Unraveling the layers and untangling the knots: Postmodern literary strategies in the Turkish translation of Donald Barthelme's *Snow White*

Katmanları aralayıp düğümleri çözmek: Donald Barthelme'nin Snow White eserinin Türkçe çevirisinde postmodern yazın stratejileri

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Abstract

Deviating from modernist literary tradition and canonical conventions through the stylistic features of his works, American writer Donald Barthelme is recognized as one of the pioneers of postmodern literature. Barthelme does not only open new paths to the uncanny that encourages readers to re-examine what they know and have internalized from new perspectives but also blurs the seemingly unsurpassable lines of literary genres in his approach to literary creation. Based on the well-known fairy tale by the Brothers Grimm and a parody of Disney's adaptation of this fairy tale, his novel, *Snow White* (1965), is deemed to be the most glaring example of this tendency. This study aims to evaluate how the postmodern characteristics of Barthelme's *Snow White* are recreated in its Turkish translation (*Pamuk Prenses, Yetişkinler İçin Postmodern Bir Roman*, 2009, trans. Hakan Toker, Siren) based on postmodern literary strategies proposed by András Szigeti. This study comprises of three parts. The first part discusses stylistic and narrative elements in Donald Barthelme's *Snow White* (1965). The second part analyzes the relationalities between postmodern literature and translation studies. The third part focuses on the analysis of the Turkish translation of Barthelme's *Snow White*. In conclusion, it can be suggested that translator Hakan Toker's decisions recreate the postmodern qualities of the text in the Turkish context and recontextualize Barthelme's work in the target culture, thereby bringing the translator's position closer to that of a rewriter.

Keywords: Donald Barthelme, postmodern literature, literary translation, Snow White, postmodern literary strategies

Öz

Eserlerinin üslup özellikleriyle modernist edebiyat geleneğinden ve kanonik geleneklerden ayrılan Amerikalı yazar Donald Barthelme, postmodern edebiyatın öncülerinden biri olarak kabul edilir. Barthelme, okuyucuları bildiklerini ve içselleştirdiklerini yeni bakış açılarından yeniden gözden geçirmeye teşvik eden tekinsiz olana yeni yollar açmakla kalmaz, aynı zamanda edebi yaratıma olan yaklaşımında edebi türlerin aşılmaz gibi görünen sınırlarını da bulanıklaştırır. Grimm Kardeşler'in ünlü masalından ve Disney'in bu masalın uyarlamasının bir parodisinden yola çıkan romanı Snow White (1965), bu eğilimin en çarpıcı örneği olarak kabul edilir. Bu çalışma, Barthelme'nin Snow White adlı eserinin postmodern özelliklerinin, András Szigeti'nin önerdiği postmodern edebi stratejiler ışığında, Türkçe çevirisinde (Pamuk Prenses Yetişkinler İçin Postmodern Bir Roman, 2009, çev. Hakan Toker, Siren Yayınevi) yeniden yaratılış biçimlerini inceleme amacını taşır. Çalışma üç bölümden oluşur. İlk bölümde Donald Barthelme'nin Snow White (1965) adlı eserindeki üslup ve anlatı unsurları ele alınmaktadır. İkinci bölümde postmodern edebiyat ve çeviribilim arasındaki ilişkiler ele alınmaktadır. Üçüncü bölüm ise Barthelme'nin Snow White adlı eserinin Türkçe çevirisine odaklanmaktadır. Çalışmanın sonucunda, çevirmen Hakan Toker'in verdiği kararlarla metnin postmodern niteliklerini Türkçede yeniden yarattığı ve Barthelme'nin bu eserini erek kültürde yeniden bağlamsallaştırdığı, dolayısıyla çevirmen konumunu bir yeniden yazara yaklaştırdığı söylenebilir.

Anahtar Sözcükler: Donald Barthelme, postmodern yazın, yazın çevirisi, Snow White, postmodern yazın stratejileri

Introduction

As a fragmented set of tendencies striving to remain undefined and reject all holistic forms of labeling, postmodernism highlights subjectivism, relativity of ideas, and a general skepticism towards the fixed and binary nature of things and beings, the exact opposite of what modernity strives to achieve. For French philosopher Jean-François Lyotard, the postmodern seeks new forms of representation and creates new spaces for the unrepresented by transcending the realities that are considered to be adequately represented, believed to be good, and agreed upon, and thus capable of creating collective unity under the modern (1984, p. 81). This innovative perspective forms the basis for questioning and undermining the given realities, deriving new variables from these queries, and implying the quintessential specification of the newly created and proposed realities. As asserted by American literary critic and philosopher Fredric Jameson, the abstract and universal aspects of these new realities refer to the particularity and heterogeneity of things rather than the generality of the prevalent (1991, p. 236-237). The decentralization of the assumingly factual and correct creates a foundation for highlighting and further displaying pluralistic perspectives and values that are distinct from one another, especially in creative fields such as literature and arts, where canonical tendencies prevail and substantially affect the production processes of literary and artistic works.

Inspired by the views on subjectivism, relativism, skepticism, representing the unrepresented, pluralism, and heterogeneity of ideas, postmodern works of literature go beyond the boundaries of objectivity and the widely assumed ideals and values by breaks the commonly accepted notions of precision, certainty and unequivocalness in literary contexts. Postmodern theorists Steven Best and Douglas Kellner argue that a postmodern work shows its characteristics "[…] in its non-linear, playful, assemblage-like style that constructs a pastiche text comprised largely of quotations and name-dropping" (1991, p. 11). In this respect, postmodern literature deconstructs the established literary routines that have become entrenched and stayed unquestioned throughout literary history, inviting readers to question their own relatively unalterable assumptions about literary creations. This turns the act of reading into mutual understanding and establishes more egalitarian intimacy between writers and readers since the superiority granted to the writer and, consequently, the reader's relegation to an inferior position is eliminated, making the reading an act of rapprochement. Literary theorist Bran Nicol (2009, p. 20) explains this intimate relationship, which takes on new forms and meanings, as follows:

"[...] Rather than the world of the novel being presented to the reader as if fully created, ready to be inhabited, it is as if both novelist and reader are engaged in exploring fictional territory which is new to both. As a result the creation of the text is the result of a collaboration between author and reader rather than a kind of 'gift' presented from one to the other."

The changing outlooks on the speculative and conjectural aspects of writer-reader relationship bring about the problematizing of how literary works may be received in various sociocultural contexts as postmodern works of literature offer variable forms of interpretation by blurring the sharply defined and historically idiosyncratic lines among literary genres. This is allegedly fulfilled and mediated by writers with postmodern inclinations, transferring genre-specific elements from one genre to the other, thus facilitating cross-genre transitions and turning the textual creation into a carnivalesque spectacle. In this manner, American writer Donald Barthelme sets a prominent example for these tendencies among postmodern writers.

Born in 1931, Barthelme started his writing journey when he attempted to write his first novel during his service in the Korean War between 1950-1953, featuring stories to boost the morale of American soldiers in the military (Miller, 2014, p. 11). But Barthelme made his debut in the literary scene with his first collection of short stories, *Come Back, Dr. Caligari* published by Anchor Books in 1964, which received eminent critiques from literary critics and readers (Achilles, 1982). Published in the later years of his life, his *60 Stories* (G. P. Putnam's Sons, 1981) and *40 Stories* (G. P. Putnam's Sons, 1987) have demonstrated that it is possible to fuse multiple styles into a single pot through an experimental approach to writing (Domini, 1990). Until his death in 1989, Barthelme endeavored to produce and shape his works in this direction and in pursuit of this goal. Thus, it is not surprising to see Barthelme's experiments with nouvelle stylistic choices with instantaneous moves in the plot, characters' perspectives and resolutions in his multi-spatial, multi-voiced, and multilayered stories. For curator and historian Surya Bowyer (2018, p. 13-14), this inclination of Barthelme is visualized through his structural interventions in the processes of textual creation as such:

"Barthelme takes unremarkable forms—dashes, hyphens, lists, speech prefixes—and deploys them in a remarkable manner: rather than their meaning primarily stemming from their place within a lattice of causal progression, their purpose is defined by their atemporal, visual aspects."

Barthelme's apparently coincidental attempts to break structural elements off their assigned functions greatly help to reduce the fixed and singularized nature of meaning-making processes in his texts, enable subjective interpretations, and bring readers closer to his position as a writer by giving them a fair chance to have as much say over the text as himself. Considering all these structural, fictional, and narrative aspects prevailing in Barthelme's literary world, his first novel *Snow White* (Atheneum Books, 1965) strikes as a literary work that blends all these elements together.

Published in 1965 by Atheneum Books, the publisher of Pulitzer Prize-winning writers such as Edward Albee, Charles Johnson, James Merrill, Nikki Giovanni and Mona Van Duyn, Barthelme's *Snow White* is a postmodernist rewriting of the famous German fairy tale "Snow White" by the Brothers Grimm and a parody of Disney's adaptation "Snow White and the Seven Dwarfs" (1937). The novel introduces characters from the original fairy tale (Snow White, Paul, the Prince, and Jane, the witch-figure), to the struggle for existence in the capitalist world. Although it appears speculative, the novel breathes new life into the fairy tale and its characters by placing them at the center of contemporary issues and problems faced by today's society, thus giving them a "modern" look. In the novel, Barthelme makes the narrative elements feel unsettling by intentionally disrupting the narrative and dividing the scenes into nominally disjointed parts where the perception of time is distorted, and continuity is interrupted. Literary critic Larry Mcafferry associates Barthelme's this attitude with his "[…] apparent intent in bringing together this collection of fragments in such a blatantly non-linear fashion is to create the verbal equivalent of a collage" (Mcaffery, 1975, p. 22). Nevertheless, *Snow White*'s postmodernity not only comes from its narrative structure but also from the blending of various registers as "the language of comic books, politics, technology, street talk" (Bacchilega, 1997, p. 42) and Barthelme's inclinations into "the unconventional appearance of the words, their spatial arrangement on the page, and their lack of identifying markers" (Montresor, 1989, p. 80). In many aspects, the aforementioned characteristics make it considerably difficult to perceive the underlying thoughts, feelings and messages in the text in the first hand and to translate Barthelme's *Snow White* into other languages in the second hand. In this study, what makes evaluating the translation of *Snow White* interesting

is the desire to see the extent these characteristics, which are difficult to understand even in the initial phase of reading, are recreated in the translation process. Based on the discussions above, this study aims to show how philosopher András Szigeti's postmodern literary strategies are reflected in the Turkish translation of Barthelme's *Snow White* (2009, *Pamuk Prenses, Yetişkinler İçin Postmodern Bir Roman*, trans. Hakan Toker, Siren Publishing). In his article, "Innovation and Representation in Postmodern Fiction" (1997), Szigeti divides postmodern strategies into four categories as overtly metafictional strategies, overtly transtextual strategies, structural strategies and linguistic strategies. In the analysis, Szigeti's strategies will highlight how the text is recreated in Turkish cultural context. This study comprises of three parts. The first part briefly discusses Donald Barthelme's stylistic reflections in his postmodern novel *Snow White* (1965). The second part analyzes the potentialities of postmodern literature from the perspective of translation studies. The third part focuses on the analysis of the Turkish translation of Barthelme's *Snow White* based on postmodern literary strategies proposed by Szigeti.

Donald Barthelme and *Snow White*

As a writer elaborately breaking normative viewpoints with the awareness of the potential for new norms to be created in place of the broken ones, Donald Barthelme echoes his ability to distort reality and construct a new world from these realities in his works. His *Snow White* (1965) is one of the striking examples of this tendency. In the novel, Barthelme blurs the contrast between binaries such as strong/weak, good/bad, beautiful/ugly, clean/dirty, preventing any taken-for-granted notions from establishing superiority over other notions in society. As it happens, Barthelme heralds a new realm in the plot: Snow White is not purely good, Paul, the Prince, does not fulfill his 'manly' duties, and Jane, the witch, is not as evil as she appears in the original fairy tale. In this respect, he lays the groundwork for a brand-new reality to come to the fore, as Gilman implies, "[…] to expose the bankruptcy of its [literature's] traditional, normative procedures, so that new literature might be formed on the dead ground" (1992, p. 32). Thus, it is possible to say that Barthelme reflects social values, moral impositions, and forms of normative pressure on the reader through the contrasting stances and eccentricities of the characters in his stories and does not shy away from expressing his criticism of these issues.

The characters in *Snow White* all have issues with their constant tension, fear, and indecision, inviting readers to question issues and matters from their own perspectives. Emphasizing that the political, economic, and cultural patterns presented to each and every individual in society play a role in the emergence of such insecurities, Barthelme convinces the readers that the biggest obstacle to establishing meaningful connections in life is external forces and third parties. That is why he does not hesitate to intervene in the flow of the novel and the actions of the characters from the outside. For Meredith Fischer, the main motivation behind Bartheleme's continuous interference in the novel, leaving the characters in peculiar situations, is to "[…] prevent the story from being a closed-in space with its own realistic laws that reflect a predictable and stable world (that is, a Disney universe)" (Fischer, 2016, p. 38). Therefore, the characters in *Snow White* exhibit their flawed understanding and weak survival instincts with the addition of misunderstandings and metaphorical usage in many cases, which is very much opposite to how things occur and position in a Disney universe.

Barthelme's urge to clearly reflect the confusion of the characters with intentional leaps from scene to scene also gives the impression of an ongoing duel, not revealed to the reader. This creates a structureless 'structure' that is fragmented and difficult to piece together in the flow of the nov-

el, conflicting with the perspectives assigned to different characters. Literary scholar William B. Warde, Jr. (1985, p. 51) associates this with the breadth of his sources as "Barthelme's fragments are then, in effect, both verbal and visual collages, combination of images from his life, experiences and artistic vision – clippings from not only his imaginative frenzy but also from magazines, journals and so forth that he scrutinizes." This tendency gives the novel a collage-like aspect as a tribute to the relativity of time, by which the characters can exist in different places at the same time, express contradictory thoughts to their previous opinions, and are shaped by the views of the people that they encounter. In return, it explains, in certain respects, how the characters in the novel are surrounded by chaos in modern life and have therefore become detached from their fairy-tale selves. Highlighting the peculiar aspects of the modern world, depicting people living in the modern world as individuals leading boring and monotonous lives, and portraying them as helpless in the face of nature and society are Barthelme's critiques against modernist thought. Thus, the presentation of characters as individuals crushed under the pressure of their pursuit of spiritual quests in the face of the logical and scientific lies at the heart of Bartheleme's postmodernist views. In *Snow White*, the characters appear to be metaphorically trapped in a cycle and unable to escape. For literary scholar Zuzanna Ładyga (2010, p. 15), this brings about the feeling that "[…] every attempt to break out of the totalizing ontological subjectivity model had to be met with a reprisal from one of the existing, totalizing philosophical or religious thought paradigms." In Bartheleme's works, the way to break out of this cycle involves rejecting the categorical perspectives brought about by modernism; this is best achieved by recontextualizing the linguistic names, nomenclatures, labels, classifications and forms of understanding. According to American writer Robert A. Morace (1984, p. 4), this attitude to language manifests itself in Bartheleme's *Snow White* as follows:

"[…] a linguistic democracy in which any word can be substituted for any other word, in which all utterances are equally empty gestures produced as if just so many plastic buffalo humps, and in which the hollowness of the mass culture is reflected in the hollowness of the characters' language and in the general "failure of the imagination" of a culture given entirely over to the mindless consumption of ideas as well as goods."

When the linguistic side of the story is added, Bartheleme's radical opposition to the modernist expectations associated with uniformity and linearity in the realms of literature and society, and his grave emphasis on synchronicity and fragmentation in the flow of the novel help to position his *Snow White* as a postmodernist novel in today's literary world. Thus, considering all the discussions above, this study aims to analyze how postmodern literary strategies are and can be instrumentalized in the Turkish translation of Barthelme's *Snow White*.

A look into postmodernist literature from the perspective of translation studies

Starting from the 1970s onwards, the concept of translation has been broadened to a cultural phenomenon with the expansion of the ideas that equivalence approach largely reduces translation to a linguistic transfer and that translation constitutes a systemic activity in a certain cultural context. Translation scholars Hans Josef Vermeer's (1978) *Skopos* theory situating translation as a purposeful action with the incorporation of readers' needs and expectations and Itamar Even-Zohar's (1979) polysystem theory questioning the positionings of translated literature through social, political and cultural factors in a certain context helped to bring translation studies closer to the conceptualization of translation as a form of cultural appropriation. For translation scholar Rosemary Arrojo (1998, p. 44), these approaches, often referred to as postmodern, equated the task of translation to "authorial

intervention", implying the visibility of translators and the concept of translation as "regulated transformation" under translators' responsibility, by which they gained a critical outlook on how they relate to their work as professionals. Translation scholar Paul F. Bandia (2006, p. 47) openly associates this 'new' situation with postmodern theories "[…] calling attention to erst-while neglected research paradigms such as power relations and ideology, sociology and transculturality, gender and post-coloniality." The changing tendencies have transformed the definitions and conceptualizations of translation and translator, erasing the secondary position of translator —and of translation— against writer and source text, thus giving the translator an active role across languages and cultures. The newly emerging critiques on these hierarchies have brought about the discussion and re-evaluation of textual qualities. For literary scholar Karen Littau (1997, p. 82), the presumed duality between the source text as the primary and translation as the secondary comes to an end because "[…] a text, in postmodern terms, [is conceived as], that is, as an intertext, a trace of other texts, itself a translation of other texts and fragments of language". Since each text has intertextual aspects peculiar to themselves, no text can be deemed original. As translation scholar Andrew Chesterman (1997, p. 57) implies, "[…] they [texts] are lost and wandering postcards glimpsed occasionally in passing, whose true message remains a secret." In this manner, textual qualities potentially highlight the subjectivity of interpretation and lay the groundwork for the idea that translation is a form of rewriting, emphasizing each translator's subjective reception. However, the fact that the translation text comes from a subjective pen also makes the ways readers perceive the translation unique. According to translation scholar Lawrence Venuti (2008, p. 22), it is generally very difficult to direct the reception of the text in a certain context "[…] because the audience is likely to be fragmented into diverse cultural constituencies characterized by different, even conflicting values." Given the uniquely subjective connections that readers un/intentionally establish with texts, postmodern texts become even more difficult to translate into other languages due to the qualities embedded in them. Translating postmodern texts would be a bit of a challenge owing to the fact that they "[…] are full of intertextual references, quotations and allusions, [as well as] intertextual type comments" (Khomeriki, 2019, p. 32), and that "[…] the formal aspects of postmodern texts extend beyond the sentence level, encompassing punctuation, spacing, paragraph breaks, and overall page layout" (Parham, 2024, p. 11). Instrumentalization of such formal and structural elements as a stylistic quality obliges translators to adapt to the stylistic flexibility and diversity that postmodern writers tend to create and maintain in their texts. Translation scholars Taner Karakoç and Nihal Yetkin Karakoç approach translating postmodern texts from the perspective of translation-oriented text analysis and mention that "[…] in a [postmodern] novel one may have to translate different texts of different conventions, so the translator is expected to be diligent and well-informed about the text-types" (2014, p. 73).

This is what makes the task of translating compelling to assess without being prescriptive for the duties and responsibilities that happen to fall on the shoulders of translators, keeping in mind the power that they hold in a literary realm. Literary theorist Dirk Delabastita and translation scholar Rainier Gruntman (2005, p. 19) argue that translators' power arises out of the duality of "the message to be communicated" in a text and "the distance between the cultures", by which they refer to the "purpose" of the translation task and the level of "non-communication" without translators' cognitive and linguistic involvement in the process of translation. For translation scholar Kaisa Koskinen (2000, p. 113), postmodern approaches bring together several aspects that could help translation researchers to understand "[…] the need to overcome the logic of either/or, to acknowledge the situationality of translation, and to take into account both individual and

collective aspects of morality and ethics, as well as the necessity to rethink the question of where to draw the limits of translators' contextual responsibilities." This is the point where the difficulty of developing a postmodernist approach to translation quality assessment starts. Considering all the potentialities of postmodernist research in translation studies, this study takes András Szigeti's postmodern literary strategies, ranging from overtly metafictional strategies such as self-conscious comments to linguistic strategies like repetitions, typographical devices, lexical exhibitionism, to assess the Turkish translation of Donald Barthelme's postmodern tale *Snow White* (1965) in the context of how postmodern elements are reflected in translation process. In this way, the question of how the inclinations of a translator and a publisher, in our case, Hakan Toker and Siren Yayıncılık, may affect the production of a translated text will be answered.

Postmodern literary strategies in the Turkish translation of Barthelme's *Snow White*

There are many strategies to create postmodernist aspects in fictitious works. According to András Szigeti (1997, p. 141), it is not possible to observe one singular strategy in a work of literature, and that both innovative and traditional strategies occur in different numbers and combinations in each literary work. In this part, the examples selected for analysis will be addressed under relevant headings in the light of the strategies proposed by Szigeti.

Overtly metafictional strategies

Szigeti (1997, p. 142) defines overtly metafictional strategies as "[…] self-conscious comments or reflections on the fictionality of the text in which these comments and reflections are made." For Szigeti (1997, p. 143), the use of self-comments "[…] clearly tells of the author's intention to destroy that mutual agreement entered into by writers and readers of realist works of fiction." This is how postmodern works of literature turn into a game between writers leaving breadcrumbs and readers following their traces while reading a text. In this manner, Barthelme's *Snow White* has two explicit uses of this strategy to remind readers what they read is fictitious.

Table 1. *Translation of the Self-conscious Comment on Copyright in Snow White.*

Target Text (TT)	Yazarlar Birliği'nin telif hakkı yasalarına ilişkin konularda Kongre karşısında yazarları gerektiği gibi temsil ettiğini düşünüyor musunuz? Evet ( ) Hayır ( ) (p. 63)
Source Text (ST)	Do you feel that the Authors Guild has been sufficiently vigorous in representing writers before the Congress in matters pertaining to copyright legislation? Yes ( ) No ( ) (p. 83)
Back Translation1 (BT)	Do you think the Authors Guild sufficiently represents writers before the Congress on matters pertaining to copyright legislation? Yes ( ) No ( )

The first example for this strategy (Table 1) is taken from the end of Part One, where there is a questionnaire of fifteen questions aiming to enhance readers' self-awareness about how they have

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1   Back translations are provided by the author to make Turkish translator's decisions more comprehensible for foreign readers.

felt by reading the novel until then. In the TT, Hakan Toker (from now on Toker) has narrowed the meaning by removing the adjective "vigorous" (strong, active, robust) (Dictionary.com) from the TT. By doing so, the translator has reduced the potential impact of the author's flowery style but has made it easier to highlight and understand the message. It can be clearly stated that this is both a loss and a gain at the same time.

Table 2. *Translation of the Self-conscious Comment on Writer's Position in Snow White.*

TT	Ancak, ona kendi bölümünü, yazara övgüler düzülüp fiyatın belirtildiği arka kapağı zor okuttuk. (p. 81)
ST	But we made him read his part, the outer part where the author is praised and the price quoted. (p. 105-106)
BT	But we made him read his own part, the back cover where the author is praised and the price quoted.

The second example relating to this strategy (Table 2) is taken from a scene where Barthelme appraises himself before the readers by reminding them of the 'neglected' truth that a writer is the creator of a text. In the TT, Toker has chosen to translate "the outer part" as "back cover" (*arka kapak*) (Sesli sözlük) while the expression of "outer part" may refer to both front and back covers of a book in the ST. One may think that there is a semantic restriction in the TT; however, in Türkiye, there is a very common habit of stating the price and putting words of praise on the back covers of books published in the country in contrast to the inclinations of putting words of praise on the front covers of the books published abroad. This explicitly shows how such seemingly slight details may tend to create sharp differences from one culture to another.

Overtly transtextual strategies

Szigeti relates transtextual strategies with "[…] the actual appearance of one text in another" (1997, p. 144). For Szigeti (1997, p. 144), quotation, plagiarism, paraphrasing and direct referencing are the most common transtextual strategies that one can encounter in a postmodern text.

The first strategy under this category is quotation. Szigeti (1997, p. 146) underlines that quotation occurs in the form of "[…] borrowing of topoi from popular literature and parody." In *Snow White*, there are many implicit quotations that are used in the text without necessarily referring to who quoted them at what place and time.

Table 3. *Translation of the Wuote "Murder and create" in Snow White.*

TT	"Öldür ve yarat!" dedi Henry. (s. 9)
ST	"Murder and create!" Henry said, (p. 6)
BT	"Murder and create!" said Henry.

The first example for this strategy (Table 3) is from a scene of a court hearing where Henry says, "Murder and create!" (Barthelme, 1967 [1965], p. 6). There are no references to the owner of the quote in the ST. However, in the TT, Toker makes a direct translation of the line and attaches a footnote to mention that it is taken from a famous poem titled "The Love Song of J. Alfred Prufrock" by American poet T.S. Eliot with the addition of the colophon of the Turkish translation in which the poem was published in Türkiye. Despite the fact that the use of direct translation has

removed the implication on T.S. Eliot's quote, Toker's decision to put a footnote has increased the functionality of the TT and expanded its scope in the target context.

Table 4. Translation of the quote "Let the hundred flowers bloom" in *Snow White*.

TT	"Yüz çiçek açsın," dedi Pamuk Prenses. (p. 15)
ST	"Let a hundred flowers bloom," Snow White said. (p. 16)
BT	"Let a hundred flowers bloom," Snow White said.

The second example for this strategy (Table 4) is taken from a scene where Snow White asks Henry for a glass of water and utters the sentence "Let a hundred flowers bloom" (Barthelme, 1967 [1965], p. 16). Again, there are no references to the owner of the quote in the ST. Nevertheless, Toker has added another footnote to say that it was quoted by Mao Zedong in 1957 with some political background from the government of Mao in China. As for the translation strategy, Toker has inclined to direct translation once more but at least made the quotation available to the target reader by explaining it in a footnote. This has contributed to the apprehension of the reference that Barthelme implicitly used in the ST, which has increased the impact of the TT on the readership in return. The second strategy under this category is direct referencing. Szigeti (1997, p. 145) sees direct referencing as a motive of "[…] the deliberate anachronism of some of the explicit intertextual references." Such references strengthen the text's connection to previous texts, making it easier for the reader to relate to it.

Table 5. *Translation of the Quote from Apollinaire in Snow White*.

TT	"Meyveler için şükrederim ama çiçeklere dudak bükerim," demiş Apollinaire. (p. 30)
ST	"I praise fruit and hold flowers in disdain," Apollinaire said, […] (p. 35)
BT	"I praise fruit, but I cult my lip at flowers," Apollinaire had said.

In *Snow White*, there is one direct reference including the name of the owner of the quote. In a scene where the seven men are talking about how their days are passing by, Dan uses Apollinaire's line, "I praise fruit and hold flowers in disdain,' Apollinaire said, […]" (Barthelme, 1967 [1965], p. 30). In the TT, Toker provides a direct translation of the quote by using the word "but" (*ama*) (Sesli sözlük) instead of "and" (*ve*) (Sesli sözlük) as a negation between the sentences to intensify the negation, and adds the idiom of "curl one's lip" (Merriam-Webster) (*dudak bükmek*) (Sesli sözlük) that increases the emphasis on the feelings embedded in the ST. This decision helps the reader become more easily immersed in the emotional aspects of the TT while reading it.

Structural strategies

Szigeti positions structural strategies in close range of fictionality to say that they imply the fictional level of a text, reveal artificial depictions that are frequently seen in fiction and bring the opportunity to go deeper into representing people and objects (1997, pp. 152-154). In *Snow White*, Barthelme tends to bring forward over-detailing of certain elements such as colors and numbers, excessive use of conjunctions and alternative ending in the context of structural strategies with the aim of emphasizing the postmodern nature of the novel.

Table 6. *Translation of Excessive Details Regarding Colors in Snow White*.

TT	Sonra aldığı ders, kendisine söylendiği üzere ilk derse Açık Kadmiyum Sarısı, Orta Kadmiyum Sarısı, Açık Kadmiyum Kırmızısı, Alizarin Kırmızısı, Ultramarin Mavisi, Kobalt Mavisi, Viridian Yeşili, Fildişi Siyahı, Koyu Haki, Sarı Okra, Yanık Toprak ve Beyaz renk boyalarla geldiği Yağlıboya Resim I oldu. (p. 23)
ST	Then she studied Oil Painting I bringing to the first class as instructed Cadmium Yellow Light, Cadmium Yellow Medium, Cadmium Red Light, Alizarin Crimson, Ultramarine Blue, Cobalt Blue, Viridian, Ivory Black, Raw Umber, Yellow Ochre, Burnt Sienna, White. (p. 25)
BT	Then, the first class she took was Oil Painting I, whose first class she attended with colors such as Light Cadmium Yellow, Medium Cadmium Yellow, Light Cadmium Red, Alizarin Crimson, Ultramarine Blue, Cobalt Blue, Viridian Green, Ivory Black, Dark Khaki, Yellow Ochre, Burnt Umber, and White.

The first strategy under this category is over-detailing. This strategy is used in a scene where the classes that Snow White has taken at university are being introduced to the readers (Table 6). In the scene, the course that bears the name of *Oil Painting I* stands out with the very long list of the paints necessary to successfully complete it. While translating the sequence of colors, Toker has removed Raw Umber from the TT, turned Burnt Sienna into Burnt Umber and added Green next to Viridian while using color tones such as light and medium after the name of the color in the case of Cadmium Yellow and Cadmium Red. Furthermore, Toker has brought a new color to the palette with the addition of Dark Khaki. In this manner, Toker managed to create the overwhelming effect of the long list of colors without missing any colors and adding even more to the TT. This decision has contributed to the postmodern nature of the novel in return.

Table 7. *Translation of the Long Sequence of Conjunctions in Snow White.*

TT	Sonra elektrikli süpürgenin toz alma fırçasıyla kitapların tozunu aldı. […] Sonra ciltleri parmaklarını ve avucunu kullanarak sığıryağı ile yağladı. […] Ardından küflenmeyi engellemek için kitaplığa paradiklorbenzen dolu bir kese astı. Sonra fırını temizledi. […] Sonra Pamuk Prenses zorlu lekeleri çıkarmak için bulaşık teli kullanarak fırını temizledi. (p. 31)
ST	Then she dusted them with the dusting brush of the vacuum cleaner. […] Then she oiled the bindings with neat's-foot oil, applying the oil with the palm of her hand and with her fingers. […] Then she hung a bag containing paradichlorobenzene in the bookcase, to inhibit mildew. Then Snow White cleaned the gas range. […] Then Snow White cleaned the oven using steel wool on the tough spots. (pp. 37-38)
BT	Then she dusted the books with the dusting brush of the vacuum cleaner. […] Then she oiled the bindings with neat's-foot oil using her finrs and palm. […] After, she hung a bag filled with paradichlorobenzene in the bookcase, to inhibit mildew. Then she cleaned the oven […] Then Snow White cleaned the oven using steel wool to remove tough spots. (p. 31)

The second strategy under this category is the excessive use of conjunctions in a sequence of sentences. This strategy is used in a scene depicting a typical "resting" day of Snow White (Table 7). In the scene, Barthelme refers to the oppression of women in public and private spheres and

uses an almost endless sequence of conjunctions (then) to show the readers that a woman's responsibilities never end in both spheres. In the TT, Toker has used *sonra* (then) (Sesli sözlük) in exchange for all the conjunctions except for one sentence in which the conjunction is translated as *ardından* (afterwards) (Sesli sözlük). This decision of Toker not only disrupts the sequence of conjunctions, but also reduces the emphasis in the text, thus diminishing the sense of endlessness intended to be conveyed to the readership in the text.

Table 8. *Translation of Alternative Ending in Snow White.*

TT	Bu dünyanın kendisinde de var yanlış bir şey, prens temin etmeyi başaramadı. Hikayeye doğru bir son temin etmek için yeterince medeni olmayı başaramadı. (p. 101)
ST	And with the very world itself, for not being able to supply a prince. For not being able to at least be civilized enough to supply the correct ending to the story." (p. 132)
BT	There is something wrong with this world itself; it failed to supply a prince. It failed to be civilized enough to supply a correct ending to the story.

The third strategy under this category is the use of an alternative ending since "traditional realist fictions tend to respect the principle of the excluded middle, otherwise they would seriously decrease the plausibility of their fictional worlds" (Szigeti, 1997, p. 156). In *Snow White*, there is only one allusion of an alternative ending in a scene where Snow White lets her hair down from the window, waiting for someone to come and climb up her hair, but no one comes, so she goes inside her apartment (Table 8). In the scene, Barthelme criticizes the male gaze and eliminates the tradition of ending stories with a male savior, as found in classic fairy tales. In the TT, Toker makes a stronger emphasis on this idea than Barthelme with the repetition of the word *başaramadı* (failed) (Sesli sözlük) two times. In this way, the idea that this novel does not end as expected in other fairy tales and will have an alternative ending became firmly established in the readers' minds.

Linguistic strategies

Finding a strong correlation between fluency and readers' attention, Szigeti (1997, p. 159) argues that postmodern texts suggest a level of language that "[…] distracts us with an aggressive persistency from our attempts at 'making sense of it all". For Szigeti (1997, pp. 159-160), fluency is disrupted with various linguistic devices such as "[…] repetitions, conspicuous typographical devices, obtrusive lexical items, deliberately clumsy sentences, and […] abrupt change of focalisation." The first strategy under this category is repetition. Szigeti relates the use of repetitions with the implication of an element through an increased level of realism but underlines that such uses of language have the chances of ripping the attention of readers from the object of reading in a postmodern text (1997, p. 160). In *Snow White*, repetitions play an important role in emphasizing certain viewpoints or ideas and manipulating the reader in this way.

Table 9. *Translation of the Repetition of Bill's Tiresome in Snow White.*

TT	Bill Pamuk Prenses'ten bıktı. […] Bill bıktı Pamuk Prenses'ten. (s. 8)
ST	BILL is tired of Snow White now. […] Bill is tired of Snow White. (p. 4)
BT	Bill is tired of Snow White. […] of Snow White, Bill is tired.

The first example for this strategy (Table 9) is taken from a scene that expresses the idea of growing tired of beauty, challenging fairy tales that emphasize beauty as an aesthetic element

that should be seen and admired forever. In the ST, Barthelme repeats the sentence twice at the beginning and middle of the page; however, Toker makes a structural change in the second one, turning it into an inverted sentence. Although this decision contributes to the linguistic diversity of the text, it undermines the expected effect of repetitions, diminishing the postmodern nature of the novel in the target context.

Table 10. *Translation of the Repetition of "Rotten Bathroom" in Snow White.*

TT	Kokuşmuş banyoda ayakta durmuş, yeni duş perdesini inceliyorduk. […] Kokuşmuş banyoda ayakta duruyorduk, sekiz kişi, misafirimiz dahil. (p. 95)
ST	STANDING in the rotten bathroom, we regarded the new shower curtain. […] There were eight of us standing there in the rotten bathroom, including the visitor. (p. 123)
BT	Standing in the rotten bathroom, we were examining the new shower curtain. […] We were standing in the rotten bathroom, eight of us, including our visitor.

The second example for this strategy (Table 10) is from a scene where all the members of the seven men were standing cramped in their musky bathroom, questioning their life conditions and grave struggles for survival in the capitalist world that surrounds themselves. In the scene, Barthelme repeats the linguistic expression of "standing in the rotten bathroom" twice to imply their feeling of disgust with themselves for submitting to the system. In the TT, Toker provides a direct translation of the sentence without intervening in the meaning but uses a connotation of "regard" as *incelemek* (examine) (Sesli sözlük), which refers to the act of looking at something carefully. Therefore, there has not been a sharp change or distortion in the meaning; the use of the word "examine" has added an extra layer to the act of "regarding" in the source text.

The second strategy under this category is the use of typographical devices to get further emphasis on the text through typographical presentation (Szigeti, 1997, p. 160). In *Snow White*, Barthelme uses capital and italic words to direct readers' attention to certain thoughts and things and to emphasize them more clearly.

Table 11. *Translation of Capitalized and Italicized Elements in Snow White.*

TT	BABY BOW YEE (bebekler için domuz kuşbaşı ve Çin sebzeleri) (p. 17)
ST	BABY BOW YEE (chopped pork and Chinese vegetables) (p. 18)
BT	BABY BOW YEE (chopped pork and Chinese vegetables for babies)

The most obvious example for this strategy (Table 11) is from a scene where the seven men mention that they do baby food business in addition to window cleaning and list the baby foods that they produce. In the scene, Barthelme uses capital letters for the names of baby food products and shows the names of their ingredients with italic letters. In the TT, Toker repeats the same but adds the expression of *bebekler için* (for babies) (Sesli sözlük) to show that the products are truly "for babies." In this manner, the Turkish translation captures a more emphatic tone, showing the reader that what the seven men produced truly contained baby food ingredients.

The third strategy relating to the category of linguistic strategies is the use of obtrusive items by which "the text may suddenly switch to an eloquent register" (Szigeti, 1997, p. 160). In *Snow White*, Barthelme tends to include such lexical elements to surprise and bewilder the readers, and to impress upon them the idea that the use of certain words is not mandatory in certain situations.

Table 12. *Translation of the Obtrusive Item of "Fall" in Snow White.*

TT	"Batılı gençlerin çoğunun göğsü böyle içe çökük oluyor, sanki çocukken inek süsmüş gibi." (p. 21)
ST	"He has that sort of fallen-in chest many boys from the West have, as if a cow had fallen on him, in his early life." (p. 22)
BT	"Many Western boys have sort of fallen-in chests, as if they had been butted by cows when they were children."

The first example for this strategy (Table 12) is from a flight scene where a conversation takes place between a flight attendant and Clem, one of seven men. In the scene, Barthelme repeats the words "fallen-in" and "fallen on" in the text and creates a tongue-twister-like expression in the text. In the TT, Toker uses *çökük* (sunken) (Sesli sözlük) and *süsmüş* (butted) (Sesli sözlük) in exchange for "fallen-in" and "fallen on" respectively and loses the rhyming pattern in Turkish. However, Toker's choice of *süsmek*, which is not a very common word in official language and can be positioned as a vernacular element, creates strangeness in the readers' minds and adds a new layer to the postmodernist aspects of the novel in target context.

Table 13. *Translation of the Obtrusive Items of "Bed" and "Bend" in Snow White.*

TT	"Dur durak tanımadan beynimize işlenen bu dil yüzünden hep beraber batağa saplanıyor oluşumuza şaşmamalı…" "Ben yatağa saplanmıyorum," dedi Dan, "beni sayma." "Batağa saplanmak," dedi Henry, "yatak değil batak, bak gördün mü ben 'batak' deyince 'yatak' anlıyorsun, […]" (pp. 25-26)
ST	"It is no wonder we are all going round the bend with this language dinning forever into our eyes and ears..." "I am not going round the bed," Dan said, "not me." "Round the bend," Henry said, "the bend not the bed, how is it that I said 'bend' and you heard 'bed,' (p. 30)
BT	"It is no wonder we're all stuck in the bend together because of this language constantly dinning into our brains..." "I'm not stuck in the bed," said Dan, "don't count me in." "Stuck in the bend," said Henry, "not the bed not the bed. See, when I say 'bend' you understand 'bend.'"

The second example for this strategy (Table 13) is taken from a conversation between Dan and Henry, which results in a misunderstanding due to mishearing words. In the scene, Barthelme plays with the words of "bend" and "bed" to highlight the word-based misunderstanding between the characters and reveals their real perspectives on events and situations. In the TT, Toker focuses on these words and uses *batak* (mire, swamp, bog) (Sesli Sözlük) and *yatak* (bed) (Sesli sözlük) in exchange for "bend" and "bed" that perfectly recreate the meaning and effect Barthelme intended to convey in the ST. Hence, Toker has overcome the challenge of recreating the expressions whose meaning changes completely with a single letter in the TT, which is one of the utmost difficulties of translating postmodern texts into other languages.

Table 14. *Translation of the Obtrusive Item of "Horsewife" in Snow White.*

TT	"Ev katırı olmaktan bıktım usandım." (p. 35)
ST	"I am tired of being just a horsewife!" (p. 43)

| BT | "I'm sick and tired of being a house mule." |

The third example for this strategy (Table 14) is from a scene where Snow White compares the splendor of the past and the misery of her present life and looks back on the past with a sigh, thinking about her never-ending responsibilities. In the ST, Barthelme combines the words "horse" and "wife" and uses it instead of "housewife" to draw attention to women who are oppressed by the pressures and expectations of a patriarchal world. In the TT, Toker uses *katır* (mule) (Sesli sözlük) as an animal of the horse family to make a rhyme with *kadın* (woman) (Sesli sözlük) and recreates the meaning that Barthelme loaded into the word with his change in its structure. From this perspective, Toker has successfully reflected the semantic shifts arising from Barthelme's interventions in the structures of the words, thereby achieving to create the postmodernist aspects of the novel in the Turkish context.The fourth strategy under this category is the use of deliberately clumsy sentences as if "[…] the camera moves left to right and back, zooms in and out to focus on various parts of the picture, and then it even gives us two full 'stills'" (Szigeti, 1997, p. 161). In *Snow White*, Barthelme tends to use this strategy as a way to enhance the layers of meaning, emotion, and thought to give depth to the characters and enrich the narrative elements of the text.

Table 15. *Translation of the Deliberately Clumsy Sentence in Snow White*.

TT	Mademki, bir bakışla, bu esrarengiz esmer güzeli değişmesi gereken hayatını değiştirdi, biz de, tuhaf bir şekilde, kendimize ve buffalo müziğine açığız, ta ki noosferin kızıl cürufu aşkın acı keskinliğiyle her şeyi örtmek için çökene kadar. (p. 69)
ST	Now that, with a look, this mvsterious dark beautv has changed my life, which needed to be changed, we are, in a strange way, opened to ourselves, and to buffalo music, until the red slag of the nooisphere descends to cover evervthing with the salty finality of love. (p. 90)
BT	Now that, with a look, this mysterious dark beauty changed my life, which needed to be changed, we are, in a strange way, open to ourselves, and to buffalo music, until the red slag of the noosphere descends to cover everything with bitter sharpness of love.

The most obvious example for this strategy (Table 15) is taken from a scene where Fred, the leading singer of the rock band, laments about the past and excitedly talks about what he wants to do at present time and in the future. In the scene, Barthelme uses dense language, bringing together numerous metaphors to weigh down the meaning, which makes the text difficult to follow, and constructs the notion of the incomprehensibility of emotions, as a frequently used element in postmodern texts. In the TT, Toker follows the sentence structure and mirrors the exact positions of the elements of the sentence. However, in the last part, Toker resorts to the expression of *aşkın acı keskinliği* (bitter sharpness of love) (Sesli sözlük) for "the salty finality of love", as an expression that creates a meaning very different from what Barthelme refers to, yet one of similar complexity and emotional intensity. Thus, it can be suggested that Toker's decision serves to reinforce the claim that translators are the rewriters of the text.The last strategy relating to this category is the abrupt change of focalization. According to Szigeti (1997, p. 161-162), "the abrupt change from third-person to first-person singular at the end questions the status of the preceding text as a whole". In *Snow White*, Barthelme suddenly changes the speaker in the narrative and presents examples and aphorisms from other events and situations.

Table 16. *Translation of the Abrupt Change of Focalization in Snow White*.

TT	İnsanlar sahip oldukları hazineyi hayatları pahasına savunurlar. Planlama konusunda tam bir budalayım! (p. 118)
ST	For people who have a treasure, guard it with their lives. What a wonk I am, planning-wise! (p. 153)
BT	People will defend their treasure at the cost of their lives. I'm a complete fool when it comes to planning!

The most obvious example for this strategy (Table 16) is taken from a scene where Hogo, the huntsman, is ironically complaining about how inattentive he is compared to people who appreciate what they have. In the scene, Barthelme quickly shifts from a generalization about people to Hogo's subjective perspective. In the TT, Toker repeats the change in the focus but uses *budala* (idiot) (Sesli sözlük) for "wonk" (intelligent) (Cambridge Dictionary), resolving the irony in the sentence with the antonymy strategy. Therefore, Toker has been able to create the irony in the Turkish context despite having interfered with the meaning of the text in the TT.

Conclusion

Donald Barthelme stands as a pioneer of postmodern literature in terms of the unique stylistic features prevailing in his literary works. Barthelme's ability to construct new realms from distorted realities and to portray the tension of being perpetually helpless in the modern world helps to reflect the ordinary lives of the ordinary people in his fiction. This is closely related to Barthelme's belief in the failure of the modernist idea that people may overcome their existential troubles by cooperating with and standing by each other. Therefore, for Barthelme, there is no other way than using a multi-layered perspective to emphasize individualism and subjectivity that will enable the crystallization, at least to some extent, of the distinctiveness of thought processes. The unambivalent reflections of these postmodernist thoughts make his novel *Snow White* an appropriate example for analysis. In the novel, Barthelme perfectly directs his critiques to the immutability of human nature, despite having been torn apart by modernism and completely severed from the sense of self, reminding the readers through elements of fiction that every individual is unique, thus destined to suffer in the modernist world of small pleasures.

This study is an attempt to show whether the fictional realm of a pioneering postmodern writer like Donald Barthelme can be recreated through translation in other linguistic and cultural contexts by examining the Turkish translation of his novel *Snow White* in the light of Szigeti's postmodern literary strategies. Szigeti's categories such as overtly metafictional strategies, overtly transtextual strategies, structural strategies and linguistic strategies are all successfully reflected in the Turkish translation with Toker's authentic interventions in the textual recreation process. In the first category of overtly metafictional strategies, Toker has actively participated in meaning-making processes by bringing the translation closer to the Turkish cultural context and reflecting local knowledge and experiences that readers can empathize with in the TT. In the second category of overtly transtextual strategies, Toker's decisions to use footnotes to imply Barthelme's tendency to use quotations have helped to establish bridges specific to the fictional world between the reader and the author's trans-textual world. In the third category of structural strategies, Toker's addition of extra details to enhance the layered nature of the novel and his emphasis that there would be no alternative ending have also served to preserve the postmodern characteristics of *Snow White*, de-

spite his hesitations in the repetition of conjunctions. In the fourth category of linguistic strategies, Toker's inclinations to use repetitions, typographical devices, vernacular elements from the target culture, wordplays based on letter changes, and rhyming words have helped to 'almost' bring the target text close to the level of rewriting that could potentially contribute to the reader's emotional state while reading it. As a result of this study, it has been concluded that, within the context of postmodern literature, the act of translation takes the seemingly impossible process of literary creation one step further, transforming it into a practice of trans-creation, and once again disrupts the dichotomy of author and translator long debated in the history of literature.

Genişletilmiş Özet

Edebi eserlerinde hakim olan benzersiz üslup özellikleri dikkate alındığında, Donald Barthelme, postmodern edebiyatın öncülerinden biri olarak değerlendirilebilir. Barthelme'nin çarpık gerçekliklerden yeni edebi anlatılar inşa etme ve modern dünyada sürekli çaresiz olmanın gerilimini gerçekçiymiş gibi tasvir etme yeteneği, kurmaca eserlerinde sıradan insanların sıradan yaşamlarını başarılı bir biçimde yansıtmasına da yardımcı olur. Bu durum, Barthelme'nin, insanların işbirliği yaparak ve birbirine destek olarak varoluşsal sorunlarını aşabilecekleri şeklindeki modernist düşüncenin de başarısızlıkla sonuçlandığına dair inancıyla yakından ilgilidir. Bu nedenle, Barthelme'nin, bireyselliği ve öznelliği öne çıkarma yolunda, düşünce süreçlerinin özgün olduğu düşüncesini berraklaştırmaktan, bu yönde, çok katmanlı bir bakış açısı sunmaktan başka yolu yoktur. Bu doğrultudaki postmodernist düşüncelerinin somut yansımalarını içeriyor oluşu, Barthelme'nin Snow White adlı romanını bu çalışma için de uygun bir örnek haline getirir. Romanda Barthelme, modernizm tarafından parçalanmış ve benlik duygusundan tamamen koparılmış olsa bile, insan doğasının her halükarda değişmez olduğuna yönelik eleştirilerini mükemmel bir şekilde okura yansıtır; bunu yaparken, kurmaca unsurlarından da faydalanarak her bireyin benzersiz olduğunu, bu nedenle modernist küçük zevkler dünyasında acı çekmeye mahkum olduğunu bir kez daha okura hatırlatır. Bu hususta, Bu çalışma, Donald Barthelme'nin Snow White adlı eserinin Türkçe çevirisi özelinde, Barthelme gibi öncü bir postmodern yazara ait kurmaca dünyasının çeviri yoluyla başka dil ve kültür bağlamlarında yeniden yaratılıp yaratılamayacağı sorunsalını Szigeti'nin postmodern yazın stratejileri üzerinden göstermeyi amaçlamaktadır.

Szigeti'nin inceleme yöntemi, postmodernliğin yazınsal metinlerde yaratılış biçimlerini anlamlandırmak için fayda sağlayabilir. Szigeti, postmodern yazın stratejilerini, açıkça üstkurmaca stratejiler, açıkça metin-ötesi stratejiler, yapısal stratejiler ve dilsel stratejiler olmak üzere dört kategoriye ayırır. Szigeti'ye göre (1997, s. 142), açıkça üstkurmaca stratejiler, "[…] metnin kurgusallığıyla alakalı bilinçli yorum veya yansımalar" olarak tanımlanabilir. Açıkça metin-ötesi stratejiler "[…] bir metnin başka bir metinde fiilen görünmesi" ile ilişkilendirilebilir (Szigeti, 1997, s. 144). Szigeti (1997, s. 144), alıntı, intihal, yorumlayarak aktarma ve doğrudan gönderme stratejilerinin postmodern bir metinde karşılaşılabilecek en yaygın metin-ötesi stratejiler olduğunu belirtir. Szigeti, yapısal stratejileri de kurgusallığı anlamak için en iyi ipuçlarını sunan stratejiler olduğunu öne sürerek, bunların bir metnin kurmaca düzeyini okura gösterdiğinin, kurmacada sıklıkla görülen yapay tasvirleri belirginleştirdiğinin ve insanları ve nesneleri temsil etme konusunda daha derine inme fırsatı sunduğunun altını çizer (1997, s. 152-154). Son olarak, Szigeti (1997, s. 159), dilsel stratejiler söz konusu olduğunda, postmodern metinlerin "[…] agresif bir ısrarla, 'her şeyi anlamaya' yönelik çabalarımızdan bizi uzaklaştıran" bir dil düzeyini önerdiğini savunur. Szigeti'ye göre (1997, s. 159-160), postmodern metinler-

de, akıcılık, "[…] tekrarlar, göze çarpan tipografik unsurlar, yadırgatıcı sözcükler, kasıtlı olarak aksak kurulan cümleler ve […] aniden değişen odak noktası" gibi çeşitli dilsel araçlarla bozulur.

Yapılan inceleme sonucunda, Szigeti'nin açıkça üstkurmaca strateji, açıkça metin-ötesi strateji, yapısal strateji ve dilsel strateji gibi kategorilerinin, Toker'in metin yeniden yaratma sürecine yaptığı özgün müdahalelerle Türkçe çeviride başarıyla yansıtıldığı tespit edilmiştir. İlk kategori olan açıkça üstkurmaca stratejiler bağlamında, metnin çevirmeni Hakan Toker'in, çeviriyi Türk kültür bağlamına yaklaştırarak ve okurların erek metinde empati kurabilecekleri yerel bilgi ve deneyimleri yansıtarak anlam yaratma süreçlerine aktif olarak katıldığı gözlemlenmiştir. Açıkça metin-ötesi stratejiler kategorisinde, Toker'in, Barthelme'nin başka yazar ve eserlerden alıntı yapma eğilimini vurgulamak için dipnot kullanma kararı, okur ile yazarın metin-ötesi dünyası arasında kurgusal dünyaya özgü köprüler kurulmasına aracılık etmiştir. Üçüncü kategori olan yapısal stratejilerde, Toker'in bağlaçları erek dile çevirirken tekrar stratejisinden sapmasına rağmen, romanın katmanlı yapısını güçlendirmek için ek ayrıntılara yer vermesi ve bu romanda diğer postmodern eserlerden farklı olarak alternatif bir sonun olmayacağını vurgulaması, Snow White'ın postmodern özelliklerini erek kültür dizgesi bağlamında temsil etmeye de hizmet etmiştir. Son olarak, dilsel stratejiler kategorisinde, Toker'in, Barthelme'nin eserini erek dile çevirirken tekrarlardan, tipografik araçlardan, erek kültüre ait unsurlardan, harf değişimine dayalı kelime oyunlarından ve kafiyeli kelimelerden yararlanma eğilimi, erek metni "neredeyse" bir yeniden yazma düzeyine yaklaştırarak okurun okuma sırasında duygusal durumuna da katkıda bulunmuştur.

Bu çalışmanın sonucunda, postmodern edebiyat bağlamında çeviri eyleminin, görünüşte imkansız olan edebi yaratım sürecini bir adım daha ileri götürerek kültüre uyarlama pratiğine dönüştürdüğü, böylece tarih boyunca tartışılan yazar ve çevirmen hiyerarşisini bir kez daha bozduğu sonucuna varılmıştır.

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