

# Multilingual issues in the translation of Jack Kerouac's *Satori in Paris* into Turkish

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## Abstract

The present study focuses on the Turkish translation of Jack Kerouac's *Satori in Paris* to discuss translation strategies for multilingual elements in the work and their impact on the representation of Kerouac's bilingual identity and connection to the Beat generation in Turkish. It benefits from Grutman's (1998) definition of literary multilingualism and Corrius and Zabalbeascoa's (2011) third language model (L3) to analyze translated multilingual segments in three categories: (1) Kerouac's translation of French into English, (2) Kerouac's translation of English into French, and (3) slang and puns with a mixture of English and French. The findings indicate that multilingual segments in Kerouac's work were mostly transferred to the target text through repeating and/or adapting, while a small portion of them was lost in the translation process due to various linguistic constraints among English, French and Turkish. The translator's tendency to maintain an overwhelming percentage of multilingual segments in Turkish text can be associated with the respectable status of American literature in Turkey and the historical significance of French as a dominant source language in literary translations since the 1930s.

**Keywords:** literary multilingualism, multilingualism in translation, third language model, Jack Kerouac, the Beat Generation

## JACK KEROUAC'IN *PARİS'TE SATORİ* ESERİNİN ÇEVİRİSİNDEKİ ÇOKDİLLİLİK SORUNLARI

## Öz

Mevcut çalışma, Jack Kerouac'ın *Satori in Paris* adlı eserinin Türkçe çevirisine odaklanarak bu eserde yer alan çokdilli unsurların çevirisinde kullanılan çeviri stratejileri ile bunların Türkçe metinde Kerouac'ın çokdilli kimliği ve Beat kuşağıyla bağlantısına olan etkisini tartışmaktadır. Grutman'ın (1998) edebi çokdillilik tanımı ile Corrius ve Zabalbeascoa'nın (2011) üçüncü dil modelinden yararlanan çalışma, çevrilen çokdilli metin öğelerini üç kategoride çözümlemektedir: (1) Fransızcanın Kerouac tarafından İngilizceye çevirisi, (2) İngilizcenin Kerouac tarafından Fransızcaya çevirisi ve (3) İngilizce ve Fransızcanın birlikte kullanıldığı argolar ve sözcük oyunları. Çalışmanın bulguları, Kerouac'ın eserinde yer alan çokdilli unsurların tekrarlama ve/veya uyarlama yoluyla hedef metne aktarıldığını; ancak bunların küçük bir bölümünün İngilizce, Fransızca ve Türkçe arasındaki dil kısıtlamalarından ötürü çeviri sürecinde kaybolduğunu göstermiştir. Çevirmenin romanda yer alan çokdilli unsurların büyük bir yüzdesini Türkçe

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metinde de koruma çabası, Amerikan edebiyatının Türkiye'deki saygın konumu ve Fransızcanın 1930'lardan bu yana yapılan edebi çevirilerde baskın bir kaynak dil olmasıyla ilişkilendirilebilir.

**Anahtar sözcükler:** edebi çokdillilik, çeviride çokdillilik, üçüncü dil modeli, Jack Kerouac, Beat kuşağı

## 1. INTRODUCTION

The translation of multilingual texts has always been challenging due to the abundance of contextual, cultural and social connotations in them. In particular, translators of multilingual literary works are in need of creative solutions to a dilemma in a tripartite relationship among the writer, text and reader: Should they leave multilingual elements untranslated in, for instance, brackets and add explanatory footnotes, which may cause an unfamiliar and arduous reading experience for the target audience, or should they reduce or completely remove these elements, which runs the risk of neutralizing the opposition between the main and second language in the source text (Grutman, 1998, p. 159-160)? In both cases, they face "an uphill battle", since they are supposed to employ different linguistic strategies for different target audience expectations (Grutman, 2006, p. 23-24). Such practical challenges might even bring about more complex and philosophical questions: Is a multilingual literary text "translatable at all" (Knauth, 2011, p. 5)?

Extra-linguistic factors are also decisive in the translator's approach because the presence of multilingual elements in a literary text also offers significant clues about the writer's cultural, political and/or ideological motives. Despite the "romantic" assumption that writers are loyal to "their" national language and will avoid "literary language mingling", literary multilingualism has often been directed toward various purposes throughout the history (Meylaerts, 2010, p. 227). For instance, it may serve as a tool to perform literary creativity through the connection of two different languages or to draw attention to a struggle between minority and dominant languages (Grutman, 1998, p. 159-160). Apart from post-colonial purposes, some writers may just simply adopt a "supracultural" (Schaffner & Adab, 1997, p. 327) attitude in these texts to symbolize their opposition to the idea of a globalized culture in a modern world. In reality, however, which one of the above-mentioned situations is prioritized in translation often depends on the translator's ethical concerns, the writer's prestige in the target literary system, and power relations between the source and target language (Grutman, 2006, p. 26).

Considering that both intra-linguistic and extra-linguistic features deserve equitable attention in the translation process, the present study focuses on the translation of multilingual elements in Jack Kerouac's *Satori in Paris* into Turkish, performed by Zeynep Akkuş under the title *Paris'te Satori* in 2016. Although *On the Road*, Kerouac's most prominent work, has so far been studied comprehensively in terms of linguistic style (Theado, 2000), prose (Giarno, 2000), literary life (McKee, 2004), literary approach (Grace, 2007), identity and poetics (Maffina, 2012) and its impact on the Beat Generation (Hemmer, 2007; Gair, 2008; Fazzino, 2016; Belletto, 2017), *Satori in Paris* has been overlooked in the academic community despite its implications on Kerouac's understanding of "culture, language and identity" (Melehy, 2016, p. 16). A handful of studies focusing particularly on *Satori in Paris* over the last decade have only dealt with deconstructing

elements (Pacini, 2013) or Breton identity (De Saussure, 2018) in it. While Wang and Washbourne (2019) stress the role of the Beat poets as translators to show bilingual influences on their works, they again give very little consideration to *Satori in Paris*. In Turkey, too, existing studies confine themselves to the relationship between the Beat Generation and music (Güçyener, 2019) or the road as a metaphor in *On the Road* (Barlık et al., 2016; İmamoğlu, 2018), and no studies have been conducted on *Satori in Paris* yet.

Unlike the above-mentioned studies on Kerouac's language use and literary style in English, the present study addresses a relatively unpopular topic and aims to reveal how and to what extent Kerouac's multilingual prose in *Satori in Paris* is reflected in Turkish as a sign of his bilingual identity and affiliation to the Beats. To this end, it attempts to identify Akkuş's strategies for transferring multilingual phrases and sentences to the target text. It also touches upon the rates of multilingual elements retained, modified or omitted in different textual categories to indicate the representation of Kerouac's multilingualism in Turkish statistically. Hence, it will fill a gap in the existing literature on Kerouac and the Beat Generation in Turkey and the world through the lens of translation studies.

## 2. THEORETICAL FRAMEWORK AND METHODOLOGY

Grutman (1998, p. 157-158) defines literary multilingualism as "the use of two or more languages within the same text" and considers the presence of a single word different from the main language of a literary work as a criterion to describe a literary text as a multilingual one. In line with Grutman's (1998) definition, the present study accepts *Satori in Paris* as a multilingual literary text since Kerouac switches to French in certain parts of the novel.

As for textual analysis, the present study benefits from the third language (L3) model proposed by Corrius and Zabalbeascoa (2011) to analyze how multilingual textual segments in *Satori in Paris* were transferred to Turkish. Originally designed to classify convergences and divergences among multilingual segments in feature films (Corrius & Zabalbeascoa, 2011, p. 113), the model is still applicable to other modalities of translation. The main languages in the source and target text are called L1 and L2, respectively, whereas the second language in both texts is called L3. Any textual segments different from L1 and L2 fall into the category of L3 and are labelled as L3ST and L3TT in the source and target text, respectively. L3 may be a natural real language, a dialect, a variety of thereof, or a fictitious language (Corrius & Zabalbeascoa, 2011, p. 115). L3 is a natural real language in *Satori in Paris*, French, both in L1 and L2, English and Turkish, respectively.

L3 functions as a two-dimensional model in the translation of multilingual segments. Firstly, it envisages three main operations for a given L3ST element: deletion, repetition or substitution. Similar to deletion, however, repetition/substitution may also result in the loss of a multilingual effect if L3ST is equal to L2 and repeated or substituted with an L2 segment in the target text. Therefore, linguistic similarities between L3ST and L2 can affect a multilingual segment. Secondly, if L3 is a natural real language, L3TT takes three different forms in the target text: unchanged (L3ST=L3TT), adapted (L3ST=L1 or in another form) or neutralized (L3ST=L2 or deleted) (Corrius & Zabalbeascoa, 2011, p. 120-126).

Using the L3 model, my analysis of Akkuş's specific strategies is divided into three textual categories: (1) French/English translated into English/French in parenthesis, (2) the use of French without any translation into English, and (3) puns and slang with a mixture of English and French. After tabulating all multilingual segments and their respective translations, I will discuss the dominant operation in each category and analyze problematic examples in which Akkuş preferred adapting and/or deleting the multilingual effect rather than repeating it in Turkish. Later, I will give the percentages of unchanged, adapted and neutralized L3ST segments in each category to outline the degree to which Kerouac's multilingualism is preserved in the entire target text.

### 3. JACK KEROUAC'S LITERARY STYLE AND THE BEAT GENERATION

As *Satori in Paris* is an autobiographical novel that narrates Kerouac's search for his ancestral roots in France, the clash between French and English cultures in Canada may shed light on his apparent multilingualism in the novel. The French launched "a war over language and culture" against British colonies, which made language the foremost cause of conflict in Canada in the late eighteenth and early nineteenth century and led to the proclamation of both English and French as official languages in the Canadian Confederation (Gentzler, 2008, p. 42). Yet, in the late nineteenth century, the Canadian government's subtle support of Anglophone policies compelled many French Canadian families, including Kerouac's family, to move to the US where they were not welcomed again, being viewed as a "threat" to American culture in the nationalistic atmosphere of World War I (Melehy, 2016, p. 11-14). While these conflicts urged nearly all French Canadians in the US to hide their "real sources" and "look like Anglo Saxons", Kerouac was born as the son of a French Canadian family in the US in 1922 (Kerouac, 1996, p. 229). Despite cultural and political pressure, he did not speak English until the age of 6 and did so only with an accent until he was 16, which made him think that English was not his native language because he often thought in French but wrote in English. He often suffered from a sense of "homelessness" in the US because he "lately found" English and "refashioned it to fit French images" (Kerouac, 1996, p. 228-229), establishing an "outsider relationship" with it (Melehy, 2016, p. 10).

Besides his French Canadian identity, the Beat Generation was another influential factor in the development of Kerouac's style in *Satori in Paris*. In the aftermath of World War II, an era of prosperity emerged in the US thanks to the rise of the construction and automotive sectors which offered American citizens "a stable life" with a luxurious house and car (Gray, 2004, p. 553). Lured by the dream of a prosperous society, American families started to idealize an economically stable domestic environment in which economy, family and religion became the most valuable norms (Berkin et al., 2001, p. 621). Kerouac coined the term "Beat Generation" as a defiance against this idealism. It was introduced to the world, however, by John Clellon Holmes (1952), one of Kerouac's friends, who stated in *The New York Times Magazine* that their generation was "a generation of extremes" who went through a 6-year war and were left with a "cold peace" and a "constant yearning" for freedom. Since they could never conform to social expectations, they sought "a new set of values" to alienate themselves from the "general conformity" prevailing in American society (Phillips, 1995, p. 23). They denied cultural materialism which brought about higher expectations from younger generations regarding education, marriage and family (Gair,

2008, p. 23-24). Being “Beat” only meant being “poor, down and sleeping in subways” (Kerouac, 1959, p. 31). Their only wish was to “have a good time and get by a few bucks” without being bound by time and space (Homes, 2005, p. ii). The Beat Generation’s thirst for freedom was also reflected in their language use which is not matched by most literary movements (Carmona, 2012, p. 235). Their “conversational vernacular style” mixed standardized English with the “hipster” street language (Carmona, 2012, p. 9). In contrast to artificial and bombastic language in canonical literature, they resorted to unorthodox and colloquial language to achieve “spontaneous prose” found in private texts such as personal notes and letters (Oesterreiche, 1997, p. 202-206) rather than literary works.

It can be contented that Kerouac’s combination of French and English as a repercussion of his French Canadian identity does not readily point to a post-colonial attitude in *Satori in Paris*. Rather, he parlays bilingual identity into a means of articulating the Beat writers’ unconventional conception of language and literature. His “immigrant experience” (Adams, 2009, p. 155) brings a multilingual dimension to a quest for his family identity in his “native” land, France, (Kerouac, 1966, p. 8), while also challenging longstanding linguistic, literary and social traditions. Thus, his lack of cultural belongingness and social harmony helps him create a text which is “no longer bound by the nation, culture and language” (Melehy, 2016, p. 153). In this direction, the translation of multilingual elements in *Satori in Paris* should not be evaluated not only as a marker of Kerouac’s Quebecois identity but also as a solid example of his uncommon linguistic and literary approach.

#### 4. TEXTUAL ANALYSIS

For a detailed analysis, fifty-five multilingual segments in three different categories are presented in four different tables (see Tables 1, 2, 3 and 4) to demonstrate the number of multilingual segments and the dominant operation in each category. Specific examples will be selected to contextualize Akkuş’s interventions in Kerouac’s multilingualism in the target text. Henceforth, source and target text will be labelled as ST and TT, respectively.

##### 4.1. French/English translated into English/French in parenthesis

Because Kerouac interacted with different French people during his time in Paris, he translated some of his utterances in French into English or vice versa in parenthesis to clarify the content of his dialogues. In this respect, as can be seen in Table 1, one of the most significant issues in the present study is the translation of textual segments in which English and French are used after one another by Kerouac, as these remind the target audience of his background at the intersection of two cultures.

**Table 1.** French translated into English in parenthesis

|     | Textual segments (emphasis in bold mine)  | Operation                  | L3TT status/type   |
|-----|---|----------------------------|--------------------|
| (1) | <b>ST:</b> The waiter who told me <i>Paris est pourri</i> (Paris is rotten) [...] (p. 7)<br><b>TT:</b> Bana <i>Paris est pourri</i> (Paris’in kokuştu) diyen garson [...] (p. 11) | Repeat<br>(L3ST →<br>L3TT) | kept/<br>unchanged |
| (2) | <b>ST:</b> [...] but after a period of what I thought to be a surly silence he  | Repeat                     | kept/              |

|      |   |                               |                 |
|------|---|-------------------------------|-----------------|
|      | finally pointed and said " <i>là</i> " (there). (p. 10)<br><br>TT: [...] birden yüzü asılmış gibi geldi bana, neden sonra " <i>là</i> " (şurada) diyerek bir yeri işaret etti." (p. 15)   | (L3ST → L3TT)                 | unchanged       |
| (3)  | ST: The first thing I did in Paris [...] was give a franc to a French woman beggar with pimples, saying " <i>Un franc pour la Française</i> " (A franc for the Frenchwoman) and later I gave a franc to a man beggar in St. Germain to whom I then yelled: " <i>Viyeux voyoux!</i> " (old hoodlum!) and he laughed and said: 'What? Hoodlum?', I said 'Yes, you can't fool an old French Canadian' and I wonder today if that hurt him because what I really wanted to say was " <i>Guenigiou</i> " (ragpicker) but " <i>voyou</i> " came out. (p. 11).<br><br>TT: [...] Paris'te yaptığım ilk iş, " <i>Un franc pour la Française</i> " (Fransız kadına bir frank) diyen çöpür suratlı dilenci bir kadına bir frank vermek olmuştu, sonra da St. Germain'deki başka bir dilenciye bir teklik çıktım ve adama, " <i>Viyeux voyoux!</i> " (yaşlı serseri!) diye bağırdım, adam güldü ve 'Ne? Serseri mi?' diye sordu. 'Evet,' dedim, 'Benim gibi feleğin çemberinden geçmiş Fransız asıllı bir Kanadalıyı kandıramazsın.' Şimdi bunun o adamı üzüp üzmediğini merak ediyorum; çünkü " <i>Guenigiou</i> " (paçavracı) demek istemiştım, ama ağzımdan "serseri" çıkıverdi. (p. 16) | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (4)  | ST: I shoulda tell her to stick her head in the " <i>poizette</i> " but of course (that's Old French for toilette) she was too delightful for words. (p. 14)<br><br>TT: Kafasını <i>poizette</i> 'e (tuvaletin eski Fransızcadaki karşılığı) sokması gerektiğini söyledim, ama kelimelerle incitmeye kıyamayacağım denli hoştu bu hanımefendi. (p. 18)  | Repeat/adapt (L3ST → L3TT+L2) | kept/ adapted   |
| (5)  | ST: <i>La Gentilhommière</i> – Bar of the Gentle Lady (p. 16)<br><br>TT: <i>La Gentilhommière</i> – Nazik Bayan'ın Yeri (p. 20)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (6)  | ST: I announce with an evil English leer " <i>Sh'prend la belle brunette</i> " (I take the pretty brunette) [...] (p. 17)<br><br>TT: Berbat bir İngiliz aksanıyla pis pis sırtarak " <i>Sh'prend la belle brunette</i> " (Şu tatlı esmeri alayım) diyorum [...] (p. 21)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (7)  | ST: " <i>Tu passe toute la journee dans maudite beauty parlor?</i> " (You spend all day in the damn beauty parlor?) (p. 18)<br>" <i>Oui.</i> "<br><br>TT: " <i>Tu passe toute las journee dans maudite güzellik salonu?</i> " (Günü kahrolası bir güzellik salonunda mı geçiriyorsun?)<br>" <i>Oui.</i> " (p. 24)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (8)  | ST: [...] besides they had no records there of " <i>les affaires colonielles</i> " (Colonial matters). (p. 40)<br>TT: [...] hem zaten " <i>les affaires Coloniales</i> " (Kolonilerle ilişkiler) hakkında hiçbir kaydın tutulmadığını [...] (p. 46)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (9)  | ST: "Aw shit, <i>J'm'en va à Angleterre</i> (aw shit I'm going to England)" (p. 42)<br><br>TT: "Hastir, <i>J'm'en va à Angleterre</i> (Hastir, İngiltere'ye gidiyorum ben)" [...] (p. 49)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (10) | ST: Because what I do see in there but " <i>Le Rouge et Le Noire</i> " (The Red   | Repeat                        | kept/           |

|      |  |                               |                 |
|------|--|-------------------------------|-----------------|
|      | and The Black) [...] (p. 47)<br><br>TT: [...] ve evet, orayı seçiyorum! " <i>Le Rouge et Le Noire</i> " (Kırmızı ve Siyah) (p. 54)   | (L3ST → L3TT)                 | unchanged       |
| (11) | ST: [...] (which I announce of course only after I've asked " <i>Je peu m'asseoir?</i> " (I can sit?) [...] (p. 47)<br><br>TT: [...] (Bunu " <i>Je peu m'asseoir?</i> " (Oturabilir miyim?) diye izin aldıktan sonra yapıyorum tabii.) [...] (p. 54)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (12) | ST: He is such little guy you could blow him away with one religious yell like " <i>O Seigneur!</i> " (Oh Lord!). (p. 49)<br><br>TT: O kadar çelimsiz ki şöyle güçlü bir sesle, " <i>O Seigneur!</i> " (Oh, Tanrım!) diye ruhani bir feryat koyacak olsanız yere yıkılacak. (p. 55)  | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (13) | ST: "Is that Breton?"<br><br>" <i>Mais oui.</i> " (But yes.) (p. 49)<br><br>TT: "Peki, bu isim Breton mu?"<br><br>" <i>Mais oui.</i> " (Ama evet.) (p. 56)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (14) | ST: " <i>Il est malade, il à un rheum,</i> " (He's sick, he's got a cold) I told Noblet grandly. (p. 51)<br><br>TT: Noblet'ye dönüp, kibarca, " <i>Il est malade, il à un rheum,</i> " (Hastaymış, üşütmüş) dedim. (p. 58)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (15) | ST: Noblet, against the advice of the <i>farceurs</i> (jokesters) of Paris advised me not to stay in the same coach [...] (p. 53)<br><br>TT: Noblet, Paris'teki <i>farceur'lerin</i> (şakacıların) önerisinin tam aksi yönünde bir tavsiyede bulundu ve aynı vagona kalmayıp üç vagon öne geçmemi söyledi [...] (p. 60)  | Repeat/adapt (L3ST → L3TT+L2) | kept/ adapted   |
| (16) | ST: On Rue de Siam I ask a young guy " <i>Où son les gendarmes, leurs offices?</i> " (Where are the gendarmes, their offices?) (p. 61)<br><br>TT: Rue de Siam'da bir delikanlıya soruyorum bu defa, " <i>Où sont les gendarmes, leurs offices?</i> " (Polis nerede, karakol nerede?) (p. 70)   | Repeat (L3ST → L3TT)          | kept/ unchanged |
| (17) | ST: " <i>Ey, weyondonc, pourquoi t'a peur que j'm'dégrise avec une 'tite biere?</i> " (Hey, come on, how come you are scared of me sobering up with a little beer?)<br><br>" <i>On s'dégrise pas avec la biere, Monsieur, mais avec le bon petit dejeuner.</i> " (We don't sober up with beer, Monsieur, but with a nice breakfast.)<br><br>" <i>Way, mais on n'est pas toutes des soulons.</i> " (Yah, but not everybody's a drunk.) (p. 65)<br><br>TT: " <i>Ey, weyondonc, pourquoi t'a peur que j'm'dégrise avec une 'tite biere?</i> " (Hey, yapmayın, azıcık birayla ayılmamdan neden bu kadar korkuyorsunuz?)<br><br>" <i>On s'dégrise pas avec la biere, Monsieur, mais avec le bon petit</i> | Repeat (L3ST → L3TT)          | kept/ unchanged |

|      |  |                                     |                    |
|------|--|-------------------------------------|--------------------|
|      | <i>dejeuner.</i> " (Monsieur, biz birayla değil, güzel bir kahvaltıyla ayılırız.)<br>"Way, mais on n'est pas toutes des souldons." Evet, ama herkes ayyaş değildir). (p. 75)   |                                     |                    |
| (18) | ST: "I am only a <i>facteur</i> " (mailman). (p. 69).<br>TT: "Ben sadece bir <i>facteur'üm</i> " (postacı) diyor. (p. 80)  | Repeat/adapt<br>(L3ST →<br>L3TT+L2) | kept/<br>adapted   |
| (19) | ST: "[...] Where is old Halmalo, and the old Marquis de Lantenac, and the little Prince of Kérouac, <i>Çiboire, j'pas capable trouvez ca</i> – (Çiborium, I can't find that.)" (p. 75)<br>TT: "Halmalo nerede, yaşlı Lantenac Markisi, ya da küçük Kérouac prensine ne oldu, <i>Çiboire, j'pas capable trouvez ca</i> " – (p. 87)  | Repeat/delete<br>(L3ST →<br>L3TT)   | kept/<br>deleted   |
| (20) | ST: But then in walks Lebris' wife, a superb brunette (mentioned to me by Fournier) and three <i>ravissantes</i> (ravishing) girls [...] (p. 76)<br>TT: [...] üç <i>ravissantes</i> (çekici) genç kız ve zavallı Lebris'in esmer güzeli karısı geliyor (Fournier bana ondan bahsetmişti) [...] (p. 88-89)  | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (21) | ST: " <i>C'est triste de trouver que vous êtes malade, Monsieur Lebris</i> " (pronounced Lebris), "It's sad to find that you are ill, Monsieur Lebris [...]" (p. 82)<br>TT: " <i>C'est triste de trouver que vous êtes malade, Monsieur Lebris</i> " (Lebris diye telaffuz ediyor) "Hasta olmanız çok üzücü, Monsieur Lebris [...]" (p. 96)  | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (22) | ST: When I told him the motto of my ancestral family, " <i>Aimer, Travailler et Souffrir</i> " (Love, Work and Suffer) [...] (p. 83)<br>TT: Ona ailemin, " <i>Aimer, Travailler et Souffrir</i> " (Sev, Çalış ve Acı Çek) ilkelerini sıraladığımda [...] (p. 98)   | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (23) | ST: [...] finally in a Breton rage I yell " <i>Ouvre donc maudit!</i> " (OPEN UP DAMN YOU!) and break the lock – I hear the laughter – I hear someone say: " <i>Le roi Kérouac</i> " (the king Kérouac). (p. 85)<br>TT: [...] Brest dilinde, " <i>Ouvre donc maudit!</i> " (AÇIL LANET OLASI!) diye haykırıp kilidi kırıyorum – Birisi " <i>Le roi Kérouac</i> " (kral Kérouac) diyor. (p. 100)  | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (24) | ST: " <i>Le roi n'est pas amusez.</i> " (The king is not amused.) [...] And a sign said: – "Don't throw anything out the window and I yelled " <i>J'n'ai rien à jeter en dehors de chaussi, ainque ma tête!</i> " (I got nothing to throw out the window, only my head). My bag was with me – I heard from the other car, " <i>Ça c'est un Kérouac,</i> " (Now that's a Kerouac) – (p. 86)<br>TT: " <i>Le roi n'est pas amusez.</i> " (Kral memnun değil.) [...] Bir levha asılıydı ve "Camdan dışarı bir şey atmayınız" diyordu, " <i>J'n'ai rien à jeter en dehors de chaussi, ainque ma tête!</i> " (Kafam dışında camdan atacak bir şeyim yok ki zaten!) diye haykırdım. Çantam yanımdaydı – diğer vagondan " <i>Ça c'est un Kérouac,</i> " (Bak, bu bir Kerouac işte) dediklerini duyuyordum – (p. 101) | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (25) | ST: "Bueno," I said like a Spanish pirate of St. Malo, " <i>Garde a</i>  | Repeat                              | kept/              |

|      |  |                      |                 |
|------|--|----------------------|-----------------|
|      | <i>campagne.</i> " (Guard your countryside). (p. 88)<br>TT: Tıpkı bir St. Malo korsanı gibi, "Bueno" dedim, " <i>Garde a campagne.</i> " (Buralar sana emanet). (p. 103)   | (L3ST → L3TT)        | unchanged       |
| (26) | ST: The conductor sees me with my feet on the other seat and yells " <i>Les pieds a terre!</i> " (Feets on the ground!). (p. 89)<br>TT: Kondüktör beni ayaklarımı karşı koltuğa uzatmış otururken görüp azarlıyor: " <i>Les pieds a terre!</i> " (Ayaklar yere!). (p. 104) | Repeat (L3ST → L3TT) | kept/ unchanged |

As presented in Table 1, it is clear that Akkuş resorted to the repetition of French segments in the TT to make multilingual alternations in Kerouac's prose felt, which particularly unearths code switching in Kerouac's dialogues and monologues. For instance, in Example (3), Kerouac switched to French in a dialogue with an old beggar in the streets of Paris and translated *voyoux* as "hoodlum" in the ST, and the beggar's reaction to "hoodlum" indicates that she also understood the change in Kerouac's speech. To draw attention to this nuance, Akkuş used the word *serseri* (hoodlum) in the beggar's exclamation, which helps Turkish readers understand both interlocutors' knowledge of French and English as French Canadians. Repetition is also functional in the TT when Kerouac benefited from code switching in the same sentence. In Example (7), when he talked to a woman in a bar, Kerouac ended his sentence in English after starting it in French. Likewise, Akkuş used *güzellik salonu* (beauty parlor) at the end of the sentence to reflect code switching in English. In Example (9), similarly, Kerouac decided to travel to Brittany after no publishing houses in Paris offered him a favorable agreement for the publication of his works, and, in a moment of anger, he uttered an English slang phrase and turns to French at the end of the sentence. Akkuş also rendered the slang word with a suitable option, *hastir* (aw shit), into Turkish, which both corresponds to the code switching in Kerouac's sentence and hints at his dissatisfaction via a well-known Turkish slang word.

When it comes to the translation of single French words into Turkish in Table 1, Akkuş had to modify them in the TT because repetition alone was not feasible due to the linguistic structure of Turkish morphemes. In Example (4), (15) and (18), despite repeating the words *poizette*, *farceur* and *facteur* in Turkish, she added inflectional morphemes "-e", "-lerin" and "-üm", respectively, to these words in accordance with Turkish grammar, spelling and pronunciation rules. In other words, she compromised her dominant operation, i.e., repetition, with a slight intervention in the ST to adapt and sustain Kerouac's multilingual style in the TT.

It can be also seen in Table 1 that Akkuş omitted only one textual segment in the TT. In Example (19), Kerouac could not hide his surprise when he found out that a certain number of Bretons lived in the city, and he questioned their potential whereabouts. Akkuş did not translate the sentence in English following Kerouac's sentence in French, while she maintained the one in French. It can be still argued that the multilingual aspect of Kerouac's sentence is visible with French being used in the TT. Nevertheless, the combination of French and English was not transferred to the TT, decreasing the effect of multilingualism slightly in the ST.

Kerouac's translation of sentences in English into French is another intriguing feature of *Satori in Paris*. However, compared to those in French, he translated only four sentences into

English throughout the novel. Table 2 presents textual segments, all of their dialogues, for which Kerouac offered a translation from English into French.

**Table 2.** English translated into French in parenthesis

|     | Textual segments (emphasis in bold mine)   | Operation                  | L3TT status/type   |
|-----|--|----------------------------|--------------------|
| (1) | <p><b>ST:</b> “Well, – now you tell me.”</p> <p>“Seems to me” (<i>me semble</i>) [...] (p. 73)</p> <p><b>TT:</b> “Siz söyleyin asıl.”</p> <p>“Bana öyle geliyor ki (<i>me semble</i>) [...]” (p. 85)</p>   | Repeat<br>(L3ST →<br>L3TT) | kept/<br>unchanged |
| (2) | <p><b>ST:</b> “Is there a Lebris who’s a gynecologist who loves women’s thighs” (<i>Ya tu un Lebris qu’est un gynecologist qui aime les cuisses des femmes?</i>) (p. 73)</p> <p><b>TT:</b> “Kadın budu düşkünü jinekolog Lebris de var mı?” (<i>Ya tu un Lebris qu’est un gynecologist qui aime les cuisses des femmes?</i>) (p. 86)</p>                               | Repeat<br>(L3ST →<br>L3TT) | kept/<br>unchanged |
| (3) | <p><b>ST:</b> [...] “You are the equal of the idol who has given you your inspiration” (<i>que vous etes l’egale de idole qui vous à donnez votre inspirations</i>) [...] (p. 82)</p> <p><b>TT:</b> [...] “Bir esinle sizi yaratan ilahtan hiç de aşağı kalmıyorsunuz.” (<i>que vous etes l’egale de idole qui vous à donnez votre inspirations</i>) [...] (p. 97)</p> | Repeat<br>(L3ST →<br>L3TT) | kept/<br>unchanged |
| (4) | <p><b>ST:</b> “Me?” I say with dismal Breton breath. “To Florida” (<i>à Floride</i>). (p. 93)</p> <p><b>TT:</b> Bretonca, “Ben?” diyorum ve can sıkıntısıyla iç geçirerek, “Florida’ya, (<i>à Floride</i>) diye ekliyorum. (p. 108)</p>  | Repeat<br>(L3ST →<br>L3TT) | kept/<br>unchanged |

Similar to Table 1, Akkuş achieved multilingualism in Table 2 thanks to the repetition of sentences in French in the TT. However, a semantic shift in Example (3) causes an inconsistency between Turkish and French in the TT. In this scene, Kerouac decided to go back to Paris by train and, at a bar next to the train station, he learned that someone called Lebris whose surname was similar to Kerouac lived in the town. After he found Lebris’ office, they exchanged some compliments. It is not surprising that Akkuş applied a similar pattern to this sentence in the TT and repeated the French sentence in parenthesis. However, it is already clear from the sentences in English and French that the idol inspired “you”, i.e., Kerouac’s addressee, while their translation into Turkish implies that the idol created the addressee. The reason for this shift is the use of the subject pronoun *siz* (you) in the TT as an equivalent of the object pronoun *size* (you) in the ST. While keeping the multilingual structure, Akkuş’s word choice blurred the equivalence between English and French in the ST and led to a semantic shift in the TT.

Table 1 indicates that Akkuş kept 23 textual segments in French unchanged and adapted three segments to Turkish structurally. According to Table 2, similarly, all four textual segments in French were kept unchanged in the TT. In Tables 1 and 2, a total of 27 textual segments remained unchanged in the TT, while only three segments were adapted due to the linguistic necessities of the target language. As a result, in this category, repetition was the most dominant operation with

a rate of 90%, whereas adaptation constituted only 10% of all translations. The overwhelming rate of the former evidences Akkuş's strong motivation to preserve Kerouac's multilingual literary style in the TT as far as his translations from French into English and from English into French are concerned.

#### 4.2. The use of French without any translation into English

In addition to translating French into English in parentheses and vice versa, Kerouac sometimes benefited from French words, phrases and sentences for which he did not provide any translations in the novel to concretize his French origin. As such, these components in Table 3 arise as another object of analysis in the translation of *Satori in Paris*.

**Table 3.** The use of French without any translation into English

|     | Textual segments (emphasis in bold mine)  | Operation                           | L3TT status/type   |
|-----|---|-------------------------------------|--------------------|
| (1) | <b>ST:</b> <i>Compris?</i> (p. 7)<br><b>TT:</b> " <i>Compris?</i> " (p. 12)   | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (2) | <b>ST:</b> I said 'Ah ha, " <i>les femmes de Paris</i> " and [...] (p. 14)<br><b>TT:</b> 'Ah ah, " <i>les femmes de Paris</i> " dedim ve [...] (p. 18)  | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (3) | <b>ST:</b> " <i>Mais oui.</i> " (p. 15)<br><b>TT:</b> " <i>Mais oui.</i> " (p. 19)  | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (4) | <b>ST:</b> [...] my old buddy in Massachusetts who'd had such a reputation at fourteen for his many <i>amours</i> [...] (p. 16)<br><b>TT:</b> Aslında henüz ondördüneyken bile anlatacak bir sürü <i>amour</i> hikâyesi olan Lowell [...] (p. 21)   | Repeat/adapt<br>(L3ST →<br>L3TT+L2) | kept/<br>adapted   |
| (5) | <b>ST:</b> A lovely 40-year old redhead Spaniard <i>amoureuse</i> [...] (p. 16)<br><b>TT:</b> 40 yaşlarında, kızıl saçlı, sevimli bir İspanyol <i>amoureuse</i> [...] (p. 21)   | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (6) | <b>ST:</b> "Awright! <i>Arrete!</i> " (p. 20)<br><b>TT:</b> "Yeter! <i>Arrete!</i> " (p. 24)  | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (7) | <b>ST:</b> It is full of people, crowded, we pay at the door and walk into surely the most <i>distingué</i> gathering in Paris that night [...] (p. 20)<br><b>TT:</b> İçerisi çok kalabalık, iğne atsan yere düşmez, parayı girişte ödüyoruz ve şüphesiz o gece Paris'te gerçekleşen en <i>distingué</i> toplantıya katılıyoruz [...] (p. 25) | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (8) | <b>ST:</b> They rush at the beginning with <i>hors d'oeuvres</i> and bread, and then plunge into their entrees [...] (p. 30)<br><b>TT:</b> Bir an önce <i>hors d'oeuvres</i> ve ekmekle yemeğe başlayıp ardından ana yemeğe yumulanlardandı [...] (p. 36)   | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |
| (9) | <b>ST:</b> " <i>Trois francs cinquante</i> ". In other words, 35 cents an orange [...] (p. 30)<br><b>TT:</b> " <i>Trois francs cinquante</i> " diyor. Portakalların tanesi 35 sente   | Repeat<br>(L3ST →<br>L3TT)          | kept/<br>unchanged |

|      |   |                                   |                      |
|------|---|-----------------------------------|----------------------|
|      | geliyor [...]” (p. 37)  |                                   |                      |
| (10) | <p><b>ST:</b> [...] if the king ever heard it pronounced <i>rouwé (rwé)</i> he would not have invited you to the Versailles dance but given you a <i>roué</i> with a hood over his head to deal with your impertinent <i>cou</i> or coup, and coupé it right off [...]” (p. 35)</p> <p><b>TT:</b> “[...] hem Kral da isminin <i>rouwé (rwé)</i> olarak telaffuz edildiğini duysa, size Versailles dansına davet etmek şöyle dursun, o haddini bilmez <i>kellenizle</i> ilgilenir, yani işinizi görmesi için başında bir kukulete olan bir <i>roué</i> gönderip boynunuzla kafanızı birbirinden ayırırdı [...]” (p. 42-43)</p> | Substitute<br>(L3ST → L2)         | lost/<br>neutralized |
| (11) | <p><b>ST:</b> Finally I began being so cocky I didn’t even bother with Parisian French and let loose blasts and <i>pataraffes of chavilarie</i> French that had them in stitches because they still understood. (p. 36)</p> <p><b>TT:</b> Sonunda artık kendime güvenim o kadar geldi ki Paris Fransızcasına falan aldırma yapmayı Fransızlar hala anlıyor diye arada sırada kullandıkları <i>pataraffes ve chavilarie’yi</i> de rahat rahat kullanılır oldum. (p. 43)</p>  | Substitute<br>(L3ST+L1 → L3TT+L2) | kept/<br>adapted     |
| (12) | <p><b>ST:</b> I keep saying “<i>Bon!</i>” (like an Englishman with handlebar mustache and no front teeth yelling “Good Shot!” in a clubroom) [...] (p. 39)</p> <p><b>TT:</b> [...] ama (bir kulüp odasında, ön dişleri dökük, gidon bıyıklı bir İngilizin “İyi Vuruş” diye bağıracağı gibi) sürekli “<i>Bon!</i>” diye bağırma kulan asan çıkmıyor [...] (p. 45)</p>  | Repeat<br>(L3ST → L3TT)           | kept/<br>unchanged   |
| (13) | <p><b>ST:</b> So I say: “<i>Un franc pour la Française.</i>” (p. 44)</p> <p><b>TT:</b> “O yüzden şöyle diyorum: “<i>Un franc pour la Française.</i>” (p. 51)</p>  | Repeat<br>(L3ST → L3TT)           | kept/<br>unchanged   |
| (14) | <p><b>ST:</b> [...] and address him: “<i>Bonjour, mon Père.</i>” (p. 47)</p> <p><b>TT:</b> [...] ve onu, “<i>Bonjour, mon Père</i>” diyerek selamlıyorum. (p. 54)</p>   | Repeat<br>(L3ST → L3TT)           | kept/<br>unchanged   |
| (15) | <p><b>ST:</b> [...] <i>as certes</i>, at dawn, I’ll hear the tolling of the tocsin churchbells for the dead. (p. 56)</p> <p><b>TT:</b> [...] ve <i>certes</i>, şafakta, ölüler için çalacak tocsin kilise çamlarını dinliyor olacağım. (p. 64)</p>  | Repeat<br>(L3ST → L3TT)           | kept/<br>unchanged   |
| (16) | <p><b>ST:</b> I said something to him in French which is published in heaven, which I insist to print here only in French: “<i>Tu travaille avec la maille pi tu sais seulement pas s’qu’est une office – d’importance?</i>” (p. 69)</p> <p><b>TT:</b> Ona cennetlik sözler söylüyorum, Fransızca olarak ve burada yalnızca Fransızcasına yer vereceğim: “<i>Tu travaille avec la maille pi tu sais seulement pas s’qu’est une office – d’importance?</i>” (p. 80)</p>  | Repeat<br>(L3ST → L3TT)           | kept/<br>unchanged   |
| (17) | <p><b>ST:</b> Fournier the owner comes in, only 35, and right away gets on the phone going like this: “<i>Allo, oui, cinque, yeh, quatre, yeh, deux, bon,</i>” bang the phone book. (p. 73)</p> <p><b>TT:</b> Bar sahibi Fournier giriyor içeri, 35 yaşında, sadece hemen telefona sarılıyor ve konuşmaya başlıyor: “<i>Allo, oui, cinque, yeh, quatre, yeh, deux, bon,</i>” telefonun ahizesini çarpıyor. (p. 84-85)</p>   | Repeat<br>(L3ST → L3TT)           | kept/<br>unchanged   |
| (18) | <b>ST:</b> [...] but even as that’s happening a <i>romancier de police</i> walks in,  | Repeat                            | kept/                |

|      |  |                      |                    |
|------|--|----------------------|--------------------|
|      | that is, a writer of detective novels [...] (p. 76)<br><b>TT:</b> [...] ama tam o sırada içeri bir <i>romancier de police</i> giriyor, bir polisiye yazarı [...] (p. 88)   | (L3ST → L3TT)        | unchanged          |
| (19) | <b>ST:</b> “You are Jean-Louis Lebris de Kérouac, you said and they said on the phone?”<br><br>“ <i>Sans doute, Monsieur.</i> ” (76)<br><br><b>TT:</b> “Siz are Jean-Louis Lebris de Kérouac’sınız, telefonda öyle söylediniz, öyle dediler,” diyor.<br><br>“ <i>Sans doute, Monsieur.</i> ” (p. 89) | Repeat (L3ST → L3TT) | kept/<br>unchanged |
| (20) | <b>ST:</b> “ <i>Okay. Bon allons.</i> ” (p. 92)<br><br><b>TT:</b> “ <i>Okey. Bon allons.</i> ” (p. 107)  | Repeat (L3ST → L3TT) | kept/<br>unchanged |
| (21) | <b>ST:</b> “Aye, <i>mais</i> , but, <i>Monsieur</i> , a glassa beer for the road.” (p. 93).<br><br><b>TT:</b> “Evet, <i>mais</i> , ama <i>Monsieur</i> , yolluk niyetine bir bardak bira içmek istiyorum.” (p. 109)  | Repeat (L3ST → L3TT) | kept/<br>unchanged |

It can be inferred from Table 3 that along with the dominance of repetition, Akkuş sometimes adopted other strategies to transfer textual segments from French to Turkish without disrupting Kerouac’s multilingualism. Adaptation occupies an important position in these operations, as shown by Example (4) and (11) where Akkuş added a Turkish word and a conjunction to keep a French word and phrase, respectively, in the TT. In Example (4), Kerouac attended a bar in Paris and came across a man who looked like one of his old friends famous for his *amours* (love affairs) in the US. Instead of repeating the word in plural form (*amour’lar*), Akkuş added the word *hikâyesi* (story) and converted a single word to a genitive construction in Turkish, *amour hikâyesi* (amour story), for a bilingual and plural usage to enable Turkish readers to understand the link between French word and love affairs.

Example (11) is another instance of adaptation, albeit with a slight semantic shift. *Pataraffes of chavilarie* here is noteworthy since Kerouac used it to emphasize his customization to Parisian lifestyle as a French Canadian thanks to his communication with French people at pubs and restaurants. In this respect, French words with a genitive construction in English symbolize his in-betweenness during a search for family identity in France. However, it can be noted in the TT that instead of an *isim tamlaması* (genitive construction), a conjunction word, *ve* (and), was used to translate this expression into Turkish. Despite the repetition of French words, their relation to an English genitive construction cannot be noticed in the TT. A potential alternative is *chavilarie pataraffes’leri* (pataraffes of chavilarie), a genitive construction in Turkish which creates an unfamiliar pronunciation effect due to the mixed use of French and Turkish and overlaps the one used in the ST. It also prevents a potential semantic shift since it does not sound in the TT as if *pataraffes* and *chavilarie* are used as two separate nouns.

Example (10) exemplifies an interesting case in which Akkuş preferred substituting L3ST for L2 in the TT. In this scene, Kerouac chatted with a Jewish man on the differences between Parisian and Canadian French at a restaurant and relied on the phonetic similarity of *rouwé* (mournful), *roué*

(rake) and *cou* (head) to warn his addressee about a mistake concerning the pronunciation of *roi* (king) in a humorous manner. The repetition of these three words bears importance in the TT, as they inform Turkish readers about Kerouac's word play that centered on the use of French words in parallel with English. Even though Akkuş repeated the first and second word, i.e., *rouvé* and *roué*, in Turkish, she translated the third one, i.e., *cou* (neck) in the TT as *kelle* (head), illustrating an example of direct translation from French to Turkish. Therefore, the multilingual aspect of "impertinent *cou*" is neutralized in the TT, while, similar to the examples above, it could be adapted to Turkish with an adjective construction such as "*haddini bilmez* (impertinent) *cou*".

Table 3 demonstrates that the number of adapted and neutralized segments was equal to the sum of those in Tables 1 and 2, as Akkuş adapted two segments and neutralized one segment in the TT, while keeping 18 segments unchanged. The percentage of repetition was nearly 86%, while adaptation and neutralization comprised 9.5% and 4.5% of all translation operations, respectively, in this category. Thus, similar to Tables 1 and 2, the remarkably higher percentage of segments in which repetition was employed in Table 3 suggests that Akkuş's primary concern was to perpetuate the substantial role of French in Kerouac's multilingual writing in the novel.

#### 4.3 Puns and slang with a mixture of English and French

In spite of their infrequency, multilingual puns and slang are worthy of attention in *Satori in Paris* since they set specific examples regarding non-standard and innovative linguistic usages as one of the benchmarks of the Beat Generation. Therefore, the way in which puns and slang were handled by the translator to reflect Kerouac's bilingual identity and literary style in the TT must be explored. I will focus on four different examples in Table 4, three puns and a slang phrase, to evaluate Akkuş's endeavor to transfer them and the visible losses of multilingual segments in the TT.

**Table 4.** Puns and slangs

| Puns and slang |   | Operation              | L3TT status/type |
|----------------|---|------------------------|------------------|
| (1)            | <b>ST:</b> [...] (Dutch genius whose name in Dutch, Beere, means ' <i>pier</i> ' in English). (p. 17)<br><b>TT:</b> [...] Dahi Hollandalı'nın adı Beere, İngilizce <i>rihtimin</i> * karşılığı). (p. 21)  | Substitute (L3ST → L2) | lost/neutralized |
| (2)            | <b>ST:</b> As usual I was simply concentrating everything in one intense but <i>thousandéd ah-ha!</i> (p. 34)<br><b>TT:</b> Her zaman olduğu gibi, her şeyi, <i>bininci kez ağzımdan çıkan bir "ah ha!"</i> ile özetlemiştim işte. (p. 40)  | Substitute (L3ST → L2) | lost/neutralized |
| (3)            | <b>ST:</b> [...] but I should really have said: " <i>Le petit prince s'en va à la petite Bretagne</i> ". Means: "The little prince is going to little Britain" (or, Brittany). (p. 42)<br><b>TT:</b> [...] ama aslında şöyle demeliydim: " <i>Le petit prince s'en va à la petite Bretagne</i> ". Yani: "Küçük prens küçük Britanya'ya gidiyor." (ya da Bretonya'ya). (p. 49) | Repeat (L3ST → L3TT)   | kept/unchanged   |

|     |  |                            |              |
|-----|--|----------------------------|--------------|
| (4) | <p><b>ST:</b> I said to myself “Another thin nosed sumbitch in <i>Paris-est-pourri shit</i> [...] (p. 88)</p> <p><b>TT:</b> Bana “<i>Paris-est-pourri</i>” havaları sıkacak ince burunlu bir orospu çocuğu daha [...], diyorum kendi kendime. (p. 107)</p> | Repeat/adapt (L3ST → L3TT) | kept/adapted |
|-----|--|----------------------------|--------------|

In Example (1), Kerouac mentioned the owner of a carpet shop in Quai district and somehow called him a genius to produce a pun by comparing the owner’s name in Dutch, Beere, to pier in English based on their phonetic similarity. Akkuş preferred the dictionary meaning of pier in the TT, i.e., *rihtim*, and included a footnote to inform readers about the exact word used by Kerouac in the ST. It may be assumed that due to the unavailability of a phonetically similar word in Turkish, it was inevitable for Akkuş to use a footnote. However, it is surprising that she referred to a French word, *pierre* (stone), in the footnote to explain the phonetic similarity between *Beere* and pier, which significantly modified semantic aspect of the pun, given that Kerouac created a multilingual pun using Dutch and English, not French. Such change in the TT may be associated with the Akkuş’s tendency to keep up with Kerouac’s constant use of French as L3ST.

In Example (2), while evaluating his days in Paris and preparing his luggage for his journey to Brest, Kerouac realized that he always learned something from his journeys even when he found nothing valuable for his research and, to exaggerate the number of his exclamations in France, he coined the word “thousandéd”, a pun mixing an English word with a combination of past participle suffixes in French and English. Despite an example of non-standardized language, Akkuş decided to emphasize Kerouac’s exaggeration only through an ordinal adjective in Turkish, i.e., *bininci kez* (one thousandth time), without making readers aware of the multilingual dimension of the pun. A possible solution to this would be translating it, similar to Kerouac, with a coinage such as *binlediğim* (my thousandth doing) as the past participle form of the verb *binlemek* (to make something thousand times), a verb inspired by *ikilemek* (to double) in Turkish. Even though this still lacks in manifesting Kerouac’s multilingualism, it could have at least underlined his exaggerating pun in the TT.

Example (3) contains a pun via English and French versions of similar place names during Kerouac’s chat in the publishing house where he decided to leave Paris because he could not reach an agreement with the publisher. He benefited from three phonetically similar words in two different languages, namely Britain, Bretagne and Brittany, to originate a pun. Akkuş managed to bring this pun to the TT since Britain and Brittany are translated into Turkish as *Britanya* and *Bretonya*, respectively, to correspond to Turkish versions of these place names, while she transferred Bretagne, French version of Brittany, directly to the TT. In short, the multilingual and phonetical structure of the pun was rendered into Turkish effectively.

Example (4) presents a mixed use of English and French for a slang phrase in the ST. Here, Kerouac combined a sentence in French, *Paris-est-pourri*, with an English slang word, *shit*, to describe a cab driver of whom he had a negative opinion due to his irritating behaviors and desperate attempts to start a conversation with Kerouac before his return to Paris. Akkuş reused the French phrase to secure the multilingual effect in the TT; however, adaptation was again brought into play for the second part of the slang, as *shit*, a noun, was replaced by an idiomatic

verb, i.e., *havaları sıkmak* (to make up false claims), which sounds softer than Kerouac's original slang. A similar slang word in Turkish such as *boktan* (shitty) could be a more fitting option because it conveys the slang in the ST semantically. The reason underlying a non-slang word in the TT may be the existence of another slang word in the same sentence, i.e., *sumbitch*, translated into Turkish as *orospu çocuğu* (son of a bitch). Akkuş probably hesitated to use two different slang words to prevent Turkish readers' potential distaste for frequent use of slang in the same sentence.

It can be stated that Table 4 yields a different outlook compared to the percentages of dominant operations in previous categories. While two of the textual segments were repeated and adapted, other two segments were neutralized and lost in the TT. The percentages of repetition, adaptation and neutralization were 25%, 25% and 50%, respectively, in this category, which, for the first time, made neutralization a more dominant operation compared to others. Besides the challenging aspect of puns, the loss of multilingual segments in this category may be attributed to Akkuş's underuse of other viable options that could reverse the neutralization of Kerouac's multilingual style in the TT.

## 5. CONCLUSIONS

The present study analyzed the translation of *Satori in Paris* by Jack Kerouac into Turkish by Zeynep Akkuş for Siren Publishing House in Istanbul in 2016. Its primary objective was to problematize the translation of multilingual elements in the novel in three textual categories: (1) Kerouac's translation of French words and sentences into English and vice versa, (2) Kerouac's use of French words without any translation into English, and (3) puns and slang with a mixture of English and French. In the first and second categories, Akkuş conveyed nearly all multilingual elements in the ST, with 50 of them transferred to Turkish through repetition and/or adaptation, whereas only a single segment was neutralized due to the direct translation of a French word into Turkish. The third category, on the other hand, required Akkuş to implement alternative strategies such as footnotes and sometimes forced her to ignore puns at the expense of neutralizing their multilingual dimension in the TT, which can be considered an inevitable outcome due to the unavailability of some phonetic similarities in Turkish. Throughout the whole TT, 94% of all multilingual segments were transferred to Turkish through either repetition or adaptation, while only 6% of them were neutralized and lost. The statistical results suggest that Akkuş intended to familiarize Turkish readers with Kerouac's multilingual literary style in *Satori in Paris* which exploits both French and English as an advantage of his French-Canadian background.

As Grutman (2006, p. 26) points out, the prestige of a source language and culture remarkably influences its position in the target literary system. Accordingly, Akkuş's strenuous efforts to maintain multilingual aspects of Kerouac's novel to a great extent can be related to his presentation as an American writer in Turkey. To clarify, the canonical position of American literature in the Turkish literary market is very likely to have affected Akkuş's translational choices in favor of producing a TT which strictly avoids distorting an American writer's literary style in Turkish. Furthermore, French has often been one of the major source languages in the translation of literary works into Turkish as a result of the Westernization and culture-planning process that

started in the early 1930s (Tahir Gürçağlar, 2008, p. 89-91), which can be listed as another factor that may have encouraged Akkuş to preserve multilingual elements based on French meticulously.

It can be concluded that the above-mentioned historical and marketing priorities contributed positively to the introduction of Kerouac's multilingual literary style to the target audience in Turkey as an extension of the Beat writers' unconventional conception of language. They also pioneered a prospective repertoire of translations from such a unique literary movement into Turkish. Meanwhile, further studies are needed to underscore the impact of Kerouac's bilingual identity on his literary style within the framework of translations into Turkish and other languages and to highlight his leading role in the Beat Generation through scholarly attention to his works other than *On the Road*.

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