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Tracking the Translator in the Translation of the Post-Modern Novel *Frankissstein – A Love Story*

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This study follows the translator's voice in the translation of the post-modern novel *Frankissstein – A Love Story* (2019) by Jeanette Winterson. In this literary work, Winterson retells the Gothic novel *Frankenstein or the Modern Prometheus* (1818) with two parallel stories. While one story takes place in the nineteenth century and concentrates on Mary Shelley's ongoing effort to write her novel *Frankenstein*, the second story is a modern-world narration that takes place in England around the time of Brexit. Although they are from different times and places, the characters in these two mirrored stories share the same concerns such as life, death, technology, and being human. With her translated novels, Winterson has become a well-received author in Turkish literature, and Pınar Kür is among those who have translated various Winterson novels. *Frankissstein: Bir Aşk Hikayesi* (2021) is the third Winterson novel translated by Kür, who is a literary figure by herself both as an author and as a translator. With her distinctive style and innovative narration techniques, Kür's own works and translations have already been a research topic. In this study, a textual comparison is carried out between the source and target texts to detect Kür's voice as a translator and to understand whether her translatorial voice carries traces of her authorial voice. The findings demonstrate that Kür is highly visible within the text itself with additions, omissions, and expansions.
Keywords: author-translator; visibility; post-modern novel; Pınar Kür; Jeanette Winterson

1. Introduction

Jeanette Winterson is an acclaimed author who dares to challenge herself and her readers by trying new writing and narration techniques. Among her many novels, there are three which have a common trait. Winterson retells a canonical work in each of these three novels. In *The Gap of Time* (2015), she retells William Shakespeare's play *Winter's Tale* (1623). In *Frankisssstein – A Love Story* (2019), she retells Mary Shelley's Gothic novel *Frankenstein or the Modern Prometheus* (1818). In *Hansel and Greta: A Fairy Tale Revolution* (2020), she retells the world famous fairy tale *Hansel and Gretel* (1812). In each work, she reimagines,

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reconstructs, and reanimates an already existing story by including her concerns as a writer and produces her own retelling.

This paper analyzes the translation of one of these three retellings, *Frankissstein – A Love Story* (2019), which has been translated into Turkish by Pınar Kür. *Frankissstein: Bir Aşk Hikayesi* (2021) is the third Winterson translation by Kür. Previously, she has translated *The Passion* (1987) (*Tutku* [1997]) and *Sexing the Cherry* (1989) (*Vişnenin Cinsiyeti* [1995]). Among these translations, especially *Vişnenin Cinsiyeti* (1995) has been the subject of research and discussions in terms of stylistic analysis (cf. Erkan 2010; Kocabay 2013; Öztürk Baydere 2015). Kür has also been a subject of study by herself with her author-translator identity, and the interaction of her translatorial and authorial voices has already been researched with a discourse analysis of her novels and translations (cf. Aka 2011; Özbirinci 2017).

This study focuses on Kür's visibility as a translator in the translation of *Frankissstein – A Love Story* (2019) and questions whether it is possible to associate her visibility with her author-translator identity. In this regard, the paper will first cover the challenges and strategies of translating post-modern novels in chapter 2. The reanimation of the Gothic classic *Frankenstein* and the transformation within the retelling will be summarized in chapter 3. Chapter 4 has been spared for Kür and her style, both in writing and translating. In order to understand how her authorial style manifests itself in her translations, previous studies and dissertations which have discussed Kür with a focus on her identity and style will also be included in this chapter. In chapter 5, a textual comparison will be made to track the translator's voice and to understand the motivation behind her decisions. The paper will be finalized with concluding remarks.

2. Translating Post-Modern Novels: Challenges and Opportunities

In *The Routledge Companion to Postmodernism*, post-modernism is defined as "a rejection of many, if not most, of the cultural certainties on which life in the West has been structured over the last couple of centuries" (Sim 1998, vii). It is believed to be "only part of the total landscape, but like a mountain-range it looms over everything else" (Lewis 1998, 122) such as philosophy, politics, feminism, lifestyle, cinema, and popular culture, to name a few.

As for the field of literature, it has representations from different parts of the world. However, there is a problem of unity when we talk about the writers who are placed under the

post-modern rubric, because the short stories and novels associated with post-modernist fiction vary a lot. But still, they share certain characteristics such as "temporal disorder; the erosion of the sense of time; a pervasive and pointless use of pastiche; a foregrounding of words as fragmenting material signs; the loose association of ideas; paranoia; and vicious circles, or a loss of distinction between logically separate levels of discourse" (Lewis 1998, 123).

In the article "Problems of Translating Postmodern Texts," Rusudan Khomeriki (2019) defines a post-modern novel as a metatext (27). The features of this metatext bear certain challenges for a translator. Intertextuality, ambiguity, playfulness, stylization, plurality in meaning, hybridity, and irony are among the difficulties translators handle while translating a post-modern literary work (cf. Khomeriki 2019, 28–34). Post-modern texts also lack characters in the conventional sense, because concepts such as self, identity, and essence are radically transformed (Abooee and Moeinzadeh 2022, 43).

In most discussions, these problems are underlined without suggesting any practical solutions, because not much work has been done on translations of post-modern novels. However, in the article "Translation in the Age of Post-modern Production: From Text to Intertext to Hypertext," Karin Littau (1997) encourages us to question our perception of translation and suggests that in the post-modern era, "translation can no longer be conceived of as a reproduction of an original but has become subject to reconceptualization as the re-writing of an already published original" (81). The traditionally accepted superiority of the original emphasizes mistakes and inadequacies, but in post-modern literature, the hierarchy between original and translation is diminished (82). As a result, the authority of the author is refused, and the search for "a secret" and "an ultimate meaning" comes to an end (Barthes 1977, 147).

As the authority of the author weakens, post-modern novels give translators an opportunity to take center stage. Littau suggests that translators should be visible "in the text" rather than "in the discourses surrounding the translation" (1997, 90). Traditionally, the visibility of the translator is detected in paratextual elements such as footnotes, commentaries, and prefaces. These paratextual elements are "outside the translated text" (89). However, in post-modern translations, the translator's visibility is no longer limited to paratextual elements. On the contrary, translators can claim to exist within the text.

In order to understand whether Kür has used this opportunity to be visible as the translator of the post-modern novel *Frankissstein – A Love Story* (2019), a textual comparison will be carried out in chapter 4. But before this textual exploration, it is necessary to clarify

what makes our research object a post-modern novel. In the following chapter, the post-modern traits of Winterson's novel and the transformation that took place in this act of retelling will be discussed.

3. From *Frankenstein or the Modern Prometheus* to *Frankissstein – A Love Story*

Frankissstein – A Love Story (2019) retells the story of the well-known classic *Frankenstein or the Modern Prometheus* (1818). Mary Shelley's Gothic novel is reanimated in a modern world where the consequences of high technology and artificial intelligence (AI) are questioned. There are two parallel stories in Winterson's novel. One of these stories takes place in Geneva in 1816, and the readers see a young Mary Shelley who is surrounded by her husband, Percy Shelley, her stepsister, Claire Clairmont, and her friends, Lord Byron and Dr. Polidori. Buried in pessimism from time to time, Mary tries to write her novel while experiencing existential crises. The second story takes place around the time of Brexit in modern England. Ry Shelly (Ry is short for Mary) is a transgender medical doctor who is in love with Victor Stein, an entrepreneur in the field of AI. Stein carries out some hidden experiments in the underground tunnels of Manchester, and Ry brings him body parts taken from dead people. Their paths cross with Ron Lord who uses high technology to produce and sell sexbots.

In these two mirrored stories, not only the characters but also the themes are intertwined. Mary Shelley becomes Ry Shelly, Victor Frankenstein is Victor Stein, Lorn Byron becomes Ron Lord, Dr. Polidori is now Polly D., a journalist who is very skeptical about AI, and Claire Clairmont turns into Claire, who works as a counsellor at the high-tech expo. As these characters question life, gender, being human, death, consciousness, mechanization, and technological advancement, the novel does not have a temporal break; rather, it continues in an uninterrupted flow.

In the article "Winterson's *Frankissstein*: Postmodernism Blended with the 19th-Century Style Philosophical Look," Ercan Gürova (2021) claims that *Frankissstein – A Love Story* is a representation of 'warning for future' novels which embodies playful postmodernist techniques and nineteenth-century style philosophical inquiries (236). The post-modernist techniques in this work are listed as the use of irony, intertextuality, pastiche, temporal disorder, and metafiction (237–238). *Frankissstein – A Love Story* is also a representation of Winterson's style, because in Winterson's works, norms of gender, religion, and society are questioned, and

it is possible to claim that this questioning is quite self-reflexive and carries traces from her personal life.

Winterson is a contemporary British author, born in Manchester in 1959. She was adopted and raised by a repressive, religious couple but had to lead a self-dependent life after she came out as a lesbian at the age of fifteen. Her personal life has shaped not only the content but also the perception of her novels. In the book *The Novels of Jeanette Winterson*, Merja Makinen (2005) explains that "the main focus of the reception of Winterson's novels has been twofold: the discussion in relation to her as a lesbian writer and in relation to her as a postmodern writer" (2). Although Winterson objects to her texts being seen under the definition of lesbian, deconstruction of gender identities is a major theme in her novels (3). While covering sexuality in her texts, Winterson does not attribute homosexuality or transgender a minority position, but reserves such roles for the protagonists (92). She is also against fundamentalism and resists religious dogma (53).

In her novel, *Frankissstein – A Love Story* (2019), Winterson reconstructs all these issues via a retelling and puts forth a post-modernist novel. When Maria Tymoczko says "every telling is retelling" (1995, 11), she underlines the intertextuality between literary works that exist. As a post-modernist retelling of a Gothic novel, *Frankissstein – A Love Story* is an outstanding novel where intertextual references are successfully integrated into the text. In addition to its intertextuality, the novel also gives the reader an opportunity to expand their imagination and tries to free them from the limits of time and place. The perception of this novel in the target text will be the subject of discussion of the next chapter with a focus on the translator, as well.

4. Pınar Kür and Her Voice as an Author and Translator

Pınar Kür is a contemporary Turkish author and translator. She has written poems, plays, short stories, and novels and has translated several books by Agatha Christie, Jack London, Ian McEwan, Jean Rhys, Vladimir Nabokov, and Jeanette Winterson. The PhD thesis titled *A Critical Study on Pinar Kür as Author-Translator: Authorial and Translatorial Styles in Interaction* by Elif Aka (2011) focuses on Kür and her style as a novel writer and a translator of Jean Rhys's novels in a ten-year period, between 1982 and 1992. Kür is claimed to have "considerable symbolic capital as an author-translator" (Aka 2011, iv). Chronologically, her

translations come first in her professional career (127). The publishing houses that become acquainted with her translated works later publish her writings because "her symbolic capital as a translator paves the way for publishing her fiction and recognition in the field of Turkish literature" (143).

As for the evaluation of Kür's novels in Turkish literature, there are two primary points. First, her novels have different features from each other when it comes to style and subjects. As a novelist, she neither follows the traditions of a given genre nor sticks to the same topics and narration techniques. Second, sexuality is bluntly embedded in her writings. Despite criticisms, she defends herself as a realist author and states that, in her novels, sexuality is included where needed as a part of the characters' lives (Aka 2011, 138–139).

Kür compares translation to writing in terms of creativity. Although she believes in the preservation of the characteristics of the source text, she states that a translator needs to be creative when it comes to the translation of a word or expression with different possible meanings (Aka 2011, 145). She also explains that in her effort to find a corresponding expression, sometimes she discovers a number of possibilities in her own language, but sometimes she cannot. In those cases, she pushes the limits of her own language repertoire (153). Kür claims that, as an author-translator, she is more capable of comprehending the source text and thinks that her comprehension helps her to render more faithful translations (154). At this point, it is important to clarify that Kür's perception of faithfulness does not mean word-for-word translation. Faithfulness, in Kür's approach to translation, has to include creativity and aim for target effects similar to those in the source text (155).

Frankissstein – A Love Story (2019) is the third Winterson novel translated by Kür. Kür has translated *The Passion* (1987) (*Tutku* [1997]) and *Sexing the Cherry* (1989) (*Vişnenin Cinsiyeti* [1995]), as well. Kür has had an important role in Turkish readers' recognition of Winterson. This can be regarded as a personal preference when the studies on Kür and Winterson are taken into consideration.

To give an example, in her MA thesis titled "An Analysis of the Turkish Translation of Obscene Words in Jeanette Winterson's *Written on the Body* and *Sexing the Cherry* in The Light of Relevance Theory and Norm Theory," Hilal Öztürk Baydere (2015) analyzes the translations of *Sexing the Cherry* and *Written on the Body* rendered by Pınar Kür and Süheyla Çağlayan Mathews, respectively. In her comparison of Kür and Winterson, Öztürk Baydere states that "both Winterson and Kür are similar to each other in terms of themes they deal with"

and adds that "their themes and ideologies in relation to gender roles are remarkable" (2015, 74). In the translation of *Sexing the* Cherry, Öztürk Baydere makes these similarities more evident with a textual comparison (cf. 75–85).

In order to find out if those similarities exist in the translation of *Frankissstein – A Love Story*, a textual comparison is of vital importance. However, in contrast to the traditional perception of translation research, I did not read the source text first. My primary concern while reading the target text was not to turn it into a research paper but to enjoy a retelling of *Frankenstein*, as a translator of the classics and a reader of Winterson. I was intrigued to turn this arbitrary reading into research as I became aware of Kür's style as an author-translator. Then, I got the source text to check whether the translation decisions would display recurrent features. To my surprise, I recognized that an utterance used in the source text twice had been translated in two different ways in the target text. This act of free translation, as shown below, increased my curiosity to continue the comparative analysis and to turn the findings into a discussion within the field of translation studies.

ST:

Is this your first time in Memphis?
Yes, it is.
You like BB King? Johnny Cash? And THE King?
Martin Luther King?
Well, sir, I was talking about Elvis – but now you bring it to my attention, we do seem to have a lotta Kings here – maybe something about calling this city Memphis – I guess if you name a place after the capital of Egypt, you gonna see some pharaohs – uh-huh?
Naming is power, I say to her.
It sure is. Adam's task in the Garden of Eden. (Winterson 2019, 40)

TT:

"Memphis'e ilk gelişiniz mi?"
"Evet, öyle."
"BB King'i sever misiniz? Johnny Cash? Ve tabii, EN BÜYÜK King'i."
"Martin Luther King mi?"
"Yok, hayır, ben Elvis'ten bahsediyorum. Onun lakabı Kral'dır, ama iyi ki dikkatimi çektiniz, gerçekten de pek çok kralımız var. Bu kentin adının Memphis olmasıyla mı ilgili acaba? Yani Mısır Krallığı'nın başkentinin adını koyarsanız buraya, arada firavunlarla karşılaşmak normal. Ha! Ha!"
"**İktidarın işidir adlandırmak**," dedim.
"Aynen öyledir. Cennet Bahçesi'nde de Adem'in göreviydi zaten." (Kür 2021, 32)

Ry Shelley goes to Memphis, Tennessee to join the global Tec-X-Po on Robotics to interview Ron Lord about how robots will affect human beings' mental and physical health. As

Ry enters the expo, Claire welcomes him, and the two start a conversation. They misunderstand each other while talking about the celebrities associated with Memphis. This misunderstanding leads to a discussion about the fact that Memphis is named after the capital of Ancient Egypt.

Ry's comment "Naming is power" (Winterson 2019, 40) has been translated in the target text as "İktidarın işidir adlandırmak" (Naming is the business of power) (Kür 2021, 32). The same comment is made in the following example, but it is translated in a completely different way.

> **ST:**
>
> *To name things wrongly is to add to the misfortune of the world*.
> Albert Camus. You may not have read him, but perhaps you should. In any case, you all know, however vaguely, the Bible story of the Garden of Eden, and that Adam's task was to name his world. If you believe, as I do, that religious texts – like myths – are texts we create to mirror the deeper structures of the human psyche, then yes, naming is still our primary task. Poets and philosophers know this – perhaps science has confused naming with taxonomy. Perhaps, in our early efforts to distance ourselves from the alchemists who came before us, we forgot that naming is power. I cannot conjure spirits, but I can tell you that calling things by their right names is more than giving them an identity bracelet or a label, or a serial number. We summon a vision. **Naming is power**. (Winterson 2019, 103)
>
> **TT:**
>
> *Bir şeyin adını yanlış koymak dünyanın felaketini çoğaltmaktır*.
> "Albert Camus. Onu okumamış olabilirsiniz ama bence okusanız iyi olur. Her neyse, hepiniz yarım yamalak da olsa İncil'de anlatılan yaradılış hikayesini az çok biliyorsunuzdur… Adem'in görevi dünyadaki şeylerin adını koymaktı. Eğer siz de benim gibi, dinsel metinlerin -tıpkı mitoloji gibi- insan psikolojisinin derinliklerini yansıtan metinler olduğuna inanıyorsanız, o zaman, evet, ilk görevimiz isim koymaktır. Şairler ve filozoflar bunu iyi bilir ancak bilim, isimlendirmeyi sınıflandırmayla karıştırmış olabilir. Belki de kendimizi bizden önce yaşamış olan simyacılardan ayırt etme çabasına giriştiğimizde isimlendirmenin bize tanıdığı gücü unutmuş olabiliriz. Ben ruh çağırmakla, büyülerle falan uğraşmam, ama sizlere şunu söyleyebilirim ki doğru isimlendirme birine veya bir şeye kimlik bilekliği ya da etiket ya da seri numarası vermekten öte bir şeydir. Bir vizyon çağrısıdır söz konusu olan. **İsimlendirmek gücün ta kendisidir**." (Kür 2021, 77–78)

Victor Stein delivers a speech to promote AI to a large audience at an event organized by The Royal Society at Carlton House Terrace. In his presentation, Victor first quotes Albert Camus and then enhances the discussion with Biblical references and reminds the story of the Garden of Eden, where Adam's task was to name his world. Although the conversations in

these two examples are completely unrelated, they refer to the same things, and both Ry Shelley and Victor Stein make the same comment.

The translation of this utterance is more literal in Victor's speech. The translator's interpretation of Ry's speech puts the emphasis on power and defines naming as its job. However, in the second one, naming is defined as power itself. Can this change in the translation of the same utterance be a good example to hear Kür's translatorial, and even authorial voice in the target text? The style of a translator can be a research topic even when s/he is not an author. But, the way an idea is expressed needs more attention if the translator is also an author, and translation is a literary work (Aka 2011, 84). As an author, the translator may feel more powerful, which may encourage him/her to be more independent and creative (40).

However, this creativity cannot be explained only by the author/translator identity. The plurality of meaning also needs to be taken into consideration. As Michel Foucault asserts, "the author is not an indefinite source of significations that fill a work" (1999, 221). Therefore, we cannot assume that "there is one single meaning of anything" (Aka 2011, 44). The translator is foremost a reader and, as a reader, has the freedom to interpret a text in the universe of plurality of meaning. When the author's creativity is added to the reader/translator identity, the decisions in the target text can be more visible, and it can be easier to hear the translator's voice. In the following chapter, these assumptions will be tested via a textual comparison, and the findings will be analyzed to present a holistic picture of this translation case.

5. A Target-Text Oriented Analysis Through *Frankissstein – Bir Aşk Hikayesi*

A comparison of the source and target texts will serve to track Kür's voice in the translation of *Frankissstein – A Love Story*. With this comparison, a source text-oriented analysis, which detects 'mistakes' or 'shifts,' is not aimed. My aim is to understand whether there is a pattern in the translation decisions and to question whether Kür's visibility in these decisions can be explained by her authorial identity and style.

The following examples are not a simple list of the translator's decisions. The idea is to recognize areas of similarities and differences in translation decisions categorized under different subheadings. Each example is also accompanied by explanations in order to reflect on the translator's motivation.

5.1 Philosophical Inquiries About Existence

Life and death are recurring themes in the novel in both of the parallel stories, and characters have philosophical inquiries about existence while questioning the meaning of life and the fear of death. The two examples below are about The Alcor Life Extension Foundation in Phoenix, Arizona, a setting in the novel associated with death and nothingness.

Example (1)

ST:

LOVE IS AS STRONG AS DEATH.
It is from Bible. Song of Solomon.
Death is where I met him. The Alcor Life Extension Foundation. Phoenix. Arizona. (Winterson 2019, 130)

TT:

AŞK ÖLÜM KADAR GÜÇLÜDÜR.
Bu İncil'de yazıyor, Süleyman'ın Şarkısı bölümünde.
Bense onunla **ölümle kalım arasında**, Phonix Arizona'daki Alcor Hayat Uzatma Tesisleri'nde tanıştım. (Kür 2021, 95)

The CEO of Alcor wants to employ Ry Shelley as a member of the Field Team and invites him to the US to see the facility himself. Ry meets Victor Stein on this trip to Alcor, where dead bodies are preserved under controlled circumstances and vitrified. As Ry is looking around the facility to familiarize himself with the services provided, he meets Victor Stein, who offers to have a drink, and Ry agrees to join him.

In the source text, Alcor is described as a "warehouse for the departed," a "stainless-steel tomb," a "polished morgue" (Winterson 2019, 132). The ultimate goal at this facility, however, is "to extend life indefinitely" (134). Although they do not know how to reheat the body without destroying it, they believe that the time will come to revive the dead.

The currently rendered services at Alcor are associated with death, yet the futuristic goal is to beat it. Therefore, it is possible to say that death and life meet at Alcor. In that case, the translation "ölümle kalım arasında" (between life and death) makes more sense to describe Alcor. The translator of the target text does not limit Alcor to its death-related services but makes a reference to its future goal to describe the place. This addition in the translation is a good example to hear the translator's voice and to understand her creative interpretation of the text.

Example (2)

ST:

This futuristic charnel house. This warehouse for the departed. This stainless-steel tomb. This liquid-nitrogen limbo. This down-payment plan eternity. This resin block of **nothingness**. This one-chance wonder. This polished morgue. This desert address. A nice town to live in. This sunset boulevard. Dead men. Not walking. Hotel Vitrification. (Winterson 2019, 132)

TT:

Ölü kemiklerin saklandığı bu fütürist ortam. Ölmüşlerimizin depolandığı ambar. Paslanmaz çelikten yapılmış bu kabristan. Taksit planlamasıyla varılan bu ebediyet. Reçine kalıbına dönüşmüş bu **hiç-yokluk**. Bu tek fırsatlık mucize. Bu cilalı morg. Çöldeki bu adres. Yaşanacak güzel bir kent. Bu günbatımı bulvarı. Ölü insanlar. Yürüyemeyen. Vitrifikasyon Oteli. (Kür 2021, 99)

The source text gives a literary description of The Alcor Life Extension Foundation with the expressions in this paragraph. An image is depicted in our minds with these details, and, as readers, we try to understand the setting. The word "nothingness" in the source text has been translated as "hiç-yokluk," a word which does not exist in Turkish language. It is actually a combination of two words: 'hiçlik' (nothingness) and 'yokluk' (absence). The word "hiç-yokluk" sounds like a darker form of not existing, and with this made-up word, it is possible to say that the translator has strengthened the dark image of the place.

As for the philosophical inquiries about existence, it is possible to say that there are examples of interpretive and creative language usages in the target text. The translator seems to have stretched both the meaning of the text and the limits of the language.

5.2 Artificial Intelligence

The characters' questioning is not limited to their own existence. They also have concerns about virtual existence and AI. From the two examples below, it is understood that not all the characters welcome AI.

Example (1)

ST:

She says, we already know that machine learning is deeply sexist in outcomes. Amazon had to stop using machines to sift through job application CVs because the machines chose men over women time after time. **There is nothing neutral about AI**. (Winterson 2019, 99–100)

TT:

Kadın devam ediyor: "Şunu şimdiden biliyoruz ki, makine öğrenimleri son derece sexist sonuçlara varıyor. Amazon iş başvurularında gönderilen CV'leri ayıklamak için makine kullanımını durdurdu çünkü makineler her durumda erkekleri seçmekteydi. **YZ'nin cinsiyet ayrımı yapmama iddiası tamamen palavra.**" (Kür 2021, 75)

While delivering his speech about AI, Victor wants to include people in his presentation with a question-answer session. There are people among the audience who want to express their objections to Stein's optimism and come up with arguments that exemplify the downsides of AI. Being sexist is one of the negative features attributed to AI, and it is blamed for not being objective.

In the target text, we see an example of slang language used to express this complaint. In Turkish, "palavra" means false, made-up words or news, and the literal translation of the sentence "YZ'nin cinsiyet ayrımı yapmama iddiası tamamen palavra" (Kür 2021, 75) would be "AI's claim to not discriminate is totally bullshit."

Example (2)

ST:

Polly dived back in: That's just part of the sell, though, isn't it? To make us feel good? And what about the big one? **The real AI**? (Winterson 2019, 129)

TT:

Polly lafa daldı yeniden: "Satış programının amacı da bu değil mi zaten? Herkes hayatından memnun olacak! Öte yandan asıl amaç saklanıyor. **Gerçek YZ güm diye ne zaman patlayacak?**" (Kür 2021, 94)

Polly D. is a journalist who is very skeptical of Victor Stein and his claims about AI. After the speech mentioned in the first example, she invites Ry Shelly for a drink to satisfy her personal and professional curiosity. She believes that Ry may give her some hints about Victor Stein's hidden agenda and tries to provoke her.

The question "Gerçek YZ güm diye ne zaman patlayacak?" (Kür 2021, 94) can be literally translated as "When will the actual AI explode with a bang?" It is possible to say that Polly's suppositions about AI are clearer in the target text, whereas the questions in the source text are rhetorical.

In these two examples, we see more explicit statements about AI that steer the discussion in a certain direction. What is implied in the source text is clearly expressed in the target text by the translator. In both examples, it is possible to say that the translator has added

her own interpretation to different characters' hesitations about AI and has made the issue more obvious to the reader.

5.3 Mechanization

While AI worries the characters of the story that takes place in modern England, in the parallel story, mechanization makes Lord Byron quite nervous, and he voices his concerns in the examples below.

Example (1)

ST:

I understand those men – and, yes, those women. Their work is their livelihood and their life. They are skilled. The machines are **senseless**. What man would stand by and see his life destroyed? (Winterson 2019, 168)

TT:

"O adamlar- ve evet o kadınları anlıyorum. Emekleriyle hayatlarını kazanıyorlar, başka türlü yaşamlarını sürdüremezler. Bunlar işlerini iyi yapan kalifiye işçiler. Makinelerin **ne aklı ne duygusu** var. Hangi insan hayatının mahvolmasına göz yumar?" (Kür 2021, 125)

The people who work in the textile industry do not want machines and smash them, because they fear that humans will be replaced by machines and, as a result, they will lose their jobs. The group discusses a legislation concerning this problem in England. Mary Shelly believes that putting people in a competition with machines is a means of violence, and Lord Byron agrees with her on that, as he pities those skilled people who are beaten by senseless machines.

In the source text, Lord Byron insults machines for lacking sense, but the target text does not limit this humiliation only to the senses. The sentence "Makinelerin ne aklı ne duygusu var" (Kür 2021, 125) can be literally translated as "Machines have neither sense nor feelings." By adding 'feelings,' the translator stresses the non-human features of the machines. When compared to human beings, machines lack not only sense but also feelings, which are basically the two traits that make us human. It is possible to say that, with the inclusion of 'feelings,' a more negative image of machines is drawn in the target text.

Example (2)

ST:

No man should be a slave to a machine, said Byron. It is **degrading**.

> Men are slaves to other men, I said. And everywhere women are slaves. (Winterson 2019, 172)
>
> **TT:**
>
> "Hiçbir insan bir makinenin kölesi olmamalı," dedi Byron. "**Aşağılayıcı, onur kırıcı** bir şey bu."
> "İnsanlar başka insanların kölesi oluyorlar," dedim. "Ve her yerde kadınlar köle durumundalar." (Kür 2021, 127)

This example is taken from the continuation of the discussion in the first example. Although Lord Byron pities those people who are threatened by machines as they have the risk of losing their jobs, he supports progress, advancement, and revolution. Mary Shelly finds his opinions contradictory and asks why he supports those poor people if he is in favor of progress. Lord Byron explains that humanity is superior to machines, which is why he stands with the people from the working class against machines.

The two adjectives 'aşağılayıcı' and 'onur kırıcı' in the target text can be seen as alternatives for the adjective 'degrading.' There is a slight difference in their meanings, but still, they both can be used interchangeably, and one of them would be enough to say 'degrading.' However, by adding a second adjective, the translator emphasizes the negativity attributed to machinery.

With additions in these two examples, when it comes to machines, the target text creates a more negative and less human image. Thus, while the use of machines is discouraged, the value of being human is underlined. The comparison between machines and human beings is made more explicit, which works to the detriment of machinery.

5.4 Sexuality

In the story from 1818, what is mechanized is labor. However, in the parallel story, human sexuality is mechanized with technology in the modern world. The examples below show how this mechanization is embodied in sex dolls and sex toys.

> **Example (1)**
>
> **ST:**
>
> Just let me explain, says Ron, that Claire is a sex-therapy aid. This model isn't sophisticated, but she will do what you tell her.
> (Sniggers from the crowd crowding round.)
> Here, says Ron, let me show you. Put your finger in her mouth. Go on.

One of the men hesitates but he does it. He jumps back like he's been bitten. **That's weird**!
Vibrates, right? says Ron, beaming. **And that's just your finger. And that's just her mouth**.
(Laughter.) (Winterson 2019, 120)

TT:

"İzin verin açıklayayım," diyor Ron. "Claire seks terapisi yardımcısı olarak geliştirilmiş. Sofistike bir model değil, ama istediğinizi söylediğinizde yerine getirir."
(Gittikçe artan kalabalıktan kısık, alaycı gülüşler.)
"Buyrun, göstereyim," diyor Ron. "Parmağınızı ağzına sokun. Hadi çekinmeyin."
Adam karasız görünüyor ama denileni yapıyor. Isırılmış gibi anında geri fırlıyor.
"**Anaa, ne bu!**"
Ron'un ağzı kulaklarında. "Titreşiyor, anladın mı? **Üstelik bu senin parmağın, onun da sadece ağzı. Gerisini düşün**."
(Kahkahalar) (Kür 2021, 89)

Ron leaves his bag in the cloakroom with a sexbot in it when he comes to listen to Victor's speech. When the machine starts talking to itself, it worries the cloak attendant. The situation is handled as a security problem by the guards, which causes a crowd to gather around the sexbot. In order to persuade others of what is in the bag, Ron shows how a sexbot works with the help of a man from the crowd and enjoys the reaction he gets from people. As a businessman, Ron sees the situation as an opportunity to promote sexbots and makes jokes full of implications to amuse the crowd.

In the target text, we see examples of colloquial expressions and additions. "That's weird" (Winterson 2019, 120) has been translated as "Anaa, ne bu!" (Kür 2021, 89). A back translation of this expression would be "WTF?" or "F***. What is this?" to sound more casual and to give a similar impression of being surprised in a strange way. Also, the sentence "Gerisini düşün" (Kür 2019, 89) (The rest is for you to imagine) has been added to the target text to suggest sexual implications.

Example (2)

ST:

That is just what I mean, she says. We think change is gradual, incremental, that we'll get used to it, adapt. But this feels different. I hate the fuckin' sexbots!
You do? Intelligent Vibrators??? Teledildonics?
She laughed. When she laughs she looks calm, kind even.
She said, I **had to** test the sex aids and smart apps for women. It was crazy. (Winterson 2019, 127–128)

TT:

"Aynen bunu diyorum ben de. Bizler değişimin tedrici ve kademli olacağını düşünüyoruz. Yavaş yavaş alışacağız, uyum sağlayacağız sanıyorum. Bunların yapmak istediği bambaşka. Şu seksbotlardan ise tiksiniyorum.
"Öyle mi? Akıllı Vibratörler? Teledildoniks? Bunları sizden duymamış mıydım?"
Güldü. Güldüğü zaman sakin görünüyor, hatta sevecen.
"**İş icabı** kadınların kullanabileceği seks aletlerini, akıllı uygulamaları falan test etmek **zorundaydım**. Manyak bir alan." (Kür 2021, 93–94)

Another example of sexuality is detected in the conversation between Polly D. and Ry Shelley. Polly and Ry first meet at a futuristic tech expo in Memphis. As Ry talks to Claire, Polly shows up to complain about a vibrator she has tried and the naked photos it has posted on Facebook by mistake. In the conversation given above, Ry reminds Polly of that experience, which was not a pleasant meeting story.

In the target text, Polly defends herself by saying "İş icabı . . . zorundaydım" (Kür 2021, 93–94) (I had to . . . for professional reasons). By adding the expression "iş icabı," the translator makes Polly's cause right and makes her situation weird and witty at the same time.

Based on these two examples, it is possible to say that sexuality is more explicit in the target text. With additions, the implication in the first conversation and the excuse in the second conversation become more indicative in terms of their references. Making the target text more explicit can be attributed to Kür's style as an author. As discussed before in chapter 4, in Kür's opinion, sexuality is a reality of life, and she sees no harm in including it in her texts as a realist author.

5.5 Popular Culture

In the target text, we see that sexuality is foregrounded with popular culture elements, as well. In the examples below, the translator visualizes the descriptions with details to encourage a more lively and concrete perception.

Example (1)

ST:

And over to Vintage. I love **the two-piece suit and pillbox hat**. I got this idea from the retro-porn sites. She's late to the game but she brings plenty to the party. (Winterson 2019, 65)

TT:

"Gelelim 'Klasik Hanımefendi'ye. **İki parça, Chanel tarzı döpiyes ve Jackie tarzı hap kutusu şapka**. Bu fikri retro-porno sitelerinden yürüttüm. Bu kız oyuna geç geliyor ama partiye çok şey getiriyor." (Kür 2021, 49)

At the global Tec-X-Po on Robotics in Memphis, Ron Lord gives an interview to Ry Shelley. Although Shelly particularly wants to talk about how robots will affect human beings' mental and physical health, Ron sees this as an opportunity to show off and inform Shelley about sexbot models.

In the target text, the translator refers to a globally well-known brand and a world-famous person that can both be labelled as symbols of femininity. These references are meaningful for the target text readers and helpful to draw a more vivid image of the aforementioned vintage model of sexbots.

Example (2)

ST:

Or you can have Vintage in a 60s miniskirt and **love-beads, singing I Got You Babe**. Her mouth doesn't move, but if you're fuckin' her face off you wouldn't want it to, would you? (Winterson 2019, 66)

TT:

"Klasik modelin mini etekli 60'lar tipi de var, **boynunda dizi dizi boncuklu hippi kolyesi**, **ağzında Sonny & Cher şarkısı** eksik değil. Ağzı kıpırdamaz, ama zaten karının suratını sikiyorsan kıpırdasın istemezsin değil mi?" (Kür 2021, 49)

Ron keeps talking about sexbot models, and another version of vintage model is described in this example. As in the previous example, the translator refers to a globally well-known duo, omits the name of their song, but adds their name to the translation.

In these two examples, although the additions are not target culture-specific references, they provide the target reader with a better-visualized description of the models discussed in these conversations. Each addition has a correspondence in the target culture. Thus, the reader has a better perception of what is described.

5.6 Religion

In the translation, we observe a similar target reader-oriented attitude toward religion, as well. With omissions and additions, religious references in the source text are more meaningful in the examples below.

Example (1)

ST:

Would you like to come around the show with me? Might make you feel better about it. I can explain a few things. I know a few things about – (not love) – robotics.
I am a Christian, Dr Shelley.
There is nothing in the Bible against robots.
It says in the Bible that thou shalt not make unto thee a graven image. That is one of the Ten Commandments.
Is a robot a graven image, Claire?
It's a ballpark likeness of a God-given human. (Winterson 2019, 47)

TT:

"Acaba fuarı benimle birlikte gezmeyi kabul eder miydiniz? Belki bu konuda biraz rahatlarsınız. Bazı şeyleri size açıklayabilirim. Ben de bir şeyler biliyorum (aşk hakkında değil) robotik çalışmalarla ilgili."
"**Ben inançlı bir insanım** Dr. Shelley."
"İncil'de robotları yasaklayan bir bab yok."
"İncil'de denilen şudur: Kendine oyma bir put yapmayacaksın. On Emir'den biridir bu."
"Robot oyma bir put mu, Claire?"
"Tanrı'nın yarattığı insan suretinde, aynısının tıpkısı." (Kür 2021, 37–38)

This conversation between Ry Shelley and Claire takes place at the futuristic tech expo in Memphis. At the beginning of the story, Claire does not approve of robots, as she finds them quite controversial from the standpoint of a believer. She defines herself as a Christian in the source text, but the translation "Ben inançlı bir insanım" (Kür 2021, 38) (I am a person of faith) does not mention her religion. As readers of the target text, we reach the conclusion that Claire believes in God and takes the Bible as her reference point. With this reference point, we understand that she is a Christian, but this explicit information from the source text is not available in the target text.

With this omission, the translator takes the emphasis off Christianity and brings it to faith. With this shift in meaning, Claire's being a non-Muslim is ignored, but her conservative mindset and its justifications are foregrounded. For the target reader, being a Muslim can be seen as the primary condition of having faith. Therefore, it is possible to say that the omission of the word "Christian" helps to overlook this preconditioning.

Example (2)

ST:

I'm watching him as he talks. I love watching him. He has that sex-mix of soul-saving and erudition. His body is lean and keen. His hair is abundant enough for vitality, grey enough for gravitas. Straight jaw, blue eyes, crisp shirt, tailored trousers tapered at the

bottom, handmade shoes. Women adore him. Men admire him. He knows how to play a room. He'll walk away from the podium to make a point. He likes to crumple his notes and throw them to the floor.
He's a **Gospel Channel scientist**. But who will be saved? (Winterson 2019, 95–96)

TT:

O konuşuyor, ben onu seyrediyorum. Onu seyretmeye bayılıyorum. Bilgelik ve güzellik karışımı bir seksapel var onda. Gövdesi ince uzun ve gergin. Saçları genç görünecek kadar gür ama ağırbaşlı havasını yaratacak kadar kır. Düzgün çene, mavi gözler, kolalı gömlek, dar paçalı el yapımı pantolon, el yapımı ayakkabılar… Kadınlar ona bayılıyor, erkekler ona hayran. Seyirciyi kolayca avucunun içine alıyor. Taşı gediğine koymak için kürsüden uzaklaşmasını, önündeki kağıdı buruşturup atmasını biliyor.
Televizyonda program yapan din tacirleri kadar etkili. Ama Cennet'e gidecek olan kim? (Kür 2021, 73)

As Ry Shelley watches Victor Stein deliver his speech about AI, he reflects on the impression Victor creates and compares him to a Gospel Channel scientist. As Victor talks and moves on stage with confidence, people adore him as if he is preaching. But this self-confidence does not charm everyone in the audience because there are still people who have objections and questions.

The literal translation of "Gospel Channel scientist" (Winterson 2019, 96) would not create the image attributed to Victor in the source text. However, the translation "Televizyonda program yapan din tacirleri" (Kür 2021, 73) (traffickers of religion who make TV programs) refers to a certain group of people in the target culture. "Din taciri" (traffickers of religion) has a negative connotation in the target culture, as the term does not refer to people who are sincere in their faith. The term refers to people who abuse religion and its believers. Such people cannot persuade everyone, but once people fall into their trap, they just get carried away.

In these two examples, we see references to religion which are rewritten according to the target culture. With the omission in the first example, it is intended to profile a religiously acceptable person. With the reference in the second example, it is desired to clarify who or what kind of a person Victor Stein turns into as he delivers his speech. It is possible to say that being target-oriented is the ultimate driving force in both translation decisions.

Based on the examples above, how the word choices, additions, omissions, and expansions have shaped the target text as a whole will be discussed in the following chapter. The findings in the textual comparison have displayed recurrent features in the translator's decisions. What kind of results these recurrent features yield about Kür's author-translator identity will also be a part of our discussion in the final chapter.

6. Concluding Remarks

In his article "The Translator's Voice in Translated Narrative," Theo Hermans (1996) asks "Whose voice comes to us when we read a translated novel?" (26). As Hermans tries to answer this question, he explains the presence of the translator's voice as follows:

> The voice may be more or less overtly present. It may remain entirely hidden behind that of the Narrator, rendering it impossible to detect in the translated text. It is most directly and forcefully present when it breaks through the surface of the text speaking for itself, in its own name, for example in a paratextual Translator's Note employing an autoreferential first person identifying the speaking subject. And then there are shades and degrees in between. (1996, 27)

In this data-driven study, which was carried out with a textual comparison, we could hear an overtly present translator's voice within the text itself, not in paratextual elements. The translator's voice can be tracked in paratextual elements more easily, but a textual comparison can also be a good opportunity to recognize a translator who does not hide himself/herself. With all the interventions she has made, Pınar Kür is highly visible in the translation of *Frankissstein – A Love Story* (2019), and it would be fair to say that she has taken center stage. As a translator, she does not wander around outside the text but bluntly claims and occupies her place within it.

In the textual comparison, we have seen examples where Kür stretches both the meaning of the source text and the limits of the target language. She does not hesitate to add her interpretation and sees no harm in making expressions more explicit. What is implied between lines in the source text can sometimes be written overtly in the translation. These explicit references lead the discussion to a more prominent argument and make the issue more obvious to the reader. As for descriptions, the translator makes use of visualization by adding target reader-oriented details. In all these decisions, we observe how two roles exist within Kür and how being an author and a translator interact with each other. It is possible to claim that Kür translates in her own voice by melting her author identity into her translator identity. Thus, we hear her translatorial and authorial voices simultaneously.

The creative translator voice Kür has can be seen as the mastery of her writing while the interpretation she adds to the source text can be regarded as a natural result of plurality of meaning. As Hermans asserts, "A translation as a rule addresses an audience different from that

addressed by the original" (1996, 45). Thanks to the decisions taken by the translator, we have a work in the target culture that is, by its nature, "hybrid, plural and different" (ibid.).

While integrating creativity within the translation, Kür also believes in the preservation of the characteristics of the source text (Aka 2011, 145). As for the translation of *Frankissstein – A Love Story* (2019), it is possible to say that Kür has done what she has preached. While looking for new possibilities to find the corresponding meaning in the target language, she has effectively transferred the themes and traits of the source text. She has also used a daring language, which has recreated the slang and explicit usages in the source text.

Frankissstein – A Love Story (2019) is the third Winterson novel Kür has translated. Writing is not the only thing these two women have in common. The themes they deal with, the reasons why they resist societal gender norms, and the way they like to surprise and agitate their readers are also similarities between Kür and Winterson. In the translation, *Frankissstein – Bir Aşk Hikayesi* (2021), Kür has preserved Winterson's worldview in accordance with her own interpretation and has provided the Turkish reader with a post-modern literary translation.

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