

63. The impact of extratextual knowledge on translator's competence

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Abstract

This paper is on the importance of extratextual knowledge in the professionalization of trainees. Translation is not a mere procedure of transfer from one language to another, but a cognitive process to be performed by combining original and translated text with cultural, encyclopedic or world knowledge. This raises the question what kind of method can be followed to turn textual research skills into reflex in translator training. Amateur translators who have not been able to acquire knowledge from their previous translation experiences produce time-consuming and non-functional translations by constantly encountering the same type of difficulties and errors. However, the translators have to do specific field translation even if they were not specialists, or experts. In this case, trying to find an answer to the question about how trainees acquire specific field knowledge from the perspective of translator training may help to improve the translation competence of them. Accordingly, this paper aims to develop awareness of extratextual knowledge in the course of translation by giving small sections especially from verse translation, which would refute their presumption that "there is no need for extra-textual research in verse translation", thereby by gaining them awareness how they can acquire extra-textual knowledge even from verse translation. For this purpose, this paper is mainly divided into two sections: the first section sets up correlation between translation competence and extra-textual knowledge from the perspective of translation theory; the second chapter gives examples to guide the trainers how they can teach the ways of acquiring knowledge in the course of translation. As a result, this paper on translator training first discusses the impact of research and acquisition of extra-textual knowledge on the functionality of translation acquisition in the course of translation; Then, gives different examples from literary translation within framework of research techniques class to prove in what way discerning and tracking the tips on source text may help them enhance their storage of knowledge for prospective translation tasks and contribute to their professionalism.

Keywords: Extratextual research, translation competence, translation performance research techniques, translator training

Metindışı bilginin çeviri edincine katkısı

Öz

Bu yazı metin dışı bilginin çevirmen adaylarının profesyonelleşmesindeki önemi üzerinedir. Çeviri bir dilden öbür dile salt aktarım işlemi olmayıp, özgün ve çeviri metnin kültürel, ansiklopedik veya dünya bilgisiyle buluşturularak gerçekleştirilecek bilişsel bir işlemdir. Bu ise akla çeviri eğitiminde araştırma becerisinin reflekse dönüştürülmesinde nasıl bir yöntem izlenebileceği sorusunu getirir. Çeviri sürecinde önceki çeviri deneyimlerinden bilgi edinemeyen amatör bir çevirmen dilsel ve

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terminolojik konularda sürekli aynı hata ya da zorlukları yaşayarak hem zaman kaybına hem de işlevi olmayan çeviriler üretmek zorunda kahr. Bununla birlikte, çevirmen her alanda çeviri yapmakla birlikte her alanda uzmanlık bilgisine sahip olması da beklenemez. Bu durumda çevirmen adayları uzmanlık alanıyla ilgili bilgilerini ne şekilde edinirler şeklindeki bir soruya çeviri eğitimi açısından yanıt vermek çevirmen adaylarının çeviri edincini geliştirmeye yarar. Buna bağlı olarak söz konusu yazının amacı "şiir çevirisinde metin dışı araştırmaya gerek yoktur" varsayımından da yola çıkarak, çevirmen adaylarına şiir çevirisinde bile araştırmaya gerek olduğunu özellikle şiir çevirisiyle ilgili küçük kesitler üzerinden örnekler vererek onların ve çeviri eğitimi verenlerin ve çevirmen adayının çeviride araştırma ve çeviri sürecinde bilgi edinme konularında farkındalık kazanmalarını sağlamaktır. Sonuç olarak çeviri eğitimiyle ilgili bu yazıda başta kuramsal açıdan çeviri edincini geliştirmede metin dışı bilgi araştırma ve edinmenin çeviri sürecinde çevirilerin işlevselliğine etkisi tartışılmış; ardından çeviride araştırma dersi kapsamında yazın çevirisinden farklı metin türlerinden örnekler verilerek çeviri sürecinde edinilen bilgilerin çevirmen adaylarının bilgi dağarcığına eklenmesinin onların gelecekteki çeviri görevlerine ve profesyonelliğine katkısı irdelenmiştir.

Anahtar kelimeler: Metindışı araştırma, çeviri edinci, işlevsellik, çeviri edimi, araştırma teknikleri, çeviri eğitimi

Introduction

Translation as an activity is interdisciplinary, and translators are expected to provide translation service not only in all fields of daily life, but also in every field of study even if they are not specialists. They try to overcome difficulties by setting up correlations between linguistic units. However, they mostly fail, or fall behind specialists who do the same translation. The underlying reason can be defined as follows:

Translators refer to syntagmatic relations based on their linguistic or grammatical knowledge. Accordingly, they cannot set up a cohesive, or conceptual network of relations which can help them to extract the meaning hypothesis of the text. This way of approach to the text urges them to adopt literal translation, which generally ends in loss. Besides, it may be even worse than Google translation since the databank of it is much richer and broader than the translator's cognitive capacity of knowledge. On the other hand, specialists proceed from specific field knowledge, which helps them to set up a logical network tracking the terms in the text. Namely, they set up correlations between the concepts through the terms, which would provide them with a sound network of relations to extract the main message of the text. Yet the trainee's linguistic knowledge is not sufficient to set up such a sound network of terms even if their linguistic knowledge yields them a few clues related with the meaning hypothesis of the text. In this case, they inescapably adopt literal translation to overcome lexical or terminological difficulties.

The question is how trainees can gain specific field knowledge through translations to become a professional translator, or from the perspective of translator training how trainers can develop research skills of trainees in specific field translation. Accordingly, this paper deals with the ways of gaining awareness of research and its correlation with comprehension in specific field translation. But before explaining the relationship with research and specific field translation, it would be illuminating to discuss the translation concept today.

The definition of translation has broadened to such an extent as to change the contents and function of the source text. For example, Hans Hönl and Paul Kussmaul have stated the definition of translation as follows:

"We are of the opinion that we are dealing here with two equally **valid basic** types of translation. These two basic types can be designated as "functional constancy" ["Funktionskonstanz"] and

"functional change" ("Funktionsveränderung"]. They are completely equally valid and equally legitimate strategies of translation between which the translator has to choose for every text. It is therefore by no means true that *functional constancy* can be taken to be the normal case of translation, whereas functional change is the exotic exception." (trans. by Gutt, 1984)

The theorists' claim on "functional change" is valid and legitimate for instrumental translations, which would fulfill a function, or a service in Target culture. However, their claim is illegitimate in documentary translation including literary, or philological translation since literary texts function as a document in target culture. Besides, in specific field translation the texts are informative, and translators are assumed to transfer the full knowledge as exactly as in the original text (Nord, 1997, pp. 43-66). They are expected to preserve the relations between the contents and function of the original texts. The problem is that they are not equipped with enough specific field knowledge as specialists are. In this case we can claim comprehension is the principal of specific field translation to set up correlations between form and content. Daniel Gile formulates the components of comprehension as follows:

Comprehension= linguistic knowledge +extralinguistic knowledge+ analysis

Here source text as the primary/main resource of knowledge plays the key role on the path to comprehension. It also yields tips for extralinguistic research. However, it can be possible only if one can extract the main message from the source text and reformulate the framing information in the target language text. Undoubtedly, translator's linguistically and culturally induced information as well as his/her style based on his/ her personality based on his educational or social background, or idiosyncrasy play a key role in the shaping of the secondary information submitted to the target culture (Gile, 1995, pp. 76-80). In some cases, the translator as a cross-cultural intermediary may make changes in framing information due to pragmatic concerns, or in consideration for the linguistically, culturally, and institutionally differences between the countries. Such an approach would help the targetees to visualize the message more clearly in their minds. For example, in translating the medical abstract titled "Prevalence of aspirin use among patients calling 9-1-1 for chest pain", the emergency phone number indicates nothing for the Turkish readers. Changing it to Turkish emergency number would not also work because the content of the article is based on the data of American patients. Accordingly, he may change it as "Prevalence of Aspirin use among patients calling the ambulance for chest pain".

On the other hand, translator's idiosyncrasy in specific field should not surpass the sender's idiosyncrasy as a specialist since it may distort the contents and the function of the original text. Fidelity to the source text and the author are the principals of specific field translation especially in transferring new knowledge from informative texts. Here translator's knowledge base as well as his/her research skills help to set up relations between the linguistic material and extratextual information in the text. In reality, translator's linguistic knowledge base cannot keep up with specialist's specific field knowledge at all. Then developing research skills is an essential part of gaining professionalism in the field of translator training.

Analysis as the last stage of comprehension is possible only if the translator unites his linguistic and cultural knowledge with the newly acquired specific field of knowledge. It means that there is a bilateral interaction between knowledge base and knowledge acquisition during translation. This will also guide the translator to check the decisions s/he has taken during the translation process. By this way, the trainees will be able to expand their knowledge base, and subsequently acquire new knowledge. Undoubtedly, translator's acquisition of specific field knowledge is different from specialist's acquisition of specific field knowledge. In other words, specific field knowledge peculiar to translators is not an end

as it is for specialists, but as a means in understanding sender's offer of information, and justifying the decisions taken during translation.

Turkish students and comprehension

If we are to study the above-mentioned formula of comprehension stated by Gile from the perspective of Turkish students, we may claim that they are generally equipped with standard English knowledge and their extralinguistic or encyclopedic knowledge, is very limited. On the other hand, a sound analysis of the source text depends on the combination of linguistic and extralinguistic knowledge together with the worldly experience (Jungwha, 2007, p. 99). Besides, a translator is expected to be equipped with the knowledge of both cultures as a cross cultural intermediary. It means that translating the source text into target culture in such a way as to fulfill the same informative function. Accordingly, one can infer from these statements that the translator aims to transfer the whole information load of the original text as much possible as the boundaries of target language and culture allow. This justifies the explanatory procedures adopted by the translator in the form of footnotes at the end of the pages, or explanatory notes inserted in the text without disrupting the thematic flow of the original. However, even adopting explanatory procedures require knowledge of context of situation (register) and knowledge of context of culture (genre). Accordingly, the translator inescapably considers the specific field conventions as well as the profile of targetees in terms of their educational background and reading habits. That is to say, the translator is not expected to apply the same procedures in translating the texts. For example, translations addressing to professionals may be different from those addressing to the laypeople. But to be able to take these decisions the translator should be equipped with specific field knowledge. Julian House claims a text fulfills its function only if the correlation between the register and genre is set up (House, 1981). This comes to mean that the translator should be aware of two factors in transplanting the source text into target culture: the register (context of situation), the components of which are field, tenor and mode as well as the conventions of genre (the context of culture), which changes according to the text types and sub-text types of specific field. For example, literary genre can be enlisted as drama, poetry, fiction or non-fiction as essays, or literary criticism. House's claim in assessing the quality of translation is a professional approach, which hosts many factors in terms of functional approach. According to this classification, the research can be affiliated to the knowledge of the register and its relation to the established conventions of genre. The following section will discuss how we can arouse curiosity amongst the trainees to lead them to research.

Research methods

In the light of the above-mentioned remarks, I will try to disclose the relationship between extralinguistic knowledge and translation decisions giving examples mainly from verse translation to disclose in what way extralinguistic knowledge may contribute to the quality of translation. In other words, the question is how we can arouse awareness of extra linguistic research in translation in consideration for the profile of trainees of the translator training programs. Although I emphasize informative texts above, doing research is essential in every field of study. Verse translation as a marginal example may be helpful in arousing trainees' awareness since most of them think that verse translation is the transcreation of the original, and linguistic knowledge and literary inspiration suffice to overcome translation problems in translation process. That is the reason they think there is no need for research in verse translation. However, even in verse translation one may require extralinguistic knowledge to understand the essence of the poem. For this reason, starting the course by giving

examples from literary translation may refute the student's preconception that there is no need for extralinguistic research or knowledge in literary texts.

Undoubtedly curiosity is one of the essentials in developing research skills as well as worldly knowledge. Marianne Lederer calls it “baggage cognitive” which helps translator to understand the sense of the text in such a way as to deverbilize and reformulate it in target language since professionalism is closely related to the size of this baggage (2010, pp. 174-177), or in Jeanne Bourdieu’s terms to the cultural capital of the translator. The translator’s educational background and social status undoubtedly play role in doing translations, but as different from the specialists the translators develop it in the course of translation by eliciting tips in the source text to expand the size of their cognitive baggage. That is to say, they acquire knowledge or expand their “cognitive baggage” not only by translating scientific works, but also from literary works. However, the way the professional translators acquire knowledge is different. They have a recourse to the knowledge they have acquired from the previous translations for translatorial ends. Therefore, the piece of knowledge they have acquired through translation serves as a means for the future or prospective translations, not as an end as in the case of specific field to overcome problems. In other words, the knowledge the translators acquire while they are translating is uploaded into their uncontrolled mental space as called “cognitive baggage” by Lederer, or in Gile’s terms, translator’s “Knowledge Base”, which rejuvenates each time it encounters with new piece of information in the course of translation and stores it for the prospective translation tasks (1995, p. 103). The question from the point of trainers is how they can gain them awareness of acquisition of extratextual knowledge in the course of translation. The following excerpt from “The love in The Time of cholera” may illuminate in what way trainers help arouse trainees’ curiosity and help them gain awareness of extratextual knowledge even in literary texts:

Gabriel Garcia Marquez describes the arrival of the first opera to Cartaga as follows:

The season opened with a French opera company whose novelty was a harp in the orchestra and whose unforgettable glory was the impeccable voice and dramatic talent of a Turkish soprano who sang barefoot and wore rings set with precious stones on her toes. (1985, p. 61)

Mevsim, bir Fransız kumpanyasıyla açıldı; bu kumpanyanın yeniliği orkestrada ilk kez harp bulunuşu," unutulmaz medarı iftiharı ise, yalınayak, ayak parmakları değerli taş yüzüklerle donatılmış olarak şarkı söyleyen bir Türk sopranonun pürüzsüz sesi ve dramatik yeteneğiydi. (Trans. by Karadeniz, p. 106)

While reading novel the Turkish trainees may guess the primadonna as Leyla Gencer as a worldwide known soprano. However, the stance of the soprano with “her barefoot with rings” was really different from Leyla Gencer’s serious and dignified stance even if she gave recitals in Paris as referred to in the novel. Moreover, the novel takes place in 1870s. The trainer may guide students by asking questions to arouse their awareness, and this may lead the trainees to search for the true knowledge concerning the first primadonna in Turkish opera. Undoubtedly, they first refer to the Internet and after a brief surfing they may find out the first primadonna in Turkish Opera as Semiha Berksoy, who was awarded with the scholarship of Berlin Music Academy to further her training.

From the perspective of Garcia Marquez, his mention of her may be due to her successful performances in Europe, or due to her exhibitions abroad as well as in Paris as a painter. Her skills as a soprano and painter may have drawn his attraction during the period he worked as a journalist in Paris and New York. Even if the timing of the plot does not exactly correspond to the timing of the novel as mentioned above, the fictitious nature of the literary texts allows such temporal changes, and justifies the knowledge obtained from the research. By this way the trainee gain awareness not only of the features of the literary

texts which allow functional changes due to their fictitious nature, but also of the way how the knowledge is processed in literary texts not only by the source text author, but also by the translator as cross-cultural intermediary.

After this brief explanatory example on how to gain extra-textual knowledge in literary texts, I will narrow down the research techniques on the acquisition of knowledge from novels to the verse translation due to the concise nature of poems as a research material. Dealing with poems as a research material will help trainees to see the whole picture in making sense of extratextual tips and deverbalizing them. That is the reason why the following simple examples from verse translation are chosen to teach research techniques in developing professional skills.

The first example is from *Raven* by Edgar Allan Poe, who based his poems on mythology, history, geography, astronomy in his poems. Even three lines from the poem as in the following may prove to what extent Poe based his poems on specific field knowledge. It would also be helpful in refuting the trainees' prejudices on verse translation that "there is no need for research in verse translation as an act of transcreation". However, the following only two lines may prove why they need research even in verse translation:

On this home by Horror haunted—tell me truly, I implore—Poe's poems are
Is there—is there **balm in Gilead?** —tell me—tell me, I implore!"
Quoth the Raven "Nevermore." (Poe, 2016, p. 36)

Dehşetini bu evin üstünde -var mı, yalvarırım- söyle neyse gerçek-
Şifalı otlardan bir merhem var mı Gilead'da -yalvarırım- söyle açık açık."
Kuzgun dedi ki "Bir daha olmayacak." (Poe, 2016, p. 37; trans. by O. Tuğlu)

From the perspective of trainer, the steps for research can be enlisted as follows: First, you may ask the students to guess the title to see their perceptive skills and check how careful they are in extracting knowledge from the source text as a main source of knowledge. Next, you may ask them to search for the poem and poet. After that, you may ask them what «Gilead» means. Ask them why the poet may have referred to Gilead. If they guess that it is the name of a geographical location, ask them to spot the geographical location of Gilead today and in the past on the map. After surfing on the Internet, they will see that it is a mountainous district of old Palestine, which was cited in the Old Testament. By this way, students will understand that Poe's reference to Gilead is due to its the geographical sanctity, and that is the reason why the balm prepared from the herbs in Gilead may have had a healing power on the anguish of the poet. This piece of knowledge would help them to visualize the location of the poem (scene), re-formulate or verbalize it in clearer and more appropriate frame (lexis). By this way, they may also become aware of the correlation between the ecology and literature.

Next, you may also ask the term "balm" and the reason the poet preferred the term "balm" to "ointment". By this way they can discern the difference between the words and terms by relating «ointment» as a term to chemical substances, and "balm" to the healing herbs used in daily life. After that, you may also ask what the origin of healing power of herbs is in Gilead and may see whether they relate the term "balm" to the sacredness of the region. This would expand not only their extra linguistic knowledge, but also their linguistic knowledge by discerning terms from words. As seen here, all those questions are related with the components of "comprehension", and "comprehension" serves to implant the source text in target culture without losing its essence. By this way, the students will gain awareness not only

on Poe as a poet, but also on the impact of ecological factors circumscribing the poems. After these preliminary questions mostly related with the shaping of macroscale decisions of a translator, you may also ask them to read the original and Turkish versions of Poe's poems to help them see what sort of extralinguistic knowledge they require even in verse translation.

Samuel Taylor Coleridge

The second example on search for extralinguistic knowledge is from Samuel Taylor Coleridge. The first resource to refer to is undoubtedly *Biographia Literaria*² by Samuel Taylor Coleridge, which serves to understand his approach to verse translation. The following lines from it may guide the translator what s/he may give priority in translating Coleridge's poems:

There is no profession on earth, which requires an attention so early, so long, or so unintermitting as that of poetry; and indeed as that of literary composition in general, if it be such as at all satisfies the demands both of taste and of sound logic (Coleridge, 2021)³.

Accordingly, the trainer may guide the trainee to focus on "taste and sound logic" as the main feature of verse translation" while reminding them that they are both fed by extra-linguistic knowledge. A comparative study from the two lines of *Christabel* may prove why they need research in translation.

'Tis the middle of night by the castle clock,

And the owls have awakened the crowing cock;

Tu—whit! Tu—whoo! (Coleridge, 2019, p. 120)

Şatonun saati gece yarısını vurdu dan dan!

Kaldırdı iki puhu övüngen horozu uykudan;

Tu--whit! Tu--who! (Coleridge, 2019, p. 121)

For example, the first question may be related with the onomatopoeic words in the form binomial "dan dan" in the Turkish version although there is no such onomatopoeic word referring to the chiming of the castle clock in the original. The above-mentioned lines concerning the purpose of verse as "the taste and sound logic" of the poem answer why the translator has referred to the onomatopoeic word "dan dan" in Turkish version. The answer to this question may be related to the translator's concern for catching the rhyme between the first line "dan dan" and the second line "uykudan". The next question may be why the translator has used "puhu" an archaic Turkish loanword instead of "baykuş". It may be related to translator's cognitive awareness of spatial and temporal distance. You may also ask the trainees why the translator has inserted the number "two" although there is no such remark denoting to the number in the original. At this point, you may guide them to extra-textual research by asking why the poet used two different sounds as "Tu—whit! Tu—whoo!". *For example*, I asked the students to search how the owls hoot in England and they find out the following information from the journal *Guardian*:

"Tawny owls are duetting in the trees at night, and sometimes in the daytime. The supposed "tu-whit, tu-whoo" sounds that are often used to describe the owl's song are, in fact, a kind of libretto for the duet, since it is the female that produces the "tu-whit" note, while the male responds with his hooting "tu-whoo". (May, 2021)

² <https://www.studocu.com/en-us/document/studocu-university/studocu-summary-library-en/biographia-literaria-by-samuel-taylor-coleridge/1052811>

³ <https://www.gutenberg.org/files/6081/6081-h/6081-h.htm>

As seen here, this piece of information on the hooting of female and male owls would help them understand why the translator has used the number “two”. Of course, this also brings forth the following question “how they hoot in Turkish”. They answered as “gu guuk!” for female; “Gu guuu” for male. Then I asked why the translator did preserve the hooting of owls in English. They answered that the translator may have wanted to emphasize the foreignness of the poem. In other words, the translator may have tried to compensate his decision of transferring the English way of hooting of the owls by inserting the number “two”.

This kind of comparative studies can be done in every field of study to develop strategies for the acquisition of extratextual knowledge. Such practices will also help the trainees to develop ecological awareness as well as the relevance of ecology to literary works.

The last practice is from lines from Turkish verse to English verse translation in reverse direction. For example, the following example is from the poem “Kış Bitti” by Prof. Dr. Cevat Çapan, who wins 2021 Yunus Nadi Poetry Award by his work “Bir Başka Coğrafyadan”. Before starting translation asking students to gather information about Cevat Çapan will help them not only gather personal information about the poet, but also gain awareness of daily agenda as well as its importance in taking macroscale decisions in translating poem. Namely, awareness of translating the poem of a poet who has won a poetry award will affect translator's translatorial decisions alongside his/her social status as a professional translator translating from an award earning poet.

As for the microscale procedures, even the punctuation marks or spelling in the original text may give a warning for extratextual research. For example, drawing students' attention to the first line 'Vedalaşmaların ilmini yaptım ben, ' in quotation marks, and asking them to guess why the poet has put the quotation marks may lead them to gain awareness of the importance of punctuation marks in translation. By this way one may teach how to elicit clues from the source text as firsthand resource of research material. After a brief surf on the Internet, they find out that it is the title of the book compiled by the Turkish versions of Osip Mandelstan's poems, who was one of the leading contemporary poets of Russian literature. The poems were compiled and translated by Cevat Çapan and Seyhan Erözçelik in 2016.

This way of guidance to pretranslational research may gain the trainees professional meticulousness, especially when one considers definition of professionalism as awareness of every step one takes in doing a job. In other words, it is closely related with professional accountability.

After acquiring this piece of information on the first line in quotation marks, you may ask whether to keep the first line in quotation marks as in the original poem to refer to the title of the book, or to translate it without quotation marks asking for the motives for their decisions. One of the students claimed the first line should be preserved in the same way as in Turkish since the poet may have referred to the title of the book due to «marketing concerns». In response to this humorous answer, the trainer may explain the underlying motive from the perspective of translation theory. Accordingly, s/he may explain that poems can also be subsumed under the category of secondary communication situation as a metalinguistic procedure just in the same way as translations, and what inspired the poet to draft this poem may have been the title of the book «Vedalaşmaların İlmini Yaptım Ben».

Next the trainer may ask whether to keep the original title or not. If it were in an informative text we keep the Turkish title, but it is a poem and in consideration for the established generic convention of verse translation, the first line of a poem cannot start in a foreign language in terms of rhythm and meter. Besides, a book in Turkish

would not concern English readers at all. Accordingly, the class decided to translate the first line. Next, you may ask if it is proper to insert the quotation marks or omitting them. In the light of the above-mentioned remarks concerning genre the quotation marks they decided to omit the punctuation marks so as not to disrupt the poetic conventions as mentioned above.

After all these explanations, I translated the poem in the light of the discussion held in the class as follows to disclose in what way our discussion based on research guide me in translating it:

Kış Bitti	Farewell to Winter
'Vedalaşmaların ilmini yaptım ben, ' Sürgünlerin uzmanlığını. Bir vapur nasıl kalkar bir limandan. Tren nasıl acı acı öter, öğrendim.	I've made the science of goodbyes, The expertise of exiles. I've learned what it comes to mean A farewell from a ferry, or the bitter siren of a train
Yıllarca mektuplarla yaşadım. Kaçak tütün, yasak yayın Karalamalarla beslendim. Unutmadım. Unutmadım.	I've lived with letters for years. Fed on Illegal tobacco Banned books and scribbles. I haven't forgotten. I haven't forgotten.
En çok yelkenleri özledim Bozkırın buzlu yalnızlığında. Dağlar yoktu, dağlar yoktu, Rüzgarlara yaslandım.	I miss sailing vessels the most In the icy loneliness of the steppe. No mountains, no mountains Then the winds I leaned against.
Çılgın mıydım, tutsak mıydım Yüreğinde karanlığın? Kan kurudu- Ben gül oldum açıldım (Çapan, 2021)	Was I crazy or captive in the heart of Darkness? The blood dried- A rose bloomed. I'm a rose. (Trans. by M. Yazıcı)

Conclusion

Even from these simple examples limited to research in verse translation in consideration for the majority of participants from the departments of philology may prove why extralinguistic knowledge is essential even in verse translation. What I want to emphasize is research can not only be limited to textual, intertextual, text-type, or literary knowledge in translation, but one also requires scientific, encyclopedic, historical, mythological, or worldly knowledge including daily agenda to translate the original text properly. Namely, if we assume translation as an offer of information, searching for extralinguistic knowledge is one of the essential components of translation process. It means that neither only literary nor only linguistic knowledge suffices to overcome translation problems without setting up extra linguistic correlations with the translation difficulties identified in the source text, or the extratextual factors circumscribing the literary texts. As opposed to instrumental translation where the source text is dethroned, source text is the yardstick in literary translation to guide the trainees in extralinguistic research.

By guiding trainees to research we can help them not only broaden their horizons and perceptive skills concerning professional qualifications, but also lead them to discover their own fields of interest. For this purpose, asking assignments, or questions that lead them to research would help them gaining reflex in developing research techniques of their own in consideration for the time limitation peculiar to translation task.

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