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## AN EXAMINATION OF THE TRANSLATION OF THE NOVEL BRAVE NEW WORLD IN TERMS OF TRANSLATION THEORIES

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### Abstract

The number of books being translated into Turkish keeps increasing on a par with the level of contact with the outside world. Strong enthusiasm of Turkish readership to catch up with the agenda in the literary and popular science area may not always meet with the enthusiasm with which the book was translated. Translations mostly suffer from inconsistent applications of methods and theories developed in Translation Studies. To draw attention to typical types of translation deficits in the publishing world, this paper examined the translation of the novel ‘Brave New World’ by Ümit Tosun. The translation was examined in terms of readability, fluency, translation techniques, methods, theory and approach on carefully selected rich extracts. Findings reveal that Ümit Tosun paid particular attention translation of long and complex sentences by using different methods and approaches though unsystematic and incoherent. Reiss’s (1977) emphasis on the appropriacy of a translation method for expressive texts was adhered to. As a result, the translator produced a readable and fluent book for the audience. As for his philosophy of translation, Tosun runs between St. Jerome’s and Martin Luther’s translation techniques.

**Keywords:** Cesur Yeni Dünya, translation, translation approaches, translation methods

### *Yeni Cesur Dünya* Adlı Roman Çevirisinin Çeviri Kuramları Işığında Tetkiki

### Öz

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Türkçeye çevrilen kitapların sayısı, dış dünyayla temas düzeyiyle aynı seviyede artmaya devam ediyor. Türk okurlarının edebi ve popüler bilim alanındaki gündemi yakalama konusundaki güçlü coşkusu, kitabın çevrildiği coşkuyla her zaman karşılaşmayabilir. Çeviriler, çoğunlukla Çeviri Çalışmaları'nda geliştirilen yöntem ve teorilerin tutarsız uygulamalarından muzdariptir. Yayın dünyasındaki tipik çeviri açığı türlerine dikkat çekmek için, bu makale Ümit Tosun'un "Cesur Yeni Dünya" adlı romanının çevirisini incelemiştir. Çeviri, özenle seçilmiş parçalar üzerinde okunabilirlik, akıcılık, çeviri teknikleri, yöntemler, teori ve yaklaşım açısından incelenmiştir. Bulgular, Ümit Tosun'un, sistematik farklı yöntemler ve yaklaşımlar kullanarak uzun ve karmaşık cümlelerin çevirilerine özellikle dikkat ettiğini ortaya koymaktadır her ne kadar uygulaması düzensiz ve tutarsız olsa da. Katharina Reiss'in (1977) dışavurumcu metinler için çeviri yöntemi uygunluğu vurgusuna sadık kalınmıştır. Sonuç olarak, çevirmen okuyucu için okunaklı ve akıcı bir kitap hazırlamıştır. Tercüme felsefesine gelince, Tosun, Aziz Jerome ile Martin Luther'in çeviri teknikleri arasında gidip gelmektedir.

**Anahtar Terimler:** Cesur Yeni Dünya, çeviri, çeviri yaklaşımları, çeviri metotları

### **Introduction**

*Brave New World* was written by Aldous Huxley in 1931 and translated by Ümit Tosun in 2003. Ümit Tosun could easily be regarded as an experienced translator as he translated quite a few works from English into Turkish. Experience was one of the parameters to choose him over others as one can expect some form of maturity and consistent leaning towards some kind of refined subscription to a theory of translation. Given that novel is a genre belonging to expressive text type, the translator will have at his disposal a good and coherent collection of methods and approaches to offer the equivalent effect in the target language. The expectation to find rich texts offering material to make comments on, *Brave New World* proved its worth.

The book is a dystopian novel, with events taking place in London in the 26<sup>th</sup> century. Eugenic and hypnopaedia (i.e. learning under sleep/hypnosis), reproduction technology in the novel, has changed the society. The people of this world are produced at the London Central Incubation and Conditioning Centre. Everyone appears to be happy

thanks to hypnopaedia. Everyone has a job and enjoys life. In the New World, Ford is depicted as God!

### **Functionalist Approaches to Translation**

It is through translation that nations, cultures, academicians and ordinary readers come to form an opinion of the community where a source text is written. Exchange of ideas through translation has always been in the agenda of nations in order to improve their understanding the world, peoples and cultures. Each side, source community and target community, has unfailingly benefitted from this interaction. While one reason could be to catch up with the scientific developments in the more developed community, the other reason could be to appreciate the aesthetic works of literature, whether developed or not.

Any translation is an exercise of in applied linguistics as the sole medium of exchanging information, for a very long time, has been the natural human vocal language. Utilization of linguistic knowledge and expertise inevitably brings up the need to understand the nature of vocal language, the most common, widespread and functional. This takes us the question of what language is: when differently answered, there occurs several schools of language, usually named linguistic theories. Therefore, Jakobson (1959) rightly states that all translation practices have to eventually subscribe to theory of language. Newmark (1988:39) echoes Jakobson's stance that "all translations are based implicitly on a theory of language". The most naïve translator or even a child interpreting for her parents have an innate idea of what is to translate and what not. It is commonly observed that not all translators are trained to be translators: some do it for pleasure while others do it to prove her bilingual and bicultural proficiency.

Reiss divided texts into three main categories, a classification which still holds a powerful stance in translation circles: a) informative

(texts that communicate content), b) expressive (texts that communicate artistically organized content, and c) operative (texts that communicate with a persuasive character). Translation of these texts has to be based on the consideration of communicative purpose. Novel as a genre is an expressive text that takes feelings as departure of communication. Expressive function relates to the fact that the writer expresses her feelings irrespective of any response from a real audience. Therefore, the most suitable approach to translate such texts is functional approach. According to her, a functionalist approach should take into consideration such features as artistic expressions, creativity, culture and communication patterns.

Another translation approach, which can also be called functionalist, is that of Halliday and Hasan (1976). They propose, just as they did for their linguistic theory – Systemic Functional Grammar, that language is a channel of and a resource for communication for a function. Any translation should heed ‘context of the situation’, which comprises the kind of action and its social nature, interactive roles of the participants, function (i.e. purpose) of language and the type of register used in the text. They included another main component to their theory: ‘context of culture’, which involves symbolic acts and expressions reflecting established patterns in a linguistic community. In addition, they emphasized the text’s coherence and cohesion, which are integral parts of translation. The true equivalence between St and TT can only be achieved by adhering to the complex facets of communication, be it oral or written.

There are various strategies at the disposal of the translator to implement a theory or approach. These are classified by van Doorsler (2007:226): free, idiomatic, functional, literal, source-oriented, target-oriented, foreignizing, exoticizing, naturalization, localization, domestication and explicitation. On top of that van Doorsler (2007:227) also offered a list of procedures (Table 1).

**Table 1.** Translation Procedures

Pole	Range	Pole
Acculturation	<<<<<<>>>>>>	Adaptation
Amplification	<<<<<<>>>>>>	Borrowing
Calque	<<<<<<>>>>>>	Coinage
Compensation	<<<<<<>>>>>>	Concision
Condensation	<<<<<<>>>>>>	Denominalization
Direct transfer	<<<<<<>>>>>>	Dilution
Expansion	<<<<<<>>>>>>	Imitation
Implication	<<<<<<>>>>>>	Interchange
Interpretation	<<<<<<>>>>>>	Modulation
Modification	<<<<<<>>>>>>	Paraphrase
Recategorization	<<<<<<>>>>>>	Reformulation
Addition	<<<<<<>>>>>>	Omission

### **Research Questions**

The study conceptualized the following research questions:

1. What are the preferred methods of translation of Ümit Tosun?
2. Do preferred set of methods form a coherent theory?
3. Did the translator have to utilize methods that are conventionally not part of the adopted theory?

### **Method**

Care was taken in choosing rich samples from the translation as they could provide the best prospect to see the translator's cognitive plan in his mind as to what strategies, methods and persuasions are capable of securing meaning equivalence between English and Turkish. Each extract is numbered and samples were placed in a cell for convenience. Therefore, a step-by-step procedure was implemented and thus each extract is judged independently of one another. When the occasion arose, specific methods, techniques, and theories and approaches were

mentioned and discussed. Secondly, in case a substantially different translation was considered reflecting a better linguistic equivalence, alternative translation (AT) is supplied.

### Analysis of Extracts

#### EXAMPLE 1

ST: *Thousands of petals, ripe-blown and silkily smooth, like the cheeks of innumerable little cherubs, but of cherubs, in that bright light, not exclusively pink and Aryan, but also luminously Chinese, also Mexican, also apoplectic with too much blowing of celestial trumpets, also pale as death, pale with the posthumous whiteness of marble.*

TT: Yeni açmış, ipek yumuşaklığında binlerce taç yaprak, binlerce küçük meleğin yanaklarını andırıyordu. Fakat o parlak ışıktaki melekler, sadece pembe ve Ari değil, aynı zamanda pırıl pırıl Çinlilerdi, ve Meksikalılardı, aynı zamanda çok fazla göksel sûr dinlemekten felçli ve ölü gibi solgun, ölüm sonrası mermer beyazlığı misali soluktular.

Clearly, the author formed a complex and long sentence. Thus, Tosun chose to divide Source Text (henceforth ST) into two sentences in the Target text (henceforth TT) for the reader to digest the complex description of flowers, a strategy considered acceptable. Tosun created an extra sentence which has no equivalent verb in ST and this pushed him to change the places of sentential elements, which begins with ‘*but of*’. And so, Tosun ended up using Martin Luther’s (1530/1963) ‘freer’ translation style, adding comments and emotions to the translation.

The adjective ‘innumerable’ was translated as ‘binlerce’, which puts a question mark in a critic although translating the word as ‘sayısızca’ is possible. This might have been done to rhyme ‘binlerce’ word in TT. In the 2<sup>nd</sup> sentence of TT, the author used ‘not (only)... (but) also’

conjunction differently. However, he managed to solve the difficulty by using extra conjunction and adjective such as ‘ve’ and ‘sadece’. ‘Luminously’ was translated as ‘pırıl pırıl’, better than the dictionary meaning. With these changes, the usage of Dryden’s (1680) ‘paraphrase’, restating idea(s) in a different way, cannot be omitted.

Although the author stressed and rhymed ‘pale’ by using them in the same word class, Tosun could not manage to use them or did not realize the stress and rhyme. As translator amended so many changes in TT, Koller’s (1995) equivalent effect translation, closer to Newmark’s (1981) ‘communicative translation’ and Nida’s (1964) ‘dynamic equivalence’ is obvious.

#### EXAMPLE 2

ST: *A ball thrown up so as to land on the platform at the top of the tower rolled down into the interior, fell on a rapidly revolving disk, was hurled through one or other of the numerous apertures pierced in the cylindrical casing, and had to be caught.*

TT: Yukarıya, kulenin tepesindeki bir platforma atılan bir top kulenin içine yuvarlanıyor, hızla dönen bir diskin üzerine düşüyor ve silindirik gövdede açılmış birçok deliğin birinden hızla fırlatılıyordu ve çocuklar bu topu yakalamaya çalışıyordu.

AT: Kulenin tepesindeki platformun üzerine düşecek şekilde fırlatılan bir top, içeriye doğru yuvarlanan, hızla dönen bir diskin üzerine düştü, silindirik kasada delinmiş sayısız açıklıktan birine veya diğerine doğru savruldu ve yakalanması gerekiyordu.

To be ‘faithful’ in terms of grammatical organization, Tosun translated ST in one sentence with the help of commas and conjunction instead of translating sentence by altering it through extra words. This method is known as ‘explicitation’, which is a stylistic translation technique consisting of making explicit in the target language what remains implicit

in the source language because it is apparent from either the context (Vinay and Darbelnet (1958/1995: 342). However, compressing the whole sentence, full of conjunctions and subordinate clauses cost the translation dearly.

Subordinate clauses of the original sentence were translated with ‘domestication’ technique, developed by Venuti (1995:19) and pays attention to using cultural elements of the target language in translation as if they were main clauses, grammatically wrong. Thus, all sentences were connected with each other with commas. Besides, the subject of the sentence related to the main clauses, which can confuse the reader while reading the last words of the sentence.

In alternative translation, tenses were paid attention. Further, ‘innumerable’ and all of the sentence were tried to translate properly as much as possible. ‘Had to be caught’ was translated as ‘çalışıyordu’, which does not give the desirable effect to the reader. However, this action must have been taken to not cut off the rhyme of verbs in clauses. Thus, translation appears acceptable.

### EXAMPLE 3

ST: *At the sound of his voice the Director started into a guilty realization of where he was; shot a glance at Bernard, and averting his eyes, blushed darkly; looked at him again with sudden suspicion and, angrily on his dignity, “Don’t imagine,” he said, “that I’d had any indecorous relation with the girl.*

TT: Bernard'ın sesiyle irkilip nerede olduğunu hatırlayan Müdür suçluluk içinde Bernard'a bir baktı, sonra gözlerini kaçırarak kulaklarına kadar kızardı; sonra tekrar ani bir şüpheyle ona baktı, tüm vakarı ve öfkesiyle, "Sakın kızla herhangi uygunsuz bir ilişki yaşamış olduğumu düşünme," dedi.

Due to the language structure of Turkish, ‘at the sound of his voice’ was translated as ‘Bernard’ın sesiyle’, a typical example of ‘transposition’. Furthermore, ‘a guilty realization’ was translated as



‘suçluluk içinde’ with ‘clear’ method. Tosun probably did not translate ‘realization’, as translating it would result in cutting off fluency. According to V-shaped approach, these translations are closer to Newmark's (1981) communicative approach. ‘Shot a glance’ is an example translation that can awaken critic’s interest, as Tosun translated it simply ‘baktı’, which does not reflect the powerful stress of ‘glance’ equally. Alternative translation could be ‘dik bir bakış attı’, which shows the stress of the word much more.

An example of St. Jerome’s translation technique, which focuses on meaning instead of form, can be seen with: *and averting his eyes, blushed darkly* → sonra gözlerini kaçırarak kulaklarına kadar kızardı; Tosun chose a way that would let reader understand the meaning of ST, sense-for-sense. However, he changed even the meaning of a basic conjunction ‘and’. Furthermore, he used the same method, sense-for-sense, to reflect exaggeration of ‘darkly’, not bad enough. Nevertheless, he formed a sentence by doing that, grammatically incorrect. The last subordinate clause of ST was not translated with the same grammatical order into Turkish, which might have been done to transfer the sentence at one sitting. However, Tosun must have not realized that ‘he said’ emphasize ‘Don’t imagine’. Thus, this ended up a loss in meaning.

#### EXAMPLE 4

ST: *There, on a low bed, the sheet flung back, dressed in a pair of pink one-piece zippyjamas, lay Lenina, fast asleep and so beautiful in the midst of her curls, so touchingly childish with her pink toes and her grave sleeping face, so trustful in the helplessness of her limp hands and melted limbs, that the tears came to his eyes.*

TT: Yorganı açılmış alçak bir yatakta, tek parça fermuarlı pembe pijamalarını giymiş Lenina yatıyordu. Derin uykuda, bukle bukle saçlarının ortasında yüzü öyle güzeldi, pembe ayak parmakları ve ciddi uyuyan suratıyla öyle çocuksu, kıpırtısız elleri ve yumuşak kol ve bacaklarıyla öyle savunmasız, öyle çocuksu bir güvenle uyuyordu ki, John'ın gözlerine yaşlar

doldu.

AT: Orada, çarşafı açılmış alçak bir yatakta, Lenina tek parça fermuarlı pembe pijamalarını giyinmiş, geriye yaslanmış, derin bir uykuya dalmıştı. Lüle lüle saçlarının ortasında o kadar güzel, o pembe ayak parmaklarıyla ciddi uyuyan suratıyla öylesine çocuksu, o kıpırtısız elleri ve yumuşak kol ve bacaklarıyla öyle savunmasız bir güven içerisinde uyuyordu ki, John göz yaşlarını tutamadı.

In the beginning of ST, the author emphasizes 'there' by putting a comma right after it. Thus, the word has a much more effect on reader. However, Tosun could not manage to translate this emphasis as either he did not notice it or he could not find an equivalent version of it in Turkish. If the second possibility is taken, the reason why Tosun did not attempt to translate the emphasis might be not to cut off the readability and fluency, very important for readers.

As it possesses different meanings in English and Turkish, 'grave sleeping face' was translated as 'ciddi uyuyan suratıyla', which shows that Tosun used Dynamic Equivalence (Nida: 1964), transferring meaning but not grammatical form, to translate the exact meaning. Furthermore, the last subordinate clause of the paragraph was translated as if it was the main clause, not grammatically correct. Still, it is acceptable in terms of conveying the meaning. In Alternative Translation, all concatenated verbs were translated in the same grammar organization in ST. Instead of using 'bukle', 'lüle' was chosen for 'curls'. Besides, 'çocuksu' was not used twice, not to bore reader. Instead, 'savunmasız' was used, which is a strong adjective and real meaning of the word. Shortly, AT is a mixture of faithful and idiomatic translation, as there is not only one technique, used in the full sentence.

#### EXAMPLE 5

ST: *"Now—such is progress—the old men work, the old men copulate, the old men have no time, no leisure from pleasure, not a moment to sit down and think—or if ever by some unlucky chance such a crevice of*

*time should yawn in the solid substance of their distractions, there is always soma, delicious soma, half a gramme for a half-holiday, a gramme for a week-end, two grammes for a trip to the gorgeous East, three for a dark eternity on the moon; returning whence they find themselves on the other side of the crevice, safe on the solid ground of daily labour and distraction, scampering from feely to feely, from girl to pneumatic girl, from Electromagnetic Golf course to ...”*

TT: "Şimdilerde -gelişme işte budur- yaşlı insanlar çalışıyor, çiftleşiyor, keyiften başlarını kaldıracak zamanları yok, oturup düşünecek tek bir saniyeleri bile yok ya da olur da elle tutulur meşgalelerinin ortasında küçük bir zaman boşluğu açılırsa o zaman da soma yardıma koşar, şahane soma, yarım gramı yarım tatil, bir gramı bir hafta sonu, iki gramı muhteşem Doğu'ya bir yolculuk, üç gramı ayda karanlık bir ebediyettir; dönünce kendilerini boşluğun diğer tarafında bulurlar, günlük çalışma ve meşgalelerin sağlam zeminine güvenle basar ayakları, bir oynaşmadan diğerine koştururlar, taş gibi kızın birinden diğerine bir Elektro-manyetik Golf Sahası'ndan diğerine..."

To convey meaning to reader, Tosun decided to translate ‘the old men have no time’ as ‘keyiften başlarını kaldıracak zamanları yok’, a typical example of idiomatic translation as he did not translate sentence word for word. The reason why he did not use subject is Tosun created a coordinate sentence not to use subject repeatedly. With this, he increased fluency but violated faithful translation technique.

In the second verse, the author constituted rhyme with ‘no leisure from pleasure’. However, Tosun could not manage to translate word group with its rhyme. Furthermore, ‘not a moment’ was translated as ‘tek bir saniyeleri’, an example of domestication as Tosun translated sentence by using Turkish Equivalence of it. There are some examples of ‘Clear Method’: unlucky, some solid. These words may be deleted not to impede fluency.

Clearly, Tosun did not translate 'there is always soma' with 'metaphrase'. Instead, he decided on 'paraphrase', a better method as he found and used a good verb to explain the situation. Besides, Tosun did not neglect the subordinate clause by translating in between commas. However, the reason why he translated 'delicious' as 'şahane' puts a question in critic's head as words cannot be translated with techniques of the right side of V-shaped Approach.

The literal translation of coordinate sentences is good enough to transfer meaning in context. However, using the same punctuation marks in TT was not a good act, as grammar rules of Turkish and English are different. Therefore, the translator should have used punctuation marks according to their tasks in Turkish. A few subordinate clauses in ST were translated as if they were main clauses, a bad translation as the translator adds some words that has no equivalence in TT. Also, 'feely to feely' rhyme was not translated, as translated fell victim to Turkish. Thus, translation is acceptable.

All in all, translation is not good enough, since Tosun used 'Clear Method' in vain. Also, he sometimes added extra words or changed form of sentences like:

Subordinate clause → Main Clause

Besides, he used punctuation marks just the same. All of these mistakes resulted in a different text.

#### EXAMPLE 6

ST: *"Sixteen thousand and twelve in this Centre," Mr. Foster replied without hesitation. He spoke very quickly, had a vivacious blue eye, and took an evident pleasure in quoting figures. "Sixteen thousand and twelve; in one hundred and eighty-nine batches of identicals. But of course they've done much better," he rattled on, "in some of the tropical Centres. Singapore has often produced over sixteen thousand five hundred; and Mombasa has actually touched the seventeen thousand mark.*

TT: "Bu Merkez'de onaltıbinonikidir," diyerek hiç tereddütsüz yanıtladı Mr.

Foster. Çok hızlı konuştu, canlı mavi gözleri vardı ve rakamlar alıntılanmaktan açıkça zevk alıyordu. "Yüzseksendokuz ikiz grubundan onaltıbinoniki adet. Ama tabii bazı tropik Merkezlerde," diye cırcır konuşmayı sürdürdü, "çok daha iyisini de başardılar. Singapur birçok kez onaltıbinbeşyüzü aşmıştır; Mombasa ise onyedibin çizgisine ulaşmıştır.

There are some punctuation mistakes made by the author in ST. After 'of course' there should be a comma not to violate grammar rules. Also, 'actually touched' word group can be shortly written 'touched'. However, as the authors' aim is stressing 'touched', using such an adverb is acceptable. Between the first sentences of ST and TT, there is no difference in the array of sentence elements. However, translation has some problems in terms of intelligibility. For example, Tosun did not violate grammatical organization of the original text, which resulted in a complicated inverted sentence. Also, he translated a subordinate clause, "Sixteen thousand and twelve in this Centre" as the main clause, a breach of grammar.

The most attention-grabbing in translation is the spelling of numbers. According to Turkish Language Institute (TDK) numbers, formed with more than one word, are written separately. However, if numbers are about monetary transactions like note, they need to be written without space not to let anyone change numbers. Tosun used the second technique to translate all the numbers. However, he was wrong as these numbers do not mean anything in terms of monetary things, which shows that he did not pay attention to Turkish Grammar rules. All numbers must be written separately.

In the second sentence, the author provided the subject of the sentence by starting sentence with 'he'. However, there is no equivalent of it in TT, which can confuse reader. Also, the phrase 'bariz bir şekilde' can be used as an alternative instead of 'açıkça', better version as 'açıkça' may perplex reader. Additionally, literal translation method is used in the sentence as there is no need for conveying the message in a different way.

In the middle of the target text, a sentence whose original form was a subordinate clause was translated with metaphrase and put a period end of it, unacceptable in terms of Turkish grammar rules. Thus, either translator should add a verb or put a comma to correct the problem.

An example of Idiomatic Translation, transferring meaning instead of wor-for-word translation, is in the last two sentences. Meaning-based translation and 'clear method' can be seen with:

*often* → birçok (which could be translated 'sık sık')

*produce over* → aşmıştır (which is not good as 'aşmak' word forms a negative meaning in Turkish. However, there is no alternative way to translate it. Thus, translation can be accepted.)

*and* → - (Tosun decided not to use the conjunction, which can confuse critic as there would be no problem if had used it.)

*touched ... mark* → çizgisine ulaşmıştır (almost a perfect translation as Semantic Translation was used in this sentence. Translator paid attention to not only sentence form but also meaning. Thus, he ended up in a sentence whose only problem is a slight violation of form as Tosun fell victim to Turkish.

Briefly, Tosun decided to choose a translation strategy that focuses on foreignization as much as possible, which can be seen in the transformation of punctuation marks, word groups, etc. However, he did not abstain from using domestication when forced to convey meaning. Thus, translation is not bad. Yet, he needs to pay attention to three things:

- Punctuation marks should be used compatible with Turkish Grammar
- Domestication technique should be practiced conveying meaning better.
- Difference between subordinate and main clause should be paid attention.

#### EXAMPLE 7

ST: *Hesitant on the fringes of the battle. "They're done for," said Bernard and, urged by a sudden impulse, ran forward to help them; then*

*thought better of it and halted; then, ashamed, stepped forward again; then again thought better of it, and was standing in an agony of humiliated indecision—thinking that they might be killed if he didn't help them, and that he might be killed if he did—when (Ford be praised!), goggle-eyed and swine-snouted in their gas-masks, in ran the police.*

TT: Meydan savaşını kenardan tereddüt içinde izleyen Bernard, "İşleri bitti," dedi ve ani bir dürtüyle onlara yardım etmek üzere öne atıldı; sonra bir an düşünüp durdu, sonra utanıp yine öne çıktı ve daha sonra yine düşünüp durdu, aşağılayıcı bir kararsızlıkla kıvranarak bekledi -eğer yardım etmezse öldürülebileceklerini, ama ederse kendisinin de ölebileceğini düşünüyordu - tam bu anda (Ford şükürler olsun!), gaz maskesi takmış, patlak gözlü ve domuz burunlu polisler içeri girdiler.

In an effort to transfer the meaning without violating Turkish Grammar rules, Tosun translated the first main clause of ST into Turkish as a subordinate clause, an adequate act. Tosun realized what the author's mistake was, forming a subordinate clause by putting a dot end of it, and did not do the same mistake in his translation. Although TT begins as if there was a violation of 'Faithful Translation', translation can be accepted as the main aim is not to change the sentence for no reason.

There are some examples where domestication method was used, drawing the attention of the critic. These examples were given below:

- *They're done for* → İşleri bitti
- *ran forward* → öne atıldı

As Tosun appears to have paid attention to the intelligibility of these verbs, he used Turkish equivalents for these. In the second verse, Tosun deleted 'better of it' with 'Clear Method'. The reason why he did this can be about fluency of text. Had he not deleted this phrase, he would have faced a problem. Thus, he could decide to delete it. Also, the translator used 'sonra' so often that repetition produced a problem for the reader, impeding fluency. Instead, he could have formed coordinate sentences and connected them with commas.

Tosun could not provide the emotional weight of ‘agony’: ‘aşağılayıcı bir kararsızlıkla kıvrılarak bekledi’. Thus, he could not define what the author tried to mean and transfer the emotion to the reader precisely. An alternative translation to describe the situation can be: ‘Ve utanç verici bir kararsızlığın altında ezilerek bekledi.’ In this sentence, dynamic equivalence was preferred to transmit the meaning, while staying loyal to ST as much as possible.

The conditional clause between dashes is confusing as subjects and their actions are fairly difficult to understand. As Tosun must have realized this problem, he did not transfer what author said exactly. Instead, he formed a sentence which can be understood by reader effortlessly, namely, readers can digest conditional clause without giving extra effort. ‘tam bu anda’ has no equivalent in TT, which is intriguing. This might have been done to convey the following sentence better as other sentence jumps into another subject, which renders it acceptably equivalent.

ST: *“Take this, for example,” he said, and in his deep voice once more began to read: “A man grows old; he feels in himself that radical sense of weakness, of listlessness, of discomfort, which accompanies the advance of age; and, feeling thus, imagines himself merely sick, lulling his fears with the notion that this distressing condition is due to some particular cause, from which, as from an illness, he hopes to recover.*

TT: "Bunu dinleyin, örneğin," dedi ve derin sesiyle tekrar okumaya başladı: "İnsan yaşlanır; içinde o derin zayıflık hissini, kayıtsızlığı, rahatsızlığı hisseder, bütün bunlar ilerleyen yaşla gelir; böyle hissedince de sadece hasta olduğunu düşünür, bu can sıkıcı durumun belli bir nedeni olduğunu düşünerek korkularını bastırır ve hastalıktan kurtulduğu gibi bu durumdan da kurtulmayı ümit eder.

It seems fair to claim that the translator did not use Formal Equivalence to narrate the exact meaning of the first subordinate clause in ST. Instead, he used Dynamic Equivalence to convey what the author meant. However, he did not change punctuation marks when he did that. Thus, he broke Turkish



Grammar rules. At the end of the sentence, he should have put a dot, as the sentence is a main clause.

‘once more’ is transferred to TT as ‘tekrar’, which can be accepted, as both mean in all reason the same thing more or less. However, an alternative translation could be ‘bir daha’ or ‘bir kere daha’. Likewise, ‘a man grows old’ translated in fewer words ‘insan yaşlanır’ appears quite good and expresses what the author conceptualized. Still, Tosun deleted some words with ‘Clear Method’ to do that.

Coordinate clauses in ST were translated as if they were main clauses to TT. Such procedures are dispreferred by those translators who subscribe to Linguistic Theory of Translation. In following, ‘thus’ and ‘merely’ were deleted with ‘Clear Method’. The phrase ‘with to notion’ were neglected by the translator, which might have been done not to cut off fluency as the following sentence is complex and hard to translate. Thus, he may have sacrificed the phrase. Also, Turkish conjunction ‘ve’ was supplied, which has no equivalent in ST, to help reader grasp the text readily. As the translation of the sentence after ‘*from which*’ is hard to understand in English, Tosun must have realized this problem and translated the sentence by to give way to intelligibility. Thus, Tosun translated sentence by adding ‘ve’ conjunction and forming a sentence, easier to understand.

Shortly, the translator was neither perfect nor bad as he sometimes paid attention to important features and sometimes did not. For example, Tosun did not think about usage and tasks of punctuation marks in Turkish. Thus, he generally used the same punctuation marks. Besides, he sometimes added or deleted some words for no obvious reason. On the other hand, he translated some words and phrases with domestication method to express the meaning rather than staying loyal to ST. Therefore, it can be stated that he did not neglect intelligibility.

**Table 2.** Typical Translation Methods and Alternatives

	English	Turkish	Method	Alternative	Suggested Method
1	<i>heretical</i>	sapkın düşünceleriyle	domestication	kafirane	adaptation

2	<i>community</i>	cemaat	adaptation	topluluk	literal
3	<i>loom up</i>	hayalet gibi ortaya çıktı	domestication	belli belirsiz göründü	literal
4	<i>self</i>	benlik	adaptation	öz	literal
5	<i>rather thin</i>	zayıf	literal	cılız	domestication

### Conclusion

The text under investigation being a novel and thus belonging to expressive type, Reiss (1971) suggested that an act of translation in this text type should take into consideration the communicative purpose of translation. Thus, an expressive translation needs to transfer original artistic and creative elements of the ST for the audience of TL. In view of this framework, the translator, Ümit Tosun, produced a largely efficient and successful work. Tosun took into consideration Reiss's (1977/1989) text characteristics, a mixture of informative and expressive, but largely expressive. However, there are some deficiencies and losses in translation. The translator sometimes could not manage to suit the grammatical structure of ST, concluded changes in TT. Furthermore, subordinate clauses in ST were translated as if they were main clauses. Thus, the translator was not linguistically 'faithful' at most times. Mostly, the technique of St. Jerome and Martin Luther was used to convey the equivalence in meaning in some situations such as idiomatic and figurative meaning translation. Still, word-for-word method was used as much as possible, namely, it was not neglected. For the sake of fluency and readability, even the meanings of adjectives and conjunctions were changed, which violates the 'faithful' translation method. However, it provides readers a better reading chance. Usually, the punctuation marks in ST were almost always implemented in the same manner, which be not be the norm prescribed for Turkish. Reiss (1971) warned that translator should not endanger the functional equivalence of the TL text by naively adopting SL conventions, a call Tosun seems to have neglected to some degree.

Methods and techniques such as transposition and clear were used average. However, clear method, for example, was sometimes used for no legitimate reason, which resulted in losses in TT. In terms of Functional Theories, Tosun was not successful, as he did not choose a path that was neither loyal nor creative. Therefore, he could not manage to produce a meaningful translation. All in all, both the translation quality of book and success of translator is way above average. Let us recall what Nida (1964:159) had to say: ‘There can be no exact translations’. Losses are inevitable.

Turkish edition of the book is full of various translation methods and approaches, the obvious evidence of shoddiness. Thus, the book does not seem to serve the audience. In terms of V-shaped Approach, developed by Newmark (1981), Tosun mostly used right side of it, which can be seen in the examples examined. These TT biased translations are not faithful as they do not transfer original content, but adequate enough in terms of conveying exact meaning. Still, ‘Faithful’ translation was violated due to two reasons: changes in the grammatical structure of ST and extreme usage of ‘Clear Method’ like deleting certain adjectives and conjunctions. Further, punctuation marks were left as they were in ST, not suitable in terms of Turkish Grammar. However, ‘Fluent Method’ appeared to have been adopted for most of the time and even in critical situations such as deleting adjectives and other word groups, it was applied.

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