word)
Source Text	saray
Initial Version	castle
Revised Version	palace
Source Text	derviş
Initial Version	monk
Revised Version	dervish (a footnote was provided to explain the word)

Domestication was applied thinking that the essence of the tale lies not in the fact that the original takes place in Anatolia, but the actions the characters take, the flow of events, the love between the characters and their selfishness or selflessness. That is why these elements were initially retained while cushioning the foreignness via a more recognizable setting of a monarchy rather than a sultanate. However, based on the discussions on the advantages and disadvantages of domestication for this text, in particular, certain areas that were initially domesticated to ease the tale into the target culture were revised and cultural aspects of the source text were retained after the presentation in class, as illustrated in the following example.

“Ben en büyüğünü isterim,” diyordu büyük kız, “en büyüğü uzun boylu, yakışıklı, çok güzel ata biniyor, çok da güzel halay çekiyor. Kılıç kullanmada, cirit atmada eşi yok diyorlar. Hem de babası ölünce tahta o geçer, padişahın karısı olurum ” (p.73)	“I wish for the eldest one,” said the eldest sister, “the eldest is tall, handsome, is amazing at horseback riding and wonderful at halay . They say there is none who equals him in wielding a sword or javelin throwing . And when his father passes away, I’ll be wife to a Sultan .”
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In this example, the deceased lumberjack’s daughters are discussing who they wish to marry. Halay is originally an Anatolian type of dance particular to Turkey. Because it is foreign to those not familiar with Turkish culture, also considering the period of the setting, “ballroom dancing” was originally preferred. As for the next section, while “wielding a sword” is equivalent to “kılıç kullanmak”, “cirit atmak” would actually be “javelin throwing” which was a common sport in the Ottoman Empire¹⁰; however, “lancing” was originally preferred, as it sounds more familiar to Western cultures, but after the revision “javelin throwing” was used.

“Onu bunu bilmem ben,” diyordu, “ben ortancayı isterim. Mavi mavi gözleri var, saçları da sarı ” (p. 73).	“I don’t know about any of that,” she said, “but I wish for the elder shehzadeh. He has the bluest eyes, and golden hair .”
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In this example, the deceased lumberjack’s daughters are listing the reasons why they would like to marry each of the Sultan’s three sons. These dual adjectives are used in the source text to emphasize a point; however, the same syntax does not exist in English and can be challenging to translate. For the first half of the sentence that includes this dual-adjective syntax, the superlative form was chosen to emulate that emphasis. For the second half of the sentence, due to the nature of the character being described, a shehzadeh, “golden” rather than merely blond hair was used; which, according to the

¹⁰ Tarih Bilimi. <http://www.tarhibilimi.gen.tr/makale/osmanli-doneminde-cirit/> [30.04.2017].

Systematics of Designificative Tendencies, is an “over-interpretation of the meaning”, in which an excessive commentary on the meaning of the original text is produced.

Kulübenin duvarları çıplak, sıvası kara topraktandı . Külübenin ortasında çok eski bir masa vardı (p. 74)	The walls of the hut were bare, the coating made of black earth . In the center of the hut stood an aged table.
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In this example, the deceased lumberjack’s daughters’ home is being described, detailing how destitute they are. The deceased lumberjack’s daughters live in a shabby old hut, however, the peculiarity of the fact that the hut's walls are coated with "kara toprak" (black earth) and how it is to be translated is a difficult decision to make because it may be quite an awkward image for the target culture. However, the image of poverty it creates was thought to outstrip its awkwardness, and thus it was translated as is. This translation, according to the *Systematics of Designificative Tendencies*, can be considered as an example of “darkening of the meaning.” As for the next section, rather than use a phrase as simple as “very old”, “aged” was thought to be a better fit due to the setting of the tale. This last section, according to the *Systematics of Designificative Tendencies*, is an “over-interpretation of the meaning”.

Ortanca kız kahkahayı koyveriyordu . Büyüğü de ondan geri kalmıyordu (p.74).	Her elder sister snickered without relent , and the eldest was no different .
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In this example, the two elder sisters’ reaction to the youngest’s desire to marry the youngest shehzadeh is being described. After the lumberjack’s youngest daughter explains the reasons for her affection toward the shehzadeh, her sisters laugh at her mockingly, and the expression “koyvermek” in the first section means “to let something out or let go of something”, in this case guffaw-like laughter, but due to the context, snicker was thought to be a better expression to describe and emphasize the situation. This type of translation, according to the *Systematics of Designificative Tendencies*, is an “over-interpretation of the meaning”. In the second section, “geri kalmamak” means “to keep up with” or “not be left behind”. However, these expressions were deemed not to be very suitable with laughter and focusing on their action rather than its volume or amount was preferred. This translation, according to the *Systematics of Designificative Tendencies*, can be considered as an “under-interpretation of the meaning”, in which incomplete information is provided.

"Bir savaş gecesiydi," diyordu, "savaş onuruna kentte bir şenlik düzenlenmişti, büyük bir şenlik . Alan ışıklar içindeydi . İçkiler ırmaklar gibi akıyordu . Ama benim üstüm başım çok kötüydü, bunun için kalabalığa karışamıyordum (p.73).	"It was a night of war," she said, "there was a great festival in town in honor of the war. The town was filled with lights, drinks flowing everywhere like rivers , but the clothes I wore were not fit for the festival, so I couldn't join the festivities .
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In this example, the youngest daughter tells the story of how she met the youngest shehzadeh. In the source text, “şenlik” is used twice for emphasis. This repetition was avoided in the target text and “great festival” was used instead. According to the *Systematics of Designificative Tendencies*, this situation overall can be considered as a type of “wiping-out of the meaning”, in which a significant unit is eliminated. As for the next section, “alan” (the area) in the source text was extended to the whole of the “town” to describe the situation better. According to the *Systematics of Designificative Tendencies*, this is, again, an “over-interpretation of the meaning”.

" Aman ne anlayışlıymış! " diyorlardı alaylı alaylı , sonra ayağa kalkıp çevresinde dönmeye başlıyorlardı . Bazen elele tutuşuyorlardı, bazen el	" Oh, how very understanding! " they said mockingly, afterwards standing up only to circle around the young girl, at times holding hands, others
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çırpıyorlardı. Elele tutuşup dönerken de, el çırparken de çok güzel oluyorlardı. <u>Doğrusu</u> güzel kızlardı. (p. 75)	clapping. Whether they were holding hands or clapping, they were quite beautiful. Truly, they were beautiful girls.
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This example is related to the elder sisters' reaction to the youngest's story. In this part, the lumberjack's youngest daughter's feelings for and opinions of the shehzadeh are made fun of, and in the first section, the phrase "aman ne.." in Turkish is used to be sarcastic about the object of the clause. To create similar emphasis on this point, the word "very" was italicized. The dual-adjective comes into play once more in the second section, but it is reduced to a single adverb in the target text. The third section is slightly awkward to describe, since the elder daughters are essentially turning around the youngest daughter to further domineer over her, which is not the most usual practice in Western cultures, but that cultural element is left as-is.

Çok güzel bir sesi vardı doğrusu. <u>Akan sular bu sesi duysalar, durup dinlerlerdi.</u> Çiçekler bu sesi duysalar, <u>daha güzel açarlardı</u> (p. 76).	She truly had a wonderful voice. <u>The flowing rivers would take leave of their duties to stop and listen to her voice.</u> The flowers would <u>take heart in the wake of her voice and blossom yet more lovely.</u>
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In this example, the youngest daughter gains confidence from her talented voice and boldly proclaims that she will marry the youngest shehzadeh. The translation contains a fair amount of over-interpretation, as the beauty of the youngest daughter's voice is also exaggerated, much like the narrator in the source text.

Güzel kızın güzel sesi duyuldu mu her şey susardı. Belki <u>ölen kuğuların türküleri bile erişemezlerdi sesinin güzelliğine</u> (p. 76).	All sound would pause in the face of the lovely young girl's beautiful voice. Perhaps even the <u>ballads of dying swans would pale in comparison</u> to the beauty of her voice.
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This example is related to the previous one, as it is its continuation. The narrator very subjectively details, and exaggeratedly describes how beautiful the youngest daughter's voice is, taking his confidence in her voice to extremes. Likewise, the description was taken to the extremes also in the target text this time by "alteration of the meaning," with the use of "pale" through which a false meaning is produced although the overall meaning of the section is not totally irrelevant.

" <u>Yağma yok!</u> Onunla ben evleneceğim!" diyordu. "Onun oku bizim dama düşerse, o da bizim kulübeye doğru gelirse, "Oduncu Kızının Türküsü"nü söyleyeceğim. Beni anlar, beni sever, belki de tanır!" (p. 76)	" <u>No ifs or buts!</u> I will marry him!" she claimed. "If his arrow strikes our roof, and he approaches our hut, I will sing to him the "Lumberjack Girl's Song." He will understand me, he will love me, maybe he will even remember me!"
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This example is related to the youngest daughter's reaction to the complaints of her elder sisters. The word "yağma yok" is more often used in oral slang, in reference to complaints. That being the case, "no ifs or buts" seems to be fitting to give the same meaning.

Derken, <u>ufuklar ağardı</u> , sonra kızardı, sonra sabah oldu (p. 78).	Just at that moment, <u>first light arrived</u> , the horizon <u>blushed</u> , and it became morning.
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This example brings a new day in which who the shehzadehs will be marrying is decided by shooting arrows towards the roofs. Here, particularly with the word "blushed," a pun is enlisted: while "kızarmak" can mean "to blush," here it is used to describe the sky reddening in the morning as the sun climbs. It

also foreshadows the embarrassment that the youngest shehzadeh later goes through due to his poor choice of aim. This translation, according to the *Systematics of Designificative Tendencies*, is an example of “sliding of the meaning”, in which a potential meaning that was not actualized in the context of the original text is produced.

Boyun eğdi, ama şaşkındı, “**İnsanlar köpeklerle evlenebilir mi hiç?** Böyle bir şey olur mu?” diyordu içinden, bu işe bir türlü akıl erdiremiyordu. (78-79).

Though he had resigned himself, he was astonished, “**Could a man marry a dog?** Was that even possible?” he thought to himself, not capable of understanding the situation.

In this example, the youngest shehzadeh is forced to marry a dog due to his poor choice of aim. Although the source text has the youngest shehzadeh ask himself whether a human being could marry a dog, the phrasing of “man”, while not ideal when looked at through the lens of feminism, was thought to be a more conventional turn of phrase in English, and even more so considering the times this tale would probably have taken place.

“Sevgili şehzadem **bir köpekle evlenecek sehzade miydi?**” Gözlerinde birikip büyüyen damlalar yanaklarından aşağıya doğru iniyordu. İçeride herkes güllüp eğleniyordu (p.83).

“Was my beloved shehzadeh **worthy of wedding a mere dog?**” The tears that had gathered in her eyes were now streaming down her cheeks. Those inside were **laughing and making merry**.

In this example, the deceased lumberjack’s youngest daughter watches her beloved, the youngest shehzadeh, settle to his fate of being married to a dog, who is actually a beautiful fairy girl - a fact known only by the shehzadeh. To give the same emphasis as in the target text, the words “worthy of” and “mere” were added to the target text, which can be classified as an “over-interpretation of the meaning”.

4. Conclusion

In this study, a translation project conducted within the framework of the literature module of a four-year translation and interpretation undergraduate program was examined step by step in order to provide an example for literary translation projects that may be conducted in similar contexts. In the first step, the text chosen for the project, *İki Peri Kızı* (The Fairy Sisters) by Tahsin Yücel, was analyzed and then translated into English. The operations of analysis used at this level of the module were the examination of the relationship between the text and the elements that surround it, interpretation of the title, multiple readings of the text, intertextual relationships in the text, contracts, evaluation of character names, and veridictory modalities “seeming” and “being”.

It should be noted at this point that the operations of analysis used at this level of the module are by no means claimed to be the only or the most efficient ways of analyzing a text for translation purposes. Depending on the particularities of the text, other operations or models of analysis may be used.¹¹ As previously mentioned, this Literary Translation course is intended to provide a basis for further studies in literary translation. Within the framework of Semiotics of Translation, which the students take as the final course of the module as seniors, students are introduced to other operations of analysis. Some operations of analysis, for instance, may specifically be focused on power relationships between characters and they are essential for the reading of the text since power issues influence the way people in real life or characters in literature speak or behave. In other words, power differences may be reflected

¹¹ See Öztürk Kasar & Can (2017) and Can Rençberler (2019) for other approaches of reading and analysis based on semiotics for literary translation purposes.

in the characters' discourse or actions and should be analyzed so that they can be reflected in the target text. The study of combinatory modalities of the actants (wanting, having to, being able to, knowing) or the producers of discourse in the text, transformations of the subject (subject- non-subject–quasi-subject) provide essential clues about explicit or implicit power relationships.¹² The role of the receiver of discourse in the production of the meaning, segmentation of the text, the instance of origin and projected instances, focalization of the text, temporal relationships, narrative programs, isotopies and symbolism in the text (images, metaphors, symbols, connotations, etc) as well as interpretation of the epigraphs are other operations of analysis studied within the framework of Semiotics of Translation (Öztürk Kasar, 2009: 166-173). Therefore, the operations of analysis used at this third stage of the module are to be considered rather as an introduction to the students' further studies in the field.

After the analysis, the text was translated into English, considering the outcomes of the analysis. After this translation process, the target text was edited by the translator. This step of the project is intended to enable the students to approach their product critically, as well as allow them to review the text as a whole in terms of accuracy, consistency, grammar, spelling, and punctuation. In the next step, the translation was presented in class, and significant translator decisions were explicated. Based on the suggestions from the class, considering the advantages and disadvantages of domestication for this text, in particular, certain areas that were initially domesticated were revised to retain the cultural aspects of the source text. In the end, the outcomes of the analysis and the translation process, as well as the final version of the translation were submitted as a paper.

In this study, this project based on the translation of Tahsin Yücel's *İki Peri Kızı* (translated as The Fairy Sisters), was examined in detail and step by step to provide an example for literary translation projects that may be conducted in similar contexts. The project is expected to enable students to develop an awareness of the importance of textual analysis for translation and the possibility of different types of meaning transformations. With this two-way awareness, students as prospective translators are expected to be able to better understand and transfer the signs that constitute a literary work and approach their own work critically to improve it step by step and stand up for the decisions they make as translators.

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¹² See Kuleli (2018) for an analysis of the power relations between the actants of a short story and Öztürk Kasar & Kuleli (2016) for an analysis of the transformations of the subject in a play by Shakespeare.

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