## T.C.
## GAZİ UNIVERSITY
## GRADUATE SCHOOL OF SOCIAL SCIENCES

# MASTER OF SCIENCE THESIS

## ANALYSIS OF THE ENGLISH TRANSLATION OF HASAN ALİ TOPTAŞ'S GÖLGESİZLER WITHIN THE FRAMEWORK OF WERNER KOLLER'S EQUIVALENCE-ORIENTED APPROACH

### MERVE GÜNDOĞDU

## TRANSLATION AND INTERPRETATION DEPARTMENT
## TRANSLATION AND CULTURAL STUDIES (ENGLISH) PROGRAMME

## JUNE 2020

# ANALYSIS OF THE ENGLISH TRANSLATION OF HASAN ALİ TOPTAŞ'S *GÖLGESİZLER* WITHIN THE FRAMEWORK OF WERNER KOLLER'S EQUIVALENCE-ORIENTED APPROACH

Merve GÜNDOĞDU

## M.Sc. THESIS

## TRANSLATION AND INTERPRETATION DEPARTMENT

## TRANSLATION AND CULTURAL STUDIES (ENGLISH) PROGRAMME

GAZİ UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

JUNE 2020

# ETHICAL STATEMENT

I hereby declare that in this thesis study I prepared in accordance with thesis writing rules of Gazi University Graduate School of Social Sciences;

- All data, information and documents presented in this thesis have been obtained within the scope of academic rules and ethical conduct,
- All information, documents, assessments and results have been presented in accordance with scientific ethical conduct and moral rules,
- All material used in this thesis that are not original to this work have been fully cited and referenced,
- No change has been made in the data used,
- The work presented in this thesis is original,

or else, I admit all loss of rights to be incurred against me.

Merve GÜNDOĞDU
17/06/2020

WERNER KOLLER'İN EŞDEĞERLİK ODAKLI YAKLAŞIMI BAĞLAMINDA HASAN ALİ TOPTAŞ'IN

GÖLGESİZLER KİTABININ İNGİLİZCE ÇEVİRİSİNİN İNCELENMESİ

(Yüksek Lisans Tezi)

Merve GÜNDOĞDU

GAZİ ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

HAZİRAN 2020

## ÖZET

Çeviri çalışmaları alanında ve bu alan dışında çalışan pek çok önemli bilim insanı eşdeğerlik kavramına odaklanmıştır. Bu kavram çevrilmiş bir metnin özgün iletişimsel hedeflerine ne ölçüde ulaşabildiğini belirlemek adına bir çevirinin kabul edilebilir ya da yeterli olduğunu tanımlamak için kullanılmıştır. Çeviri çalışmalarında eşdeğerlik kavramının kurucularından biri olan Werner Koller eşdeğerlik odaklı bir yaklaşım çerçevesinde nispeten daha sistematik bir değerlendirme ölçütü sunmaktadır. Koller'in eşdeğerlik kriterleri çevirmenler için bir öz kontrol mekanizması ve kaynak ile hedef metinler arasında eleştirel bir analiz aracı olarak hizmet etmektedir. Bu çalışma, Koller'in eşdeğerlik yaklaşımı ve analiz parametreleri ışığında Hasan Ali Toptaş'ın Gölgesizler kitabı ile İngilizce çevirisi arasında sistematik ve karşılaştırmalı bir inceleme yapmayı hedeflemektedir. Hasan Ali Toptaş Türk Edebiyatında önemli bir role sahip olduğu için onun eserlerinin çevirisini analiz etmek bir başka dilde Türkçe'nin temsiline ilişkin dilbilimsel ve sosyo-kültürel açıları ve farklılıkları ortaya koyabilir. Bu bağlamda, bu çalışma kaynak metin yazarı tarafından kullanılan biçimsel-estetik unsurların nasıl çevrildiğini ve ana dili Türkçe olmayan bir çevirmen tarafından Türkçe'den İngilizce'ye yapılan bir çevirinin niteliğini anlamak için tüm eşdeğerlik kriterlinin ne ölçüde karşılandığını inceleyecektir.

ANALYSIS OF THE ENGLISH TRANSLATION OF HASAN ALI TOPTAŞ'S GÖLGESİZLER WITHIN THE FRAMEWORK OF WERNER KOLLER'S EQUIVALENCE-ORIENTED APPROACH

(M.Sc. Thesis)

Merve GÜNDOĞDU

GAZİ UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

June 2020

## ABSTRACT

Many important scholars in and outside the translation studies field have focused on the concept of equivalence. The concept has been used to describe a translation in terms of being acceptable or adequate in order to determine at which level a translated text achieves its original communicational objectives. Werner Koller, one of the founders of the equivalence concept in translation studies offers a rather systematic evaluation system within an equivalence-oriented approach. His criteria serve as a self-check mechanism for translators and a critical analysis tool between the source and target texts. This study aims to present a systematic and comparative analysis between the Gölgesizler by Hasan Ali Toptaş and its English translation, Shadowless in the light of Koller's equivalence approach and analysis parameters. As Hasan Ali Toptaş bears a significant role in Turkish Literature, analysing the translations of his books may reveal the linguistic and socio-cultural aspects and differences regarding Turkish representation in another language. In this regard, this study examines how the formal-aesthetic elements utilized by the source-text author are translated, and to what extent the criteria for all types of equivalences are met to understand the nature of a translation from Turkish to English by a non-native speaker.

## ACKNOWLEDGEMENTS

I would like to thank firstly my supervisor, Prof. Dr. Giray FİDAN for his valuable supports and guidance during the writing of this thesis. I also want to express my gratitude to Prof. Dr. Mustafa Kurt for his high-valued support and also for helping me determine the case book of this study.

My beloved and sincere friend and mentor, Ezgi Su Dağabak makes a great effort to help and lead me from the beginning to the end. If it weren't for her, it would be harder to improve myself this much.

I am thankful to my unique mother and father who have always been there for me and encourage me in my entire life. In addition, I am grateful to my little brother and my friends at work who have fuelled me to concentrate on my study. I appreciate my dear colleague for her time and support in order to make a quantitative analysis to increase the reliability of my study.

Last but not least, I would like to thank my other half and soul mate İbrahim Gündoğdu for supporting, encouraging, guiding and staying on the good side of me every time I lose my confidence, my way, my light and my hope, and I am thankful to my daughter, Bahar Gündoğdu, for her support during writing and presenting this thesis with her existence. I cannot even imagine how I would come where I stand now without my husband, my family and my friends.

*To my mom and dad*

*For everything, they've done for me.*

# TABLE OF CONTENTS

**LIST OF TABLES**

**LIST OF FIGURES**

## 1. INTRODUCTION

Many important scholars in and outside the field of translation studies have focused on the concept of equivalence. The concept has been used to describe a translation in terms of being acceptable or adequate in order to determine at which level a translated text achieves its original communicational objectives. Werner Koller, one of the founders of the equivalence concept in translation studies offers a rather systematic evaluation system within an equivalence-oriented approach. His criteria can be used by translators as a self-check mechanism for their translations and they can also be utilized as a critical analysis between the source and the target texts. This study aims to present a systematic and comparative analysis between Gölgesizler by Hasan Ali Toptaş and its English translation, Shadowless in the light of Koller's equivalence approach and analysis parameters. As Hasan Ali Toptaş bears a significant role in Turkish Literature, the analyses of the translations of his books may reveal the important aspects and differences in terms of Turkish representation in another language. In this regard, this study examines how the extra-linguistic, connotative, pragmatic and formal-aesthetic elements utilized by the source-text author are translated, and to what extent the criteria for all types of equivalences are met to understand the nature of a translation from Turkish to English by a non-native speaker and form an opinion about whether Koller's Equivalence-Oriented Approach can be used as a method for translation criticism.

*Title of the Thesis*

The title of the thesis is assigned as "Analysis of the English Translation of Hasan Ali Toptaş's *Gölgesizler* within the framework of Werner Koller's Equivalence-Oriented Approach" in order to state the subject of the thesis in a general and clear manner.

In this study, Werner Koller's Equivalence-Oriented Approach will be used for the abovementioned analyses.

*Aim of the Study*

Translation studies is an interdisciplinary field. First, it was studied under the different fields, e.g. linguistics, philosophy etc. Several theorists has studied on translation studies from very different points of view and contributed to the field. Theorists, such as Newmark, Catford, House and Koller, included equivalence concept into their studies for both a translation method and translation criticism method. In this regard, this study aims to focus on equivalence concept of Werner Koller to understand the nature of a translation from Turkish to English by a non-native speaker and form an opinion about whether Koller's Equivalence-Oriented Approach can be used as a method for translation criticism.

*Significance of the Thesis*

In Turkey, translation activities generally cover the translations from a foreign language into Turkish, especially in the literature field. However, as important Turkish authors are recognized by the world, works of Turkish Literature have been started to translate into foreign languages. Hasan Ali Toptaş is of a significant role in Turkish Literature. He has a post-modernist style and his book, Gölgesizler, is also written within this movement. He uses streams of consciousness and metafiction techniques in this book. These types of techniques can create an extra challenge for translators. It is important to analyse a translated literary text, in which these techniques are used, in order to contribute translation studies, which deal with the translation methods and translation criticism. Koller defines translation activity as:

> …translations must be identified and described sui generis as the results of a text processing activity. From the linguistic and text-theoretical perspective this objective is fulfilled by the concept of equivalence; a translation is defined as a secondary text that stands in an equivalence relation to a primary text (Koller, 1995).

As seen in his definition, Koller focuses on the equivalence between the source and target texts and he evaluates the adequacy of a translated text within the types of equivalences. Equivalence is a debatable issue in the translation studies, however; Koller offers a

systematic model with the equivalence criteria. From this point of view, it is important to use a systematic evaluation method to compare the source text with the target text.

*Research Questions*

In this study, the following questions are intended to be answered:

1. To what extent do the translators pay attention to meet the equivalence criteria of Koller in *Shadowless*?
2. Which one of the equivalence type is pursued mostly by the translators? Is there a hierarchy among the equivalence types?
3. Which translation methods, suggested by Koller, are used in order to overcome the difficulties, which are encountered to create denotative equivalence?
4. To what extent can Koller's Equivalence-Oriented Approach be accepted as an applicable translation criticism theory?

*Scope and Limitations*

This study aims to analyse the English translation of *Gölgesizler*, by Hasan Ali Toptaş, within the framework of Werner Koller's Equivalence-Oriented Approach. This theory has five dimensions: denotative equivalence, connotative equivalence, text-normative equivalence, pragmatic equivalence and formal-aesthetic equivalence. Considering the differences between two Languages, Turkish and English, which have different linguistic, (e.g. syntax) and cultural norms (e.g. different religious belief and historical background), some certain types of equivalences may not be met by the translator, therefore; there may be limited examples to show the proper equivalences. The study depends on the one translation of the original text so assumptions, analyses and implications are generally based on inductive and interpretive analyses in terms of the theory and translator's intentions.

The text-normative equivalence type of Koller's equivalence-oriented approach is left out of the study because there is not a proper example to be analysed and come to a

conclusion. The other translated work of the author, and translations of the translators are not included in the study. Analyses of this study cannot be applied to other works.

*Assumptions*

Koller's Equivalence-Oriented Approach is a linguistic-textual approach. The type of the text is a determinant factor during the translation process.  For literary texts, in which stylistic and aesthetic features should be preserved while translating, translators may put emphasis on connotative and formal-aesthetic equivalence rather than other types of equivalences. He offers a checklist for comparing these equivalences in terms of language function, content characteristics, language-stylistic characteristics, formal-aesthetic characteristics and pragmatic characteristics (Munday, 2008:48). Taking into account all of these, the translators may try to preserve the language-stylistic characteristics and formal-aesthetic characteristics of the book.

Hasan Ali Toptaş is a post-modernist author. He uses metafiction and stream of consciousness techniques. This may create an extra challenge for the translators, therefore; they may fail to notice these types of elements and create equivalences. Due to the type of the text, there may be a hierarchy between the equivalence types.

Koller's approach offers a systematic evaluation for the comparative analysis of the translations of a single book or between the source text and the target text. Thus, it is possible to use this approach as a translation criticism theory.

## 2. LITERATURE REVIEW

### 2.1. General Outlook of Translation Studies and Translation Criticism Approaches

Since Cicero and Horace, several theories and approaches have been put forward regarding translation studies. At first, relatively limited theories were studied, scholars generally discussed the two types of translation methods, i. e. word for word or free translation. Later, different elements of translation studies have been focused. As Snell-Hornby (2006: 7) states, "In Germany, the early years of the 19th century witnessed an outstanding intellectual exchange in the field of translation, and drawing on these debates, Schleiermacher presented his own concept of translation in his celebrated lecture…". He focused on the distinguishing of translating literary texts and scientific texts (Snell-Hornby, 2006: 8).

In time, translation studies have developed and its scope has expanded. Scholars started to discuss different methodologies and different aspects of translation activity. Linguistic items, extra-linguistic items, culture, the identity of translators, the language and world knowledge of translators etc. have been included into the translation studies. In linguistic turn, which began in the 1950s, translated text are systematically and structurally analysed within the modern linguistics (Tezcan, 2015: 17). In 1970s, the pragmatic turn made the Translation Studies as an independent discipline (Snell-Hornby, 2006:47).

In the 1980s, there was a cultural turn in the translation studies. In the beginning, structural issues were discussed within a linguistic perspective. However, culture and its effects on the translation studies were ignored. With the Toury's target-oriented Descriptive Translation Studies and Itamar Even-Zohar's Poly-System Theory, culture has been included in the translations studies, moreover; it has centred on the field. For example, structure of target culture and reader, extra-linguistic and world knowledge of translators and how familiar they are with the source culture, their position in the target culture have been started to discuss within the framework of translation studies. Toury highlights the importance of the target culture in his essay:

Semiotically speaking, it will be clear that it is the target or recipient culture, or a certain section of it, which serves as the initiator of the decision to translate and of the translating process. Translating as a teleological activity, par excellence is to a large extent conditioned by the goals it is designed to serve, and these goals are set in, and by, the prospective receptor system(s). Consequently, translators operate first and foremost in the interest of the culture into which they are translating, and not in the interest of the source text, let alone the source culture (Toury, 1985: 18-19).

With the cultural turn, translation studies could free from linguistics and comparative literature and emerge as an independent discipline (Snell-Hornby, 2006: 70). Within the scope of culture, some post-modern approaches such as Post-colonial Theories (Spivak, Arrojo, Venuti), Gender-Based Translation Studies (von Flotow, Wolfi Simon), Translation of Culture-Specific Items (Aixiela), Translation as a Social Practice and Political Ethic (Bhabha, Tymoczko), Translation Sociology (Gouanvic, Prunč) have been arisen (Stolze, 2013).

In addition to determine and describe the nature of a translation as an independent but an interdisciplinary field, translation criticism theories have been also studied. Comparative analyses between two or more translated texts of a source text or between the source text and the target text have been made to both evaluate the quality of translated works and guide the translators. Newmark states:

As an academic discipline, translation criticism ought to be the keystone of any course in comparative literature, or literature in translation, and a component of any professional translation course with the appropriate text-types (e.g., legal, engineering etc.) as an exercise for criticism and discussion (Newmark, 1988: 185).

Before giving information about translation criticism approaches, it would be helpful to mention translation-oriented text typologies. Katharina Reiss puts forward a functional approach to make a systematic translation analysis, which is based on Karl Bühler's text categorization. Bühler suggests that language has three main functions and divides text types into three categories (informative, expressive and vocative texts) (as cited in Stolze, 2013: 47). However, Katharina Reiss later focuses on the functions of the texts. She divided texts into four categories: (1) informative texts in which the information is logical or referential and main aim is to transmit the content or topic of texts, (2) expressive texts in which aesthetic dimension of language is used and these

texts are form-focused so the main aim is to transmit stylistic and formal features of the text, (3) operative texts in which the main aim is to transmit the appellative function of the text and the form of language is dialogic, and (4) audio-medial texts, such as movies, radio programs (Munday, 2008: 72-73).

Werner Koller (2004) also creates translation-oriented text typology, which consists of two main text categories: fictional texts and informative texts and suggests that these categories can be divided into sub categories within the framework of their communicative, linguistic and aesthetic criteria (Stolze, 2013: 137). There are four criteria that determine the differences between the main two text types. These are the criterion of social sanction or practical consequences (if any change would be made during the translation process of a literary text creates concrete vital results for the readers or not), the criterion of fictionality (artistic reality of texts), the criterion of aesthetics (aesthetically reception of literary texts) and inter-linguistic, socio-cultural and intratextual meanings (as cited in Stolze, 2013: 138).

As it is mentioned earlier, studies regarding translation criticism, have also great importance in the translation studies. Creating a system to analyse translated texts or compare the source and the target texts is a fruitful attempt to develop translation studies. When a translated text analysed, questions like how a text should be translated or a translator should translate the text, what points s/he should pay attention, which types of text should be translated by concerning about the informative function or aesthetic function can be answered. In addition, these answers are enlightening for scholars, translators, students of translation studies and even readers.

Some translation criticism approaches are linguistic-based and some others are cultural-based. Anton Popovic's shifts of expressions is a linguistic-based approach. The concept of shift, emerged by Catford, is defined as "departures from formal correspondence in the process of going from SL [source language] to TL [target language]" (Catford, 1965: 73). Popovic expresses *shift* as:

> Each individual method of translation is determined by the presence or absence of shifts in the various layers of the translation. All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as shift (Popovic, 1970: 78).

The concept of shift has three elements: (a) relationship between the source and target texts; (b) relationship between the target text and its reception in the target culture; (c) a descriptive point of view (Siobhan, 2009: 271). The main aim is to preserve the norm of the original, in other words; shifts are needed to make this happen. There are obligatory and optional shifts. Obligatory shifts are arisen from linguistic differences (structural as in the English and Turkish, phonological or cultural etc.) between the language pairs but optional shifts depend on the translators. Popovic suggests that translator should be not only bilingual but also *biliterate*. He offers a translation criticism approach, which has three basic functions:

a. Postulating function (*translator-based*, this function deals with whether the work of art is "representative" of its original literature or it represents its ideological-aesthetic profile.)

b. Analytical function (*text-based*, it deals with the translation strategies used by the translator.)

c. Operative function (*reader-based*, the relationship between domestic and foreign readers.) (Spirk, 2009).

While analysing a translation, subjective taste, analytical evaluation of translator's product and function of the translation in the context of contemporary literature should be evaluated (Spirk, 2009).

Juliane House develops a translation criticism model, the functional pragmatic model, which is based on Halliday's functional and systemic theory. In addition, House (2001) states that this model correlates with "Prague School, speech act theory, pragmatics, discourse analysis and corpus-based distinctions between spoken and written languages". She defines translation as "…the replacement of a text in the source language by semantically and pragmatically equivalent text in the target language" (House, 2015:63). From this point of view, creating translational equivalence should be the main aim for a qualified translation. Ivir defines the relativity of equivalence as:

Equivalence is…relative and not absolute,…it emerges from the context of situation as defined by the interplay of (many different factors) and has no existence outside

that context, and in particular it is not stipulated in advance by an algorithm for the conversion of linguistic units of L1 [language 1] into linguistic units of L2 [language 2] (as cited in House, 2001).

According to House, a translation can be accepted as an adequate as long as it is not only formalistically, stylistically or lexically but also pragmatically and semantically equivalent. First step of creating this equivalence is the functional equivalence (ideational and interpersonal functional components), which is regarding "textual profile" of a text that can be acquired by a systematic linguistic and pragmatic analysis of the text in its context (House, 2015: 26). Crystal and Davy (1969) put forward a scheme for analysing the source and target texts that consists of three parts and House adapts this scheme by narrowing down to a scheme with two parts: (1) dimensions of language user (geographical origin, social class, time), (2) dimensions of language use (medium, participant, social role relationship, social attitude, province) (Tezcan, 2015: 34). House offers two types of translation approaches, *overt* and *covert* translation. Overt translation refers that the addressees of the translation text are not directly but overtly addressed (House, 2015: 54). In this type of translation, the aim is to transmit the function of the source text in its culture. Text and cultural differences are not transferred into the target culture and culture specific items are preserved (Tezcan, 2015: 35). On the other hand, covert translation is related to letting some differences because of the cultural differences. House puts a cultural filter between the source and target texts in this type of translation (House, 1997: 70). The aim is to apply the target culture to a source text in order to create desired functional equivalence. House's Translation Quality Assessment model is text-based and linguistic-based.
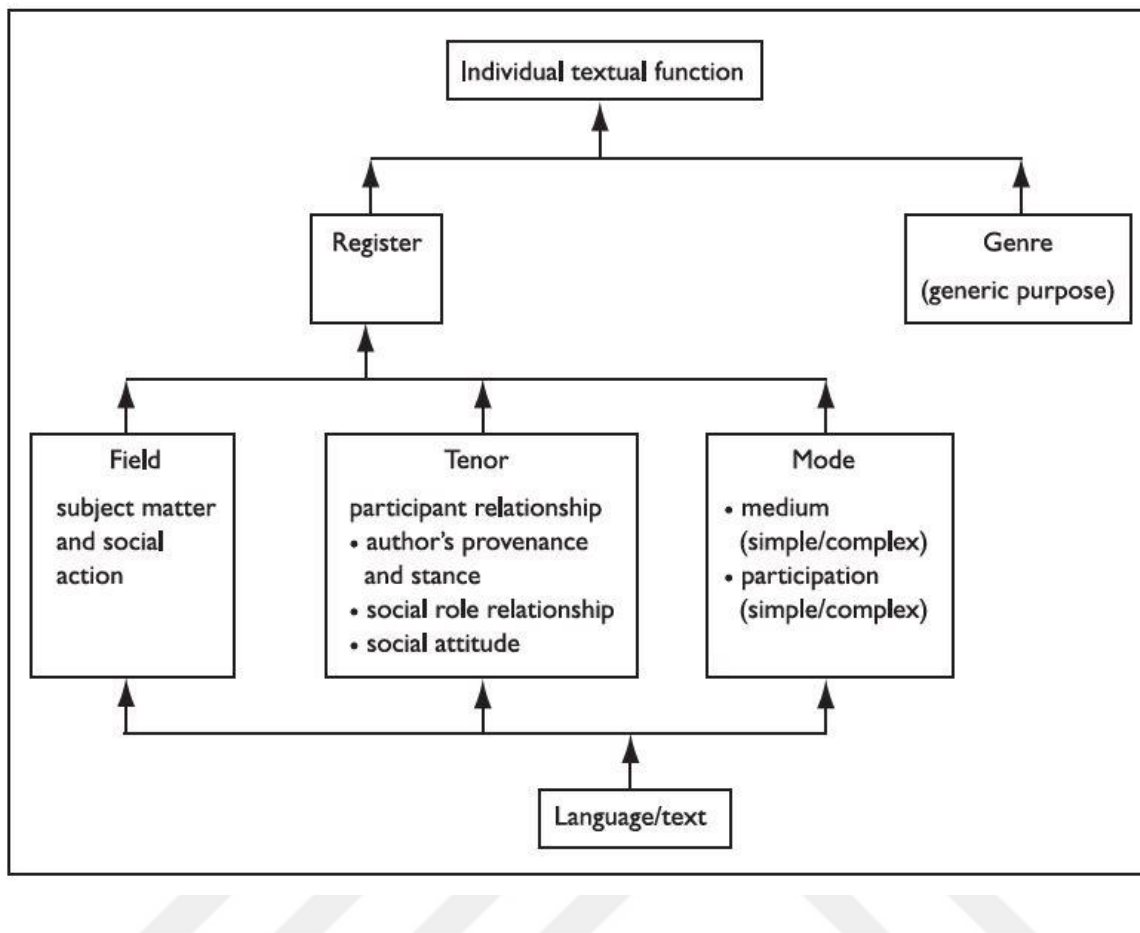
Figure 2.1. Scheme for analysing and comparing original and translation texts (House 1997: 108)

Katharina Reiss (2000) offers three different categories for an objective translation criticism. These are literary, language and pragmatic categories. The strategy of translation is determined by the type of text to be translated (Reiss, 2000: 47). In the first category, source text's type is decided and the literary features of a translation are determined. Then, the critic can deal with the language style. Second category is related with semantic, lexical, grammatical, and stylistic elements. Last category deals with the extra-linguistic determinants. In addition to these three categories, she adds functional (a guideline for guiding principle for judging) and personal categories (interpretive skill of the translator and the individual personality of the translator) (Reiss, 2000: 91). Reiss summarizes her translation criticism approach as:

a. Translation criticism is proper if a translation (in the strict sense of the term) demanding a text-oriented translation method (accommodated to its text type) is examined by standards which are proper to its text type,

b. Translation criticism is proper if a translation (in the broader sense) demanding a goal-oriented translation method (directed to a special function or readership) is examined by criteria,

c. Both text-oriented and goal-oriented kinds of translation are affected by subjective influences: the subjective conditions of the hermeneutical process and of the translator's character,

d. A proper translation criticism (whether text-oriented or goal-oriented) is accordingly objective only to the extent that it takes these subjective conditions into consideration (Reiss, 2000: 114).

Reiss states that:

> The critic must not forget that judgments about equivalents chosen in the translated text for the linguistic elements of the source text will inevitably be unsatisfactory if the extra-linguistic determinants which radically affect both the form of the original and also the version in the target language are not considered (Reiss, 2000: 66).

Raymond van den Broeck (1985) offers a translation criticism model in his paper "Second Thoughts on Translation Criticism: A Model of its Analytic Function". No matter how the value judgments play an important role in the translation process, he supports the idea that translation criticism should be made in an objective way (Van den Broeck, 1985: 54). Therefore, translation criticism method should be grounded on a systematic description. Broeck states in his paper that people who are not professional in the translation studies (publicists, literary critics etc.) generally make translation criticism and reviewing and, correspondingly, most of them remain amateurish (Van den Broeck, 1985:55). He proposes a model of translation criticism with two preliminary remarks. First preliminary remark is considering the original act of communication and meta-communication, and the latter one is related to one of the three functions of Popovic's translation criticism approach, which is the analytic function. According to Broeck, a solid translation criticism should start with a comparative analysis of the source and the target

text (Van den Broeck, 1985: 56). In this process, text structures and textual systems are taken into account and value judgments are also included. Both translator's poetics and translation method should be analysed in terms of target audience envisaged. Broeck shows schematically this process as:
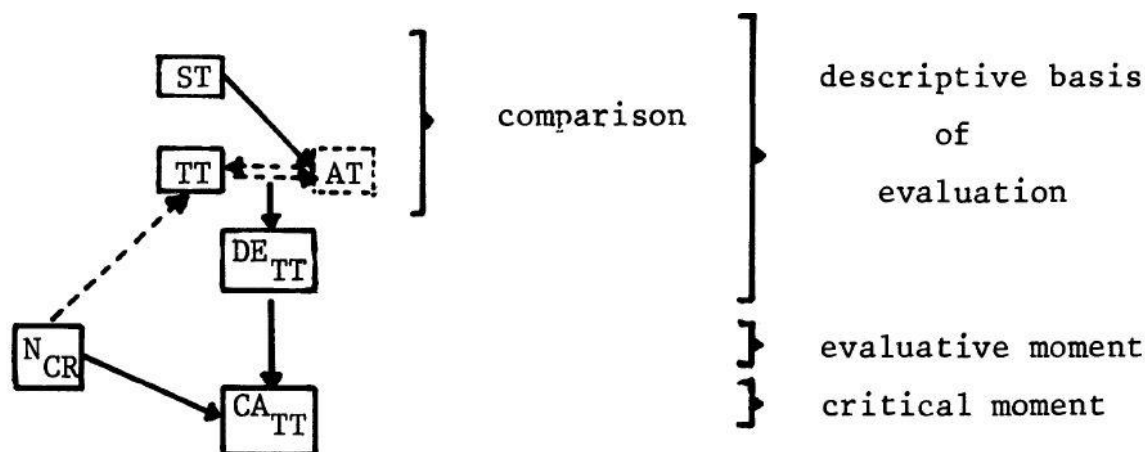


ST,TT  = source text, target text
AT     = adequate translation
$DE_{TT}$  = description of the target text
$N_{CR}$   = norm of the translation critic
$CA_{TT}$  = critical account of the target text (review)

Figure 2.2 Scheme for Van den Broeck's comparative analysis (Van den Broeck, 1985: 56)

The main aim is to create a factual equivalence, which is defined by Broeck as "… (empirical) phenomenon that both the source and target texts are relatable to (at least some of) the same functionally relevant features between the source and the target texts" (1985: 57). He divides the comparison between the source and the target texts into three processes. First step is the textemic analysis of the source text that includes linguistic and extra linguistic analyses. Second step is the comparison of the target text elements regarding these textemes, including various shifts or deviations regarding the source text. The last step is a general description of the differences between the existing target text and source text, and the *Adequate Translation* (1985: 58). The concept of the *Adequate Translation* is based on the Gideon Toury. He states "… the Adequate Translation is not an actual text, but a hypothetical reconstruction of the textual relations

and functions of the ST" (1985: 57). Broeck adds that a critic of translation should have certain skills such as literary skills, linguistic and cultural competences.

Gideon Toury, who developed the Descriptive Translation Studies (DTS), also puts forward a translation criticism approach. He states that only a systematic field with clear assumption, solid methodology and research techniques would provide inter-subjectively testable and comparable findings (Toury, 1995: 3). According to Toury, translators (who translate into their native language) and the target culture are crucial in the translation studies, therefore; this approach is called Target-Oriented Approach within which equivalence between the source and the target text is prescriptive. Within the DTS, a translated text occupies a certain position in the target culture's social and literary systems and translation methods are determined within this position. Toury proposes a three-phase methodology for a systematic approach: (a) the place of the text in the target culture system (significant or acceptable), (b) comparison between the source and target texts in terms of shifts, (c) generalizations (the process of translation for the language pairs) (Munday, 2010: 111). There are certain translational norms developed by Toury. These are initial norms (adequate or acceptable translation), preliminary norms (translation policy and directness of translation), and operational norms (matricial norms and textual-linguistic norms). After determination of the source text, these norms can be evaluated and adopted for a comparative analysis. He explains his approach as:

(1) every comparison is partial only: it is not really performed on the objects as such, only certain aspects thereof.

(2) A comparison is also indirect in its very essence; it can [be] proceed only by means of some intermediary concepts, which should be relatable to the compared aspect(s) of both texts.

(3) These intermediary concepts should also be relatable to the theory in whose terms the comparison would be performed (Toury, 1995: 80).

The main aim is the description, explanation and prediction of translation and this can only be created by its systematic role and position in the target culture.

Antoine Berman (1995) highlights the idea that "criticism is in essence positive". He states that:

> …translation is just as necessary as criticism is for literary works - for their expression, their completion, their perpetuation, their dissemination, though there is a more obvious empirical necessity. It is important to note that criticism and translation are structurally related. Whether or not translators refer to works of criticism to translate a foreign book, they act as critics at every level (Berman, 1995).

Within the framework of Berman's approach, translation criticism may reach two possible results that translated text is a "weak echoes of the originals or true literary works". Berman offers an analytical pathway, which can be applied to all kinds of standardized texts. It is divided into a number of phases. The first one is preliminary work, the reading step of both the source and the target texts. In the reading and re-reading of the translation step, the critic sees the translated work as a foreign work not as a translation in order to avoid the consciously or unconsciously comparison between the source and the target texts. This makes available the analysing of the translation as independent text in terms of its function, style etc. This step helps the critic discover the *immanent consistency* of the translated text apart from the source text. Berman states that re-reading stage uncovers the problematic points of the translated text: it may be too weak or fluent, lose its rhythm etc. (Berman, 1995). After getting an impression about the translated text, reading and re-reading of the source text turn to come.  According to Berman (1995), a critic and a translator do the reading almost in the same way before and during the translation. However, the critic's reading should be more systematic (Tezcan, 2015: 51). The reading of the source text is vital within this translation criticism approach, for it includes the stylistic analysis. Some passages are selected for the pre-analysis during this step. According to Berman (2009: 56), "A textual pre-analysis that selects a certain number of fundamental stylistic characteristics of the original and an interpretation of the work that allows these significant passages to be selected" should be made before making a critical analysis of the translation. These two reading and re-reading steps are followed by the third step, *in search of the translator*. The answer of the question who the translator is crucial at this point. There is some important information regarding the translator in terms of the analysis of the translated text such as educational background,

linguistic competences of the translator, whether s/he is also a writer or whether s/he has prepared a guideline or book to explain her/his translation methods. In search of the translator consists of three pillars: *the translator's position, the translation project and the translator's horizon*. Regarding the translator's position, Berman (1995) states that "Every translator has a specific relationship to their work, a certain 'conception' or 'peception' of translation, its meaning, its objectives, its forms, and modes". The translator determines her/his position in the translation. The translator cannot be separated from social, cultural and ideological elements. When a translational position is elaborated, the subjective approach of the translator develops its own meaningful depth (Berman, 1995). With regard to *the translation project*, the translational position shapes the project, the conscious intention of the translation, which leads the way of translation process, therefore; the critic should analyse the translation process from the view of the project. The last pillar, *the translator's horizon* is the limits of both the translator's position and the translation project. Berman defines the horizon as "the set of linguistics, literary, cultural and historical parameters that determine the ways of feeling, acting and thinking of the translator" (Berman, 2009: 63). After all three steps are completed; then the analysing of the translation begins. There are four stages of comparing the texts: (1) comparison of selected parts from the source and the target texts, (2) comparison of the problematic points of the source and the target texts, (3) comparison with the other translations (if available), and (4) the function of the translation within its project (Berman, 1995). Berman also explains the style of the comparison and the basis of the evaluation in his book (for further information see *Toward Translation Criticism: John Donne)*. The final step of the criticism is to evaluate the reception of the translated text in the target culture. According to Berman, criticism should be a productive act. For example, a translation criticism of a literary translated work may lead a re-translation of the original work.

Newmark (1988) points out that a subtle translation criticism consists of five steps:

a. Brief analysis of source text in terms of its intention and function,
b. How the translator interprets the source text which method s/he chooses and possible target group,

 c. Detailed comparison of the target text with the source text,

 d. Evaluation of the target text,

 e. If possible, an analysis regarding the place of the translated text in the target culture (Newmark, 1988: 186).

Within the text analysis phase, author's purpose, analysis of the possible readers may be assessed. Quality of language used in the source text shows the language competence of the translator. In the next step, how the translator interprets the source text and this interpretation affects the choice of translation method are analysed. In the third phase, Newmark (1988) offers some general heads for the critics: the title, the structure, the connective of paragraphs and sentences, shifty metaphors, cultural items, *translationese*, neologisms, untranslatable words, meta-language, sound effect etc. (Newmark, 1988: 187). This step should include an analysis of translation problems. This is the most crucial step of Newmark's criticism approach. Fourthly, translation is assessed in terms of its referential and pragmatic accuracy within the standards of the translator. After completing the analysis of the translation within translator's standards and deciding that it is a successful translation, then it would be analysed within the critic's standard. The main purpose is to decide whether the deficits are inevitable or arise because of the choices of the translator. Then the translated text is analysed as an independent text. Lastly, influences of the translated text (e.g. a novel or a poem) on the target literature and culture are analysed.

 Werner Koller also offers a translation criticism approach, which will be discussed in later chapters (See 2.3. Werner Koller and Equivalence-Oriented Approach).

## 2.2. The Concept of Equivalence in Translation Studies

 The concept of equivalence has always been a debatable issue in the translation studies. It is used to describe a translation as an acceptable or adequate and determine at which level a translated text reaches its aim.

 Vinay and Darbelnet created a comparative stylistic analysis of the different translation methods between English and French, which can be applied to other language

pairs, in their book called *Stylistique Comparée du Françaiset de l' Anglais*. Equivalence is one of these types of translation strategies offered by them. Within this approach, equivalence is used to overcome the stylistic and structural differences between two languages. They argue "…most equivalences are fixed, and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc." (Vinay and Darbelnet, 1995: 38). Employing the equivalence strategy in the process of translation shows that it cannot be translated with the usual standardized methods of translation. Vinay and Darbelnet states that all equivalences arise from the global recognition and these are related to the analysis of the situation rather than that of units of translations (Vinay and Darbelnet, 1995: 256).

Roman Jacobson divides translation into three categories: *intralingual* (rewording or interpretation of verbal signs by means of other signs within one language), *interlingual* (translation proper or interpretation of verbal signs by means of other languages), and *intersemiotic* (transmutation or interpretation of verbal signs by means of non-verbal signs) (Jacobson, 2000: 114). He follows the relationship between the signifier (the spoken and written signal) and the signified (the concept) which is proposed by Saussure. From this point of view, Jacobson states "… on the level of interlingual translation, there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages" (Jakobson, 2000: 114). He explains that the translator gets a message from another source, recodes and then transmits it, thus; the translation process consists of two equivalent messages in two different codes (Jacobson, 2004: 114). Therefore, the code-units will be different for an equivalent message because there are two sign systems. Within Jacobson's approach, the concept of equivalence is centred on the differences in the language structures and terminologies (Munday, 2008: 38).

Eugene Nida puts forward two types of equivalence. The first one is formal equivalence, which is related to the attention on the message itself in terms of form and content. The second one is dynamic (functional) equivalence based on the principle of equivalent effect in which the relationship between recipients and message in the source text should be created between the recipients and the message in the target text (Nida,

1964:159). Nida grounds the translation success on providing the equivalence. This is necessary for a translation to make sense, convey the spirit and manner of the source text, have a natural and easy form of expression, and produce a similar response (Munday, 2008: 42). No matter how the concept of equivalence has been criticised by other scholars (e.g. for ignoring the cultural effect and limited to the word-level) it has given a new point of view to the field by contrast with his predecessors.

According to Newmark, equivalent success is illusory so he suggests narrowing the gap between the source and the target text with the "semantic" and "communicative" translation terms (Newmark, 1981: 38). Communicative translation deals with creating the same effect in the target group as in the dynamic equivalence of Nida while the semantic translation is similar to the formal equivalence of Nida. He argues that equivalent effect should be the desirable result rather than the aim (Newmark, 1988:48). For example, equivalent effect is both desirable and essential in the vocative texts; it is desirable in the informative texts. In semantic translation, there is individual reader rather than a target group, and their imagination and emotion world should be taken into consideration in terms of the literary texts. He also adds, "However, the more cultural (the more local, the more remote in time and space) a text, the less is equivalent effect even conceivable unless the reader is imaginative, sensitive and steeped in the SL culture" (Newmark, 1988: 49). He claims that even literal word-for-word translation method can be used as a best and most valid strategy in case equivalent effect is created properly. Newmark's approach within the equivalence, semantic and communicative translation, is generally discussed under the literary translation.

Catford discusses two concepts, formal correspondence and translation equivalence and distinguishes them. He states that a textual equivalent is created between translated (a part of) text and source (a part of) text while formal correspondence is created between translated language units, structures, element of structures etc. and source language's. (Catford, 1965: 27). According to Catford (1965), the source and target texts rarely have the same meaning in terms of linguistics but their functions can be same (Catford, 1965: 49). There are some conditions for the translation equivalence: "… translation equivalence occurs when a SL and a TL text or item is relatable to (at least

some of) the same features of substance" (Catford, 1965: 50). In Catford's point of view, translation equivalence is situational (House, 2015: 6).

In her Translation Quality Assessment book, House states that equivalence is in the centre of the translation theory and the translation quality assessment. Equivalence is related to the transference of the source text's meaning into the target text. There are three aspects of meaning which are tried to be preserved between two lingua-cultures (House, 2015: 21):

a. The first one is the semantic aspect, which includes the relationship of reference or denotation, in other words; the relationship between linguistic units or symbols and their referents,

b. The second one is the pragmatic aspect, which deals with the relationship between sign and the designation (of words and things). In addition, pragmatic aspect is related to the purposes and effects to use a sentence and real-world conditions and contexts in which the sentence is used. This aspect is evaluated within the discourse,

c. The last one is the textual aspect. It is related to the textual phenomenon, defined by Catford, and creating equivalence in the translated text. There are several ways for constituting a text and these should be equivalent between the source and the target texts (House, 2015: 21-22).

Albrecht Neubert, from the Leipzig School, discusses the concept of equivalence as a "semiotic category" which consists of syntactic, semantic and pragmatic components. He states that there is a hierarchical relationship between these components: semantic equivalence is more important than the syntactic equivalence is and the pragmatic equivalence governs and modifies both of them (House, 2015: 6). Neubert (1981) states that "Textual equivalence is achieved through precisely those textual elements which play the same role in the target text that receivers experience as the "respective" ones in the source language". He supports that it is not possible to create equivalence between the grammatical structures or lexical meanings between the source and the target texts because these are the surface items. Equivalence in translation is "receiver-based"

(including both receivers of source and the target texts), therefore; it is rather related to the deeper structures.

Another scholar from the Leipzig School, Otto Kade, puts forward a simple typology of translation equivalence between the source and the target texts. He mentions four difference equivalence categories: (1) total equivalence (e.g. proper names), (2) facultative equivalence (different correspondences at the expression level but one-to-one correspondence at the content level), (3) *approximative* equivalence (one-to-one correspondence at the expression level but partial equivalence at the content level), and (4) zero equivalence (one-to-zero correspondence at both levels) (House, 2015: 6-7). According to him, situational and cultural contexts, text types, translation purpose or function etc. determine which equivalence is should be tried to create between the source and the target text.

Anthony Pym states that equivalence deals with the creating equal value of something, which belongs to the source text, in the target text; and cultural differences between the source and the target cultures are essential in the translation activity. Thus, this equal value may be at the form, reference or function levels etc. As Pym (2007) claims, "Equivalence does not say exactly which kind of value is supposed to be the same in each case; it just says that equal value can be achieved on one level or another". According to Pym, there are two types of equivalences: directional and natural equivalences. Directional equivalence is related to translator's own decisions while natural equivalence is independent from the translator's decisions. He gives an example to make natural equivalence more clear: "*Slow*" sign in English should be translated as "*Ralentir*" in French to create necessary equivalence as a traffic sign (Pym, 2007).

In her book "In Other Word", Mona Baker discusses the concept of equivalence under different categories. She evaluates the equivalence from top to the end and at every level. The first one is the *equivalence at word level.* According to her, the smallest unit is the word, which can possess the individual meaning.  At word level, it is not possible to create one-to-one correspondence (not equivalence, as Baker used herself) between orthographic words and meaning elements within and/or across languages

(Baker, 2006: 11). Therefore, there is non-equivalence at word level, which means that there is no direct equivalent for a word in the target language. There are different kinds of non-equivalence and every one of them requires different solutions. Baker defines problems, which create the non-equivalence such as culture specific concepts, non-lexicalized source-language concepts in the target language (the "iconoclast" term, used in the art, means "*gelenek veya kurumlara karşı çıkan kimse*" or "*yerleşmiş gelenekleri hiçe sayan kişi*" in Turkish), semantically complex words of source language (the Turkish phrase "kız isteme" means "asking a woman's father for her hand in marriage before proposal" in English), the lack of superordinate in the target language etc. (Baker, 2006: 21-23). In addition, she offers some strategies to overcome these problems. Some of them are translation with a superordinate, translation with a more neutral/less expressive word, translation with cultural substitution, translation by using a loan word, loan word plus exlanation, translation by omission etc. (Baker, 1992: 26-40). In the second chapter, she explains the equivalence above the word level, which deals with difficulties arising from the differences between target and source language lexical patternings (*collocations* and *idioms and fixed expressions*). She also offers some strategies to translate idioms such as using an idiom that has similar meaning and form, translation by paraphrase etc. The next one is the grammatical equivalence. Baker defines grammar as "the set of rules which determine the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit in utterances" (Baker, 2006: 83). She argues that differences in grammatical structures may change the way that information or message is carried and this forces translator to add or omit information in the target language to overcome problems, arisen from the differences and the lack of grammatical categories (person, gender, number, voice, tense and aspect) (Panou, 2013). The fourth one is the textual equivalence, which is related to the equivalence between source text and target text in terms of cohesion and information. Baker states that texture feature is significant and it helps translator comprehend and analyse the source text properly, hereby; s/he can create a cohesive and coherent target text. There are three major factors, which determine the maintaining of cohesive ties and coherence of the source text, the target audience, the purpose of the translation and the text type (Panou, 2013). The last one is pragmatic equivalence, which deals with implicature. This notion is about the implied

meaning not the literal one. According to Baker (2013) "… the focus of interest is not on what is explicitly said but what is intended or implied in a given context". The main aim is to transfer the intended meaning of source text for the target group and create the necessary pragmatic equivalence.

## 2.3. Werner Koller and Equivalence-Oriented Approach

Werner Koller is one of the most significant scholars in the field of linguistics and translation studies. He defines translation as a text-processing/text-reproducing activity (Koller, 2004: 80). According to him, in order to determine how to translate, distinguish the results of the text processing and if the text fulfils the necessary conditions to be considered as a translation, the clarification of equivalence concept is required. According to Koller, translation is a reproduction activity so he discusses the translator's interventions instead of correction of the text, changes of expressions, summarizing etc. (as cited in Stolze, 2013: 115). Koller defines the translation in a linguistic and text-theoretical perspective. He states:

> From a linguistic and text-theoretical perspective, translation can be understood as the result of a text-processing activity, by means of which a source-language text is transposed into a target-language text. Between the resultant text in L2 (the target-language text) and the source text in L1 (the source-language text) there exists a relationship, which can be designated as a translational, or equivalence relation (Koller, 1995).

As Ateşman (2001) mentions in his article, Koller divides the cultural features into three categories as fully coinciding with each other, partly-coinciding with each other and not-coinciding with each other; the first one does not create any difficulties while the second and the third one poses the untranslatability problem.

Koller's aim is to develop a scientific model for the translation criticism, which can improve the translation activity. He offers a comprehensive linguistic model for a translation quality assessment. Koller objects a translation criticism approach, which ignores the source text. In order to make a scientific translation criticism, he offers a model, which has three steps: translation relevant text analysis, comparison of translation and analyse of the translation. Comparision of the translation is divided into two

categories. The first one is the practice category in which the source text and the target text are compared with each other as translation units. This can cover one word, a paragraph or the whole text. Within this step, language function, content characteristics, language-stylistic characteristics, formal–aesthetic characteristics, and pragmatic characteristics of source texts and how these dimensions are created in the target text and how important they are in the target text are analysed (as cited in Stolze, 2013: 120). The second one is the theoretical part, which is related to creating of the equivalence conditions or re-creating hierarchy of equivalence conditions (regarding which principles the translator acts and how these principles affect the language-stylistic order).

In his book, *Einführung in die Übersetzungswissenschaft* (Introduction to Translation Studies), he offers an equivalence-oriented approach and explains it in a detailed way. Snell-Hornby states that Koller writes a book, which is one of the first of its kind so he is a pioneer in his field (Snell-Hornby, 2006: 160). Koller cites from Catford at the beginning of the Equivalence chapter and highlights that the main problem of translation activity is to create equivalences in the target text and the main task of the translation theory is to define the nature and conditions of the equivalences (as cited in Koller, 2004: 159). Koller states that equivalence is a relative concept and determined by different factors such as historical-cultural conditions, how the translated text is received in the target language, the text type that is translated etc. In addition to these factors, there may be some linguistic-textual and extra-linguistic factors:

a. the source and the target languages with their structural properties, possibilities and constraints,
b. the "world", as it is variously classified in the individual languages,
c. different realities as these are represented in ways peculiar to their respective languages, the source text with its linguistic, stylistic and aesthetic properties in the context of the linguistic, stylistic and aesthetic norms of the source language,
d. linguistic, stylistic and aesthetic norms of the target language and of the translator,
e. structural features and qualities of a text,
f. preconditions for comprehension on the part of the target-language reader,
g. the translator's creative inclinations and understanding of the work,
h. the translator's explicit and/or implicit theory of translation,
i. translation tradition,
j. translation principles and the interpretation of the original text by its own author,

    k.  the client's guidelines and the declared purpose of the translation,

    l.  the practical conditions under which the translator chooses or is obliged to work. (Koller, 1995).

According to Koller (1995), translation links to the source text and the communicative conditions of the receiver, for this reason, translations are double linkage in their natures. This double linkage nature is the centre of the equivalence relation. Linguistic-textual units are accepted as target-language equivalents when they match up to the elements of source language by creating equivalence relations within the relational framework (Koller, 1995). In contrast to Reiss' opinion, Koller defines the relationship between the source and the target text as a specific relationship (equivalence relation or translation relation) not as only a binding of the target text to the source text. He bases the equivalence expectations on the five frames:

1. The extra-linguistic circumstances conveyed in the text (called as the denotative equivalence which is related to the extra-linguistic facts),

2. The connotations conveyed in the text via the mode of verbalisation (called as the connotative equivalence, which is related to connotations of the specific choices between words, which have same or similar meanings, sociolect and geographic dimensions etc., idioms, proverbs, polysemies, synonyms etc.),

3. The text and language norms which should be preserved in the target text (called as the text-normative equivalence),

4. How is the receiver of the target is taken into account, his or her understanding requirements, for whom the text is translated (called as the pragmatic equivalence),

5. Aesthetic, formal and individualistic properties of the source-language text (called as formal-aesthetic equivalence) (Koller, 2004: 216).

According to Koller, equivalence lays down a principle with itself; this principle is the requirement to preserve the nature of linguistic features or any elements of source text in the target text and what is desired in creating equivalence is avoiding arbitrary changes (Soysal, 2012: 27).

Koller focuses on the concept of equivalence rather than the concept of correspondence (apart from denotative equivalence) in his studies. The concept of correspondence is analysed under the field of contrastive linguistics, which deals with the comparison, and definition of the differences and similarities between two language systems. Koller differentiates the concepts of equivalence and correspondence (Table 2.1):

Table 2.1 The differentiation of equivalence and correspondence (as cited in Munday, 2008:47)

| Field | Contrastive Linguistics | Science of Translation |
|---|---|---|
| Research area | **Correspondence** phenomena and conditions, describing corresponding structures and sentences in the SL and TL systems | **Equivalence** phenomena, describing hierarchy of utterances and texts in SL and TL according to equivalence criteria |
| Knowledge | Langue | Parole |
| Competence | Foreign language competence | Translation Competence |

## 2.3.1. Denotative Equivalence

Denotative equivalence is related to the extra-linguistic referential meanings of the text. The central point of the denotative equivalence is the lexis. Koller states that denotative equivalence is possible in principle by using some translation methods within the point of translation while it may be an unnecessary effort within the linguistic point in some cases (Koller, 2004: 228). Rather than a word for word or sentence for sentence equivalence, transferring the objective meaning and pragmatic information has the priority (Göktürk, 1998: 68).

Denotative equivalence can be attained by determining and analysing of the correspondences between the source and the target texts and their interactions with the textual elements (Munday 2008: 48). In order to create denotative equivalence, five different translation methods are suggested.

### 2.3.1.1. One-to-one correspondence

If there are synonymous words in the target language, this creates challenges for the translator. In such a case, translator can (a) determine which word is more suitable within the context of the text or extra-linguistic knowledge, (b) there may be no difference between the potential correspondents, or (c) there may be a linguistic gap in the target language. To solve this problem, translator can use a concept that includes all sub-concepts (e.g. car instead of automobile or bus) or a total concept (children instead of siblings) (Stolze, 2013: 116). However, Koller emphasizes that more than one correspondent can be accepted as synonymous only at the denotative level, their connotative values are not equivalent (Koller, 2004: 229).

### 2.3.1.2. One-to-many correspondence (diversification)

This is about when there is more than one expression in the source language. (For example, uncle has more than one meaning in Turkish as *amca, dayı, enişte*). In such a case, Koller offers three possible cases:

a. It can be determined with the context of the text (co-text) or the world knowledge. For example, *yeğen* can be a girl or a boy, if it is a she , then the proper correspondent is *niece* but if it is a he, the proper correspondent is *nephew,*

b. It may not be deduced from the context because it is irrelevant,

c. There may be an unspecified expression (Koller, 2004: 230).

### 2.3.1.3. Many-to-one correspondence (neutralization)

There may be one correspondent in the target text when there is more than one referential in the source text. In such a case, the differentiation can be neutralized with adjectival determinants, adverbs or compositions etc. (It can be exemplified as the reverse of the diversification) (Koller, 2004: 231-232).

### 2.3.1.4. One-to-zero correspondence (gap)

Koller states that the one-to-zero correspondences are the true gaps in the lexical system of the target language but these can be overcome (Koller, 2004: 232). Translators should and can close these gaps. He offers five translation methods to close these gaps:

1. *The transference of source language's expression* (possibly within quotation marks), this can be divided into two categories: preserving as a citation word and fully or partial adaptation,
2. *Calque*, expression of source language is translated literally (e.g. Eng. *income distribution* Tur. *gelir dağılımı*),
3. *Using another word that has a similar meaning in the target language* (choosing the closest correspondence) (e.g. Ger. *Öffentlichkeitsarbeit,* Eng. Public Relations),
4. *Explanation, interpretation or definition of the source language's expression,* it should be noted that the applicability of this procedure is limited. Generally, the combination of 1-3 procedures is preferred because these are rather accurate, understandable and reader-friendly.
5. *Adaptation* (Koller, 2004: 232-236).

### 2.3.1.5. One-to-part correspondence

Generally untranslatable words are included in this category. For example, charity is a partial equivalent for *zakat* or *fitre*. When a translator encounters this type of situation, s/he can use explanatory translation methods. Koller (2004: 238) states that "Difficulties in the translation activity, arising from the one-to-part correspondences cannot be overestimated or underestimated and a partial correspondence can be considered as an

adequate translation in certain textual contexts. It is also possible that a partial correspondence cannot cover the full content of the expressions in the source text". When there is a limitation in terms of translatability, explanatory translation methods (footnotes, notes or addition) can be used.

## 2.3.2. Connotative Equivalence

Aside from denotative meanings, linguistic expressions have also connotative meanings. Connotative equivalence deals with the transfer of units with the connotations of their functions as well as their denotations (Göktürk, 1998). Koller (1992) states that creating connotative equivalence is one of the only approximately solvable problems of translation. Style of a text consists of the frequency, distribution and combination of connotative-valued linguistic units at the word, *syntagma*, sentence and above-sentence level (Koller, 2004: 242). Creating connotative equivalence is one of the translation problems that cannot be solved all the time. Connotative value systems do not coincide with each other between languages, for this reason; there occurs the stylistic translatability problem. Translators should create the linguistic-stylistic possibilities, which can be accepted as the most proper connotative equivalents.  These possibilities depend on the available linguistic-stylistic possibilities and hierarchy values to be preserved (e.g., the type of text is a determinant in this case, there would be different choices of possibilities while translating a literary text or a medical text). For the text, which the author takes great care to the stylistic, it is crucial that the connotative equivalence should be created with the associative meaning in terms of the functional effect of the text.

*Connotative Dimensions*

Koller defines eight different connotative dimensions, which have importance in terms of translation (Koller, 2004: 243-247).

a. *The connotations of style layers* such as poetic, daily slang, jargon, etc. For example, "die" belongs to normal language and it gives limited information about people who use this word, however; "kick the bucket" is a slang

expression and it gives much more information about people who use this phrase such as their social class, their educational level, age etc.

b. *The connotations of social language use (sociolect)* such as student language, language of the working class, etc. For example, language of the working class and language of the high-educated middle class differ from each other and the task of the translator is to preserve this difference,

c. *The connotation of geographical assignment or origin* such as national, Swabian, Austrian, which is related to the regional/dialectally marked language use,

d. *The connotations of the medium*, written or spoken language. Koller states that translating linguistic material with spoken language marks may arise problems especially in the literary texts,

e. *The connotations of stylistic effect,*

f. *The connotations of frequency* (common or rare use of a word/phrase),

g. *The connotations of scope* (technical language, medical terminology etc.). For example, translators should take into consideration the target group while translating a medical text, the language to be used would be differentiate when target group is professionals (physicians, nurses, healthcare personnel) or non-professionals.

h. *The connotations of rating* (positive rating, ironic rating, negative rating) (Koller, 2004: 243-247).

He does not include the dimensions of inter-linguistic, socio-cultural and intertextual meanings because of the fact that these dimensions only arise at the textual or communicative level (Koller, 2004: 247). In addition, he adds that inter-linguistic, intra-textual and socio-cultural meanings may create extra difficulties for the translator of literary texts.

### 2.3.3. Text-Normative Equivalence

This is about the text-types. Text-types guide the choice of language instruments and creating text. For example, agreements, guidelines, prospectus etc. have certain

syntactic, lexical units and accepted rules. Translators should pay attention to these rules while translating.

While translating literary text, translators should pay attention to linguistic and stylistic feature of the text and create equivalence in the targer text. Akşit Göktürk gives an example in his book, *Çeviri: Dillerin Dili*, about this equivalent type:

> Alice grows so tall that she can only communicate with her foot by writing and writes a letter in the book of Alice in Wonderland. While translating this book into Turkish, even if it is a novel, this part of the book has certain rules and translator should translate this part as in accordance with the letter writing rules of Turkish to create text-normative equivalence (Göktürk, 1998:74).

### 2.3.4. Pragmatic Equivalence

It deals with the reception of the text by the target reader. Translator should create the same effect of the source culture in the target culture. For an informative text like a guideline, translators do not have to add any additional information for the recipient or reader of the text while translator may need to add some information for a mythical text (Koller, 1992: 248). Koller points out that translation studies should analyse the communicative conditions of particular groups of recipients and develop the principles and procedures to create pragmatic equivalence. In addition, he asks that question "how far the translator should intervene in the text for the target-text recipient?" (Koller, 2004: 249).

> The 'harmless' interventions include additions as a result of applying some translation techniques which compensate for knowledge deficits of target-text readers or losses in the domain of the denotative and connotative values, inter-linguistic, socio-cultural and intra-textual meanings. With regard to knowledge requirements of the target group, there is a risk of underestimation or overestimation (Koller, 2004:249).

"Lamb of the God" is translated as "Seal of the God" for the Eskimos, who have never met a lamb in their lives, and this is a good example of pragmatic equivalence.

### 2.3.5. Formal-Aesthetic Equivalence

It deals with the stylistic and aesthetic features of the text. To create formal-aesthetic equivalence, translator should take advantage of the design possibilities of target text and create possible new forms of design, analogy of the source text design in the translated text (Koller, 2004: 252). In other words, the stylistic features (rhyme, rhythm, vocabulary, wordplays, metaphors etc.) of the author should be preserved in the target text. These stylistic features are generally available in the literary text but still they can be seen in other types of texts. Koller (2004) suggests that formal-aesthetic features are constitutive for the literary texts.

Koller also mentions the translation of metaphors and wordplays. Koller mentions Van den Broeck's metaphor categorisation: (1) lexicalized (dead) metaphors (linguistic expressions), (2) conventional metaphors (institutionalized), and (3) private (bold) metaphors (author-specific, individual metaphors) (Van den Broeck, 1981). In addition to this categorisation, Van den Broeck (1981) also defines some modes of translation for the metaphor translation: translation sensu stricto, substitution, and paraphrase.

With regard to the translation of wordplay, wordplays are the playful use of words in a text (Merriam Webster). They can be the polysemy of words and syntagmas, contrasting or concurrent meaning of literal and metaphorical meaning of expressions, phonetic or graphic similarity of words etc. (Koller, 2004: 258). Unusual lexical or syntactic possibilities of a language are also wordplays. It should be noted that translator should be creative when the wordplays are one of the decisive stylistic and aesthetic qualities of source text.

### 2.3.6. Hierarchy between Equivalence Types

Koller cites from R.W. Jumpelt as there is not any global and indiscriminate preservation of all values during the translation but it always decides in itself the necessity of an election (as cited in Koller, 2004: 266). Every translator consciously or unconsciously makes such a choice, which is generally determined by the texts, text segments etc. There may be a hierarchy between the equivalence types in a text. To

determine how this hierarchy would be, translation-relevant text analysis should be made.

*Translation-relevant text genres*

Koller defines two types of text in terms of translation: fictional and non-fictional (informative) texts. He says this is an ideal type of distinction and each of them can be subdivided using certain criteria of communicative, linguistic, and literary-aesthetic features (Koller, 2004: 272). He argues that there are not only gradual but also qualitative differences between fictional and non-fictional texts. Koller distinguishes three sub-categories for non-fictional texts as:

a. Non-fictional texts which have basically a nature of general-language and are used for non-professional communication,

b. Non-fictional texts, which have general linguistic and technical features and are used for professional communication with and among non-specialists but also partly with and among experts (e.g. popular science articles, specialized texts in the broader sense),

c. Non-fictional texts which have a specific technical feature and are used for the communication among experts and specialists (scientific and technical literature, specialized text in the narrower sense)

    i. Texts whose vocabulary is multilingual-coded by international language standards, in such a way that terms refer to clearly defined terms and these types of text requires some other qualifications rather than expertise of the translator,

    ii. Texts whose vocabulary is not or partly limited multilingual terminology,

    iii. Texts whose vocabulary is country-specific, in other words, texts of legal, sociological and economic fields are depended on the institutional conditions of a certain country and this type of texts requires the reproduction of conventional elements of that country (Koller, 2004: 274-275).

Anderegg (1973) states that fictional texts represent its world and its reality in the text, and text or the reader constructs this reality during the reading and they are characterized by "immanent meaningfulness" (as cited in Koller, 2004: 278). This is related to the criterion of fictionality. Koller defines another criterion, the criterion of aesthetics. Literary texts are perceived from an aesthetic point of view, based on their own *aesthetic competence*. Text types are important determinants in order to choose which type of equivalence should be created. Koller summarizes the fictional and non-fictional texts as:

> A translation is not just the confrontation of a source text with the linguistic-stylistic means and possibilities of a target text but as a linguistic-textual activity, regardless of whether it is a non-fictional texts or literary texts. In consideration of the conditions and factors of linguistic-textual and extra-linguistic nature, which are partly gradually and partly essentially different in terms of the two main genres, have the fundamental importance for a fruitful work for the phenomenon of translation (Koller, 2004: 300).

For example, an informative text requires denotative equivalence rather than the connotative or formal-aesthetic equivalence because the content has the importance while a literary text which is written within a certain stylistic manner, requires connotative and formal-aesthetic equivalences rather than denotative equivalence because the style and form have the importance. The task of the translator is to set a hierarchy of values for a whole text or part of a text and a hierarchy for equivalence expectations (Koller, 2004: 266). This can be concluded from this approach that a translator may need to use a hierarchy among the types of equivalence, depending on the requirements of the text to be translated. In addition, equivalences need to be hierarchically ordered which is based on the communicative situations (Munday, 2008: 48).

34

# 3. GENERAL OVERVIEW OF THE CASE BOOK

## 3.1. Hasan Ali TOPTAŞ

Hasan Ali Toptaş, one of most significant authors of Turkish Literature, was born in Denizli in 1958. He completed his primary and secondary education in his village. In conservation, he said when he was at the second grade, he had an accident and a spot behind his head got bald. After this accident, his friends started to make fun of him and called him *Aynalı* because of his scar and he was so embarrassed, and that is why; he fell into the world of words and hid himself among words (Varlık, 2010: 58-62)[1]. With the arrival of Ahmet Erdem, who used to sell pastries, fizzy drinks and books, he started to read from both Turkish and World Literature and this was the first step of Hasan Ali Toptaş taken to the literary life. Later, he went to Baklan for high school education and started to write tales and some of his tales were awarded. Even though he was working as a civil servant, he continued writing and his books were published. He has the habit of carrying his writings with him all the time and he explains this with these words: "I generally carry the texts with me all the time because I have to rewrite the texts if I separate from them for a couple of days" (Varlık, 2010: 77). He believes that there is a God of Literature and he helps Hasan Ali to start and continue his literary life.

Hasan Ali Toptaş is known as the Kafka of Turkish Literature in the literature world. He is among the couple of authors who will leave their marks on the future Turkish Literature. Hasan Ali Toptaş is the author of extraordinary fictions. He aims to expand the limits of them and he uses different fiction techniques in his every novel (Türker, 2009: 2). He states that he gives a lot of importance to the language and, that is why; he writes his novels in a long period. His book "Gölgesizler" was adapted for film and "Yalnızlıklar" was adapted for a theatre play. In addition, his books have been translated into different languages so far. "Gölgesizler" and "Heba" are translated into English. He won the Yunus Nadi Novel Award. In an interview, Toptaş states that:

---

[1] Unless indicated otherwise, all translations are made by the writer of this thesis.

It is ever more pressing in these times of conflict, he says, that more novels and poetry from the Middle East be shared with the rest of the world, to help them understand the region. Most literature comes from places where there is pain, unhappiness and tears," he says. For years, the Middle East has been a lake of blood. The bottom of the Mediterranean and Aegean is filled with human corpses. It is, of course, not sufficient just to understand. The bleeding wound there is a wound on humanity and, beyond understanding it, we must urgently unite for a solution (Ho, 2017).

### 3.2. *Gölgesizler*

*Gölgesizler* is the second book of Hasan Ali Toptaş. It has been translated into different languages such as French, German, and English. It was also adapted to a film.  It is a post-modern book and written with stream of consciousness and meta-fiction techniques. It shocks the reader with an unordinary fiction technique (Ayık, 2010: 67). There is not a sole and linear plot and time-line. Alâattin Karaca states that *Gölgesizler* gets attention with its fictional structure, complicated, unusual and unique technique, at first sight (Karaca, 2011). Since the *Gölgesizler*, the main purpose of Toptaş' novels is the text itself and he realizes this movement by creating a circular fiction in his novels (Türker, 2009: 15). In an interview, it is stated that "In the hazy, surreal pages of the metafictional *Shadowless*, people perish suddenly, meld into one another or vanish into thin air" (Ho, 2017). In an interview, Toptaş relates *Gölgesizler* with the village he was born:

In the region in which I live, people regularly disappear," says Toptas. "Sometimes, it is a mystical disappearance, an ecstatic state in which they are said to have 'joined the saints'. Sometimes, these disappearances are carried out by the hands of the state or by those of a series of dark powers. Our history is filled with these types of cases that have never been explained (as cited in Ho, 2017).

He gets inspired the concept of "evanescing and disappearance". The plot cannot be followed or understood easily. There are not character-based plots in post-modern books so summarizing the plots of this type of books is not an easy job. The line that separates realism and imagination disappears in *Gölgesizler* and this not only leads the deterioration of plot but also provides pluralism (Yeter, 2011). There are 47 chapters in the book and these are disconnected from each other, the reason of this disconnection is that things happen in two different places (Yeter, 2011).  Novel do not take place in one place, it happens different places, in a barbershop, in an unnamed city and in a village. In

other words, there are two parallel universe, barbershop in the city and the village. The plot of *Gölgesizler* can be expressed in a way that the author in the novel writes or tells a novel, however, it is so difficult to mention a plot that constitutes the backbone of *Gölgesizler* (Topsakal, 2011: 70) (Figure 3.1.).



Figure 3.1. The plot scheme of Gölgesizler (Tekin, 2011: 76)

Post-modern narrators differentiate from classical and modern narrators, for example, there are complicated points of views in the post-modern texts on the contrary of classical and modern texts (Yeter, 2011). One of the limitless universe schemes is selected and author narrator acts like the God. There is a pluralist point of view, in other words; author-narrator can be both in the barbershop and in the square of village at the same time.

There are three different time lines in *Gölgesizler*. There is a broken-time and incidents are simultaneously brought together, and the sense of time, which changes according to the observer, is ambiguous (Topsakal, 2011: 84; Tekin, 2011: 88). This creates different rhythms in the plot, and constitutes the aesthetical dimension of the

book and presents a dynamic outlook with the structure, depending on the repetition and circularity (Tekin, 2011: 88). As in the setting, characters are also created in an unusual way. Characters consist of rural people. Ecevit explains the characters as:

> The novel is structured on the basis of lost people. Narrator mentions a mass of people, which consists of peasants and acts as if they are an organization, as '*yoklar sürüsü* (a bunch of non-existents)'. A character, who disappears for a moment and shows up again, says 'I have not been found yet', he tries to prove his existence as a citizen who wants to prove his existence with an identity card. 'I am not existent; I can show you the document of my non-existence if you want.' Toptaş's characters live with the desire for being lost. 'Maybe there is not a village but nobody can understand this'. In this symphony of non-existents, a character is referred as: 'Even, the second man is like a non-existent; maybe he is really non-existent and there is a strange gap that looks like a person' (Varlık, 2010: 331).

All these characters may not virtually exist, each of them is the imagination of the author or all of them are the author himself. Reproduction and division of characters are the main theme of *Gölgesizler* (Tekin, 2011: 99). There are not protagonists. At the cover of the English Translation of *Gölgesizler*, the book is defined as: "Blurring the lines of reality to terrific effect, Shadowless is both a compelling mystery and an enduring evocation of displacement from one of the finest, most exciting voices in Turkish literature today."

## 3.3. The Translators, Maureen Freely and John Angliss

Maureen Freely was born in New Jersey in 1952. Her father was a lecturer in Robert College (now Boğaziçi University) so they moved İstanbul in 1960. She is a translator, an author, an academician and a journalist. She has written seven novels (Mother's Helper (1979), The Life of the Party (1985), The Stork Club (1993), Under the Vulcania (1994), The Other Rebecca (1996), Enlightenment (2007), Sailing through Byzantium (2013). Her last novel, Sailing through Byzantium, was chosen one of the best novels of 2014 by *The Sunday Times* (pen.org). She has also three other books: Pandora's Clock: Understanding Our Fertility and What About Us? (1993), What About Us? An Open Letter to the Mothers Feminism Forgot (1995), The Parent Trap (2000) (warwick.ac.uk). She is one of the professors of Writing Programme in the English and Comparative Literary Studies at the University of Warwick, England. She has translated or co-translated a number of Turkish novels such as *Saatleri Ayarlama Enstitüsü* (the Time Regulation Institute) by Ahmet

Hamdi Tanpınar with Alexander Dawe, five different books of Orhan Pamuk, the Nobel Laureate, *Gölgesizler* (Shadowless) and *Heba* (Reckless) by Hasan Ali Toptaş with John Angliss etc. The translation of Time Regulation Institute was awarded with the Modern Languages Association Lois Roth Award for a Translation of a Literary Work. It is stated that "She has been a regular contributor to the Guardian, the Observer, the Independent and the Sunday Times for three decades, writing on feminism, family and social policy, Turkish culture and politics, and contemporary writing" (warwick.ac.uk). Freely states, "If there is such a thing as world literature, it is because today's most interesting writers are also well-travelled readers and a lot of what they read is in translation" (Freely, 2010). In addition, she explains some of her feelings about being a translator and translating literary texts:

> When I translate, I become something akin to a shadow novelist. When I am shadowing Pamuk, what I want to do most is capture the music of his language as I hear it. Accuracy is important, but a lot of what I need to be accurate about lies deep below the surface. After consultation with the author, the first sentence of The Black Book became: "Rüya was lying face down on the bed, lost to the sweet, warm darkness beneath the billowing folds of the blue-checked quilt." The first sentence of Istanbul was: "From a very young age, I suspected there was more to my world than I could see: somewhere in the streets of Istanbul, in a house resembling ours, there lived another Orhan so much like me that he could pass for my twin, even my double." I can see, even as I type these sentences, how ephemeral they are. Other translators will find their own ways to capture what they see and hear in the text (Freely, 2010).

John Angliss is also a Turkish-English translator who lives in Ankara, Turkey. He has been participated in several important translations including literary and technical translation. He has been a part of the translations from Turkish Literature, such as Hasan Ali Toptaş, Ahmet Ümit etc. He won the British Council Turkey Young Translator Prize in 2011 (worldbookshelf.englishpen.org).

## 3.4. Reviews regarding the Book

Gölgesizler has always been called one of the most significant and prominent works of Turkish Literature. Its plot, theme, characters etc. are unordinary and gripping. In order to support these ideas and make explicit why Gölgesizler was chosen to be translated and

introduced to the foreign readers, some of the reviews about the book and the author will be presented in this chapter.

*Times Literature Supplement*

"Challenging, innovative, deeply humane… [He has] a wise and ageless economy reminiscent of J. M. Coetzee."

*Asian Review of Books*

"Following the story takes some perseverance. It cycles back on itself; characters might actually be someone else; dreams might be reality, might become reality, or might not. When not hazy, it's grim. But the framing becomes clear in the last few pages. It's a worthwhile journey helped in no small part by the fluent translation from Maureen Freely and John Angliss" (Gordon, 2018).

*Financial Times*

"This is an ambiguous tale that could be interpreted in many ways. Squint, and you might see patterns in the mist: tensions between the modern and the traditional, or gender and political commentaries. But it's what the reader makes of it. At best, it's a beguiling enigma. At worst, it could be a parody of the existential novel" (Graham, 2017).

*New York Journal of Books*

"Blending dream, reality, and memory seamlessly, *Shadowless* weaves a narrative that can be interpreted in many ways. The dreamlike and poetic narrative structure is therefore open to many forms of interpretation" (Şen).

Shadowless was also longlisted for the Financial Times *Oppenheimerfunds* emerging voices awards 2016 under the Fiction Category (ft.com).

# 4. METHODOLOGY

## 4.1. Data Collection

As many other studies in the translation studies are, this study is also a qualitative research in general. On contrary to the quantitative approaches, qualitative approaches has semi-structured or unstructured data and they are mostly related to the interpretivist position (Saldanha & O'Brien, 2014: 21-22). Research questions are crucial in the social sciences. Whole study is centred on these questions. Saldanha and O'Brien (2014) state that "at the most basic level, the validity of our results will depend on the extent to which data we collocate and analyse can contribute to answering our research question". They prefer to use "credibility" and "warrantability" rather than "validity" and "reliability". This is a context-oriented research.

As mentioned in the previous chapters, Koller's Equivalence-Oriented Approach consists of three steps, which will be used in order to make analyses in this case study. The first step is making text-oriented text analysis. This step is made by translators before starting a translation "… in order to determine an appropriate weighting of the five sets of criteria", proposed by Koller (Pym, 1997). In this study, this step is also used to determine the type of the casebook and try to answer one of the research questions, "Which translation methods, suggested by Koller, are used in order to overcome the difficulties, which are encountered to create denotative equivalence?" According to Koller (2004), there are two ypes of text categories, fictional and informative texts. As *Gölgesizler* is a literary work, it is accepted as a fictinional text. Hence, connotative equiavalence and formal-aesthetic equivalence categories are expected to be weighted by the translators. In the second step, a comparision between the source and the target texts will be made in order to determine most proper examples.

While collecting and classifying the data, the nature of the equivalence types will be taken into consideration. Koller defines these five categories as,

- **Denotative equivalence**, a translation should transmit the information and the content of the source text regarding the extra-linguistic reality,
- **Connotative equivalence**, the style of the source text (the language register, sociolect, geographic dimension, frequency etc.) should be preserved,
- **Text-Normative equivalence**, the writing rules of the genre should be respected, for example; a letter of application and an agreement are written in a different way,
- **Pragmatic equivalence,** in which the communicative function is important, the target reader should understand and perceive the text as the source reader does,
- **Formal-aesthetic equivalence,** the form and aesthetic of the text should be created in the target language in a same way; the target text should reflect the same effect with the source text (Lederer, 2003: 62).

According to Koller's categorization related to equivalence types, whole target text will be scanned and every proper example, related to every category, which is set by Koller, will be determined. With the purpose of creating an objective study while selecting examples, sampling models used in statistics will be benefitted. In order to select the samples to be included in the analysis:

a. For the first category, the denotative equivalence, *the simple random sampling method* is preferred to select data due to the fact that the denotative equivalence is related to the whole text. In other words, every word or phrase in the text can be analysed as an example. In total, *eighteen* examples are included into the analysis.

b. For the second category, the connotative equivalence, there are *a hundred and sixty-one* examples related to this category. *The systematic sampling method* is preferred to select data. Every tenth example is arithmetically selected (1st, 11th, 21th, 31th….). In total, *sixteen* examples are included into the analysis.

c. For the third category, the pragmatic equivalence, there are *sixty* examples related to this category. *The systematic sampling method* is preferred to select data. Every fifth example is arithmetically selected (1st, 6th, 11th, 16th….). In total, *twelve* examples are included into the analysis.

d. For the fourth category, the formal-aesthetic category, the *simple random sampling method* is preferred to select data due to the fact that the formal-aesthetic equivalence is related to the whole text. In other words, every stylistic and formal element in the text can be analysed as an example. In total, *nineteen* examples are included into the analysis.

e. There is not any proper example for the text-normative equivalence. Hence, this category is left out of the study.

After the selection of examples, the analyses of the translation will be made.

## 4.2. Data Analysis

In this study, the equivalence-oriented approach of Werner Koller will be used as a translation criticism method. This approach has five different categories, which are denotative, connotative, text-normative, pragmatic and formal-aesthetic equivalence. Analyses will consist of examples from all these types of equivalence if available. A quantitative content analysis will be used for the analysis of this study. The analysis is limited to *Gölgesizler* and its English translation, *Shadowless*. The analysis is categorized under four types of equivalence.

The study is carried out with *Gölgesizler* by Hasan Ali Toptaş and its English translation *Shadowless*, translated by Maureen Freely and John Angliss. The reason to choose this book is that it represents Hasan Ali Toptaş' sophisticated style and includes adequate examples to adopt Equivalence-Oriented Approach of Koller.

Koller states that (translation) equivalence indicates that there is a relationship between the source and the target texts; that is why, it would be more proper to say equivalence relation rather than just equivalence (Koller, 2004: 215). With this term, it is presupposed that there is a translation relationship between the source and the target text. In order to use this concept, the specification of frames should be made clarify. Equivalents of source text in the target text are different linguistic and textual units, which are defined by these frames. The nature of the equivalence relationship is determined by specifying the frames; in other words, the types of equivalence.

"Equivalence or equivalence relationship between a source and a target text arises when the target text meets the certain requirements with respect to the types of equivalence" (Koller, 2004: 215). The requirement for the equivalence relationship can be formulised as; the contextual, stylistic, functional, aesthetic etc. features of the source text should be preserved while linguistic-stylistic, textual and pragmatic conditions of the target group are taken into account. While analysing the text pairs from source and the target text, this formula is basically used.

Koller points out that similarities and differences between the source and the target text can occur, for there are different preservation values, which are used for each of the frame. This may be determined with the type of the text. For example, denotative equivalence may get more attention while translating texts in which the content and the information has the importance or formal-aesthetic equivalence may be taken into account while translating the texts in which conveying the stylistic and aesthetic features is a necessary.

According to Koller, translators establish equivalence between utterances/texts of the source language and the utterances/texts of the target language not between the structures and sentences of the two languages, so analyses will be at the basis of the first ones rather than the latter ones (Koller, 2004: 222).

Every translation unit (whether words, phrases or paragraphs) will be compared. How the functional, contextual, linguistic-formal, formal-aesthetic and pragmatic features, having importance in terms of translation and scanned in the text analysis, are preserved and how important these preservations are in the target text will be studied. Lastly, the analysis of the translation will be made.

*Quantitative Data Analysis regarding the Collected Data*

A quantitative research is conducted in order to put forward an objective analysis and establish the credibility (reliability) and warrantability (validity) for this study. One independent analyst, who is a specialist in the field of translation studies, is chosen to take part in the study. The participant was informed regarding the study, methodology

and theoretical framework of this study in a detailed way. The analyses conducted by the author of this thesis were not shared with in order to sustain the objectivity. The participant was requested to share his/her opinions (yes or no) regarding the examples and the ability to meeting the criteria of Koller's Equivalence-Oriented approach, which were prepared as tables. The results of the peer-review study and the analysis, made by the author this thesis is given in the table (see Appendix-2).

There are two questions in the questionnaire (see Appendix-1):

1. Is this example can be analysed under the connotative equivalence?

2. If say yes to the first question, do you think that the connotative equivalence can be created?

With except of one example, for the participant, every example is accepted as proper. According to the objective evaluation of the participant, it can be said that the selection of the data for each category can be accepted as proper to be analysed. When analysed the second question, according to the analyses, it is accepted that the equivalence can be created in 31 (38.75%) examples. For the participant, it is accepted that the equivalence can be created in 24 (30.37%) examples. To this respect, it can be said that the decisions of the author regarding whether the equivalence can be created or not are consistent with the answers of the participant.

46

# 5. EQUIVALANCED-ORIENTED ANALYSIS OF SHADOWLESS

## 5.1. Analysis within the Types of Equivalence

### 5.1.1. Denotative Equivalence

According to Koller, the denotative equivalence occurs when the source and the target-language elements meet the same extra-linguistic facts conveyed in both texts (Prunč, 2002: 66). It is related to the denotative meaning, which is defined as the first, and the basic meaning which a sound compound reflects initially (Aksan, 1990: 182). Lexicon is the focus of the denotative equivalence category. Koller states that languages should be productive in terms of existing or new word formation possibilities in order to meet communicative needs, which differentiate between the languages (Koller, 2004: 228).

*Example 1*

| Source text | Target Text |
|---|---|
| …; tüccarından demircisine, pehlivanından tabibine ne kadar **peygamber** tanıyorsa hepsinin adını mırıldanırdı (Toptaş, 2012: 9). | … mumbling the names of everyone from the trader to smith, from the wrestler to the doctor- (Toptaş, 2017: 6). |

Freely and Angliss prefer not to translate *peygamber* that means prophet in English. They use "everyone" and neutralize the meaning of prophet. In other words, the aim of author to use "prophet" cannot be conveyed in the target text. The two phrases do not coincide with each other. Hence, the denotative equivalence cannot be created at the word level.

*Example 2*

| Source text | Target Text |
|---|---|
| … sapsarı bir ağıt hüznüyle genişleyen ovanın öteki ucunda görebilecekmiş gibi dama çıkıp **tezek** yığınlarının arasında gezinmiş… (Toptaş, 2012: 15) | Later that day, the muhtar had climbed up on to his roof and wandered amongst the piles of **dried dung**, imagining that he could… (Toptaş, 2017: 13) |

In this example, there is a one-to-one correspondence. Even though there may be some synonymous of dried dung, Freely and Angliss can determine which word is more proper to correspond *tezek* within the context and/or their world knowledge. The denotative equivalence can be created in this part.

*Example 3*

| Source text | Target Text |
|---|---|
| **İmamelerini** arıyorlar," demişti (Toptaş, 2012: 15). | "They're looking for **the head bead**" the muhtar had said (Toptaş, 2017: 12). |

In this example, the word *imame* is a culture-specific item which is generally used in the Muslim societies. Therefore, it is a foreign word for the target culture, which are generally familiar with the bead as an accessory. There is not a possible correspondence in the target language for this phrase. It can be said that this is a one-to-zero correspondence example. Here, Freely and Angliss use the explanation method to create the denotative equivalence.

*Example 4*

| Source text | Target Text |
|---|---|
| O günlerde, köye gelip kapı kapı dolaşan kalın dudaklı Çingene kadınları giderken sırtlarındaki bohçalarda Nuri'nin kayboluşunu götürmüşlerdi **öteki köylere** (Toptaş, 2012: 16). | In those days there were a number of thick-lipped gypsy women who'd go from door to door selling their wares, and when they strapped their bags on their backs and **left for neighbouring villages**, they carried the news of Nuri's disappearance with them (Toptaş, 2017: 15). |

The author does not specify which villages that gypsy women visit, he uses a general meaning as *other villages*, however; the use of *neighbouring villages* breaks the uncertainty of them and limits the villages with only neighbouring ones. Therefore, the extra-linguistic meaning of the source text is changed and the denotative equivalence between the source and the target text cannot be created at the word level.

*Example 5*

| Source text | Target Text |
|---|---|
| Yüzlerce bakır tencereyi, **çanağı**, kaşığı ve **kulplu zincirli su taslarını *saray ışıltısına*** boğduktan sonra da tezgahını toplayıp gitmişti (Toptaş, 2012: 17). | And for a time the village square would be a sea of sparkling lights, of copper saucepans, **pots**, spoons and **water bowls, all chained together by their handles**, until he packed up his stall again and went on his way (Toptaş, 2017: 17). |

This is a one-to-many correspondence example. *Çanak* can be used for more than one meaning such as pot, bowl, dish, cup. This is an irrelevant word within the whole text, therefore; it is not easy for the translator to deduce from the context. Among these correspondences, translators choose *pot*. It is possible to say that the denotative equivalence can be created at the word level.

The other phrase of this example is *kulplu zincirli su taslarını.* Freely and Angliss interpret the source phrase as the *water bowls are chained by their handles* from the context, however; the author does not give a clue about where these bowls are changed, he says they have handle(s) and they are chained or have chains. Translators use their world knowledge and translates accordingly. Because of the fact that there is an unspecified expression in the source text, it cannot be surely said that the denotative equivalence can be created.

It can be said that translators cannot understand or deduce the meaning of *saray ışıltısı* from the context and they prefer not to preserve this phrase in the target text. It can be said that the denotative equivalence cannot be created.

*Example 6*

| Source text | Target Text |
|---|---|
| "Uzaklardan geliyorum. Nereye gittiğimse **meçhul**…" (Toptaş, 2002: 27) | "I come from afar. Across lands **already forgotten**…" (Toptaş, 2017: 31) |

In this example, *meçhul* means unknown in English. Freely and Angliss deduce wrongly this word from the context and translate as *already forgotten*. However, this phrase is not the proper correspondent of the word in the source text. The phrases do not coincide with each other, therefore; the denotative equivalence cannot be created at the

word level. *Unknown* can be accepted as the adequate in order to create the denotative equivalence at the word level.

*Example 7*

| Source text | Target Text |
|---|---|
| Ağlamadı ama, ona herkesten farklı görünmekten çekinerek herkesteki anlamsızlığa bürünüp bekledi. Kunduracı, gelişinin nedenini **pençeli** ayakkabılara benzeyen çok kullanılmış bir gülümseyişin ardına gizleyerek kapıdan girdi (Toptaş, 2012: 41). | But he didn't: fearful of seeing thing differently from everyone else, he preferred to think that nothing ever made sense. The shoemaker walked in, hiding his thoughts behind a smile as worn as the soles of **his own shoes** (Toptaş, 2012: 53). |

In this example, the author describes the shoes with a cultural reference. *Adding pençe* is a procedure that is used on the leather shoes in order to making firm new and/or old ones. Freely and Angliss translate *pençeli ayakkabı* as *worn….shoes* with their world knowledge regarding the abovementioned procedure or by deducing from context as author refers the smile as a used or worn like a shoe. The author draws a general analogy between a smile and shoes, however; Freely and Angliss translates shoes as the possessions of the shoemaker. There is not any information about this in the source text. It can be said that there is not a denotative equivalence at this part of the text.

*Example 8*

| Source text | Target Text |
|---|---|
| "Şimdi git, önce Cennet'in oğluna bak; nerededir, ne yapar? Sonra Mustafa'yla Ramazan'ı **çağır bana, tez gelsinler**!" (Toptaş, 2012: 45) | "Go now, and take a look at Cennet's son. Find out where he is and what he's doing. Once you've done that, send for Mustafa and Ramazan, so **we can find out what they think**!" (Toptaş, 2017: 57) |

In this example, The Muhtar commands the watchman to find Mustafa and Ramazan and tell them to come quickly. However, Freely and Angliss translate the source as *we can find out what they think*. The constancy at the content level cannot be preserved and the denotative equivalence cannot be created at the sentence level. "Then call Mustafa and Ramazan, tell them come quickly" can be accepted as adequate to create the denotative equivalence.

*Example 9*

| Source text | Target Text |
|---|---|
| Tam o sırada, herkes bir sözün eşiğindeyken, çayını **yudumlayıp** sigarasını ateşleyen Nuri; "Bizim çocuklar nasıl Baki?" demişti bekçiye (Toptaş, 2012: 53). | They were just about to speak when Nuri, having **finished** his tea, lit up a cigarette. Turning to the watchman, he said, "So, Baki. How are the children doing?" (Toptaş, 2017: 68) |

In the source text, the author narrates the action of Nuri as sipping from his tea and lighting up his cigarette. Freely and Angliss prefer to use having finished his tea, however; there is no evidence in the source text that tea is about to finish or else. That is why; there is not a denotative equivalence between the source and the target text at the word level.

*Example 10*

| Source text | Target Text |
|---|---|
| **Çay bardağı** yoktu (Toptaş, 2012: 61). | There was no **tea** (Toptaş, 2017: 80). |

The author tells the reader that there is not any teacup on the table and he is emphasizing the absentment theme of the text. In the target text, Freely and Angliss translates this part of the text as there is no tea and do not give any idea about the existence of the teacup. It can be deduced that the muhtar may have already drunk his tea and forgotten about it etc. However, the main aim of the author is to grip the readers' attention to the absentment theme. There is not a denotative equivalence at the sentence level and the content cannot be conveyed properly in the source text.

*Example 11*

| Source text | Target Text |
|---|---|
| Derken, muhtarın beklemediği bir anda; "Güvercin de kayboldu," dedi içini çekerek, "Asker Hamdi'nin çocukları gibi…" | When he spoke, he took the muhtar by surprise. "Güvercin is lost, too" he said with a heavy sigh, "like Hamdi's children…"<br><br>"Shut your mouth", murmured the muhtar, |

| | |
|---|---|
| "Kapa çeneni", diye homurdandı muhtar, "kayboldu deme bana! Hem, Asker **Hamdi'nin kendisi** var mıydı bakalım?" (Toptaş, 2012: 70) | "don't tell me she's lost! And we don't even know **if Hamdi had any**!" (Toptaş, 2017: 93) |

In the first paragraph, the muhtar and the watchman talk about the lost of Güvercin and the watchman compares it with the lost of Hamdi's children. However, the muhtar comes up against this idea and states that they are not even sure the existence of Hamdi himself. In the target text, it is translated as the muhtar states that they are not even sure whether Hamdi has any children or not. At the sentence level, the denotative equivalence cannot be created.

*Example 12*

| Source text | Target Text |
|---|---|
| "Bu köyden kimse kaçırmamıştır Güvercin'i," dedi, bir süre sonra kunduracı, "çünkü **delikanlıların** hepsi köyde. Hatta **erkeklerin** hepsi burada, bir bahaneyle de olsa köyün dışında yok" (Toptaş, 2012: 91). | "I don't think it was anyone from this village who kidnapped Güvercin," said the shoemaker, after a pause. "Because all the **men** are still here. I mean, even all the old **men** are still about. No one's found any excuse to leave" (Toptaş, 2017: 120). |

There are more than one correspondences for delikanlı in English such as, boy, young men, teen, youngster, fella etc. It can be analysed under the one-to-many correspondences category. Here, translators can choose one of these phrases by deducing from the co-text or with their world knowledge. Freely and Angliss prefer to use "man" and the age difference between *a young man* or a *boy* and a *grown up* disappears.

Therefore, the information about the characters cannot be transferred properly and the denotative equivalence cannot be created at the word level.

*Example 13*

| Source text | Target Text |
|---|---|
| Dükkânın bereketi, oğlu Ramazan'ın **geleceğ**i, Güvercin'in kayıplara karışan yüzü ve daha birçok şey o peynire bağlıydı sanki; karşısında oturanlardan birine kaptırırsa dünyası ansızın yıkılacaktı (Toptaş, 2012: 104). | … - his shop's fortunes, his son Ramazan's **arrival**, Güvercin's lost face – there was so much there that he was sure all he knew and loved would be destroyed, should one of the others eat it (Toptaş, 2017: 137-138). |

In this example, the author use the *gelecek* word, which means "future" or "arrival" in English. This is a one-to-many correspondences example. From the context of the text, it can be determined which meaning of the word is used. However, the translators interpret this word as in the other meaning within their extra-linguistic knowledge. The denotative equivalence cannot be created at the word level. It can be said that the proper correspondence is "the future of Ramazan".

*Example 14*

| Source text | Target Text |
|---|---|
| "Bunu **eniştenle** birlikte kararlaştırdık," dedi sesini alçaltarak; "düşündük taşındık, bir oyun hazırladık. Şimdi beni | "We decided this together," he said in a whisper. "We thought and we thought, until we came up with this ploy. So listen to |

| | |
|---|---|
| iyi dinle, biraz sonra kalkıp eniştene gideceksin" (Toptaş, 2012: 130). | me. In a few minutes, you will go and pay **Reşit** a visit" (Toptaş, 2017: 172). |

This is a many-to-one correspondence example. Enişte means uncle in English and there are more than one referential of this word in the target culture (*amca, dayı, enişte*). Freely and Angliss prefer to omit *enişte* and use "we" pronoun at the beginning of sentence and at the end of the sentence "Reşit". It can be said that the denotative equivalence can be created at the word level.

*Example 15*

| Source text | Target Text |
|---|---|
| "İşte bu kadar," dedi çatallanmış sesiyle, "şimdi git de **Reşit eniştene** haber ver!" (Toptaş, 2012: 135) | "So it's done," he said edgily. "Now go and tell **Uncle Reşit**!" (Toptaş, 2017: 179) |

This example can also be analysed under the many-to-one correspondence category. On contrary to the example 14, *enişte* is not omitted partly or fully and translated as uncle and neutralized in the target text. The denotative equivalence can be created.

*Example 16*

| Source text | Target Text |
|---|---|
| At oralarda bir yerde ya bir **kaya** gölgesinde, ya yar başında ya da karanlık | The horse was still there, in the shadows of the cliffs, possibly on a precipice, if not in a |

| | |
|---|---|
| bir vadinin derinliklerinde olabilirdi (Toptaş, 2012: 150). | valley (Toptaş, 2017: 196). |

Cliff and precipice are synonymous (Merriam Webster, 2019). Cliff means "a very steep, vertical, or overhanging face of rock, earth, or ice" and precipice means "a very steep or overhanging place" (Merriam Webster, 2019). However, *kaya* and *yar* have different meanings in Turkish. *Kaya* means "rock" and *yar* means "cliff, precipice" in English. Freely and Angliss prefer to translate as cliff and precipice according to their extra-linguistic knowledge and *kaya* is not preserved in the target text, therefore; the denotative equivalence cannot be created at the word level.

*Example 17*

| Source text | Target Text |
|---|---|
| Oysa kaygılarım boşunaymış, dediğine göre Reşit emmiyi **babam bilip** güvenmeliymişim;... (Toptaş, 2012: 143) | But he allayed my fears: he told me that **my father knew** and that I should trust **him** –... (Toptaş, 2017: 188) |

In this example, there is a phrase used in Turkish culture which means "regard/know someone as someone". Freely and Angliss deduce the wrong meaning from the text with probably their extra-linguistic knowledge regarding the *bilmek* verb and they interpret it all by itself. In the source text, Ramazan admits that he should know/regard Uncle Reşit as his father. There is a wrong interpretation at this part of text, hereby; the denotative equivalence cannot be created at the phrase level.

*Example 18*

| Source text | Target Text |
|---|---|
| **Yeğeninin** hamile bırakıldığını öğrenen Rıza, az sonra koşa koşa gelip tabancasını çekebilirdi gene; üstelik bu kez kimse çıkıp engel olmazdı ona, herkes yerden göğe kadar haklı olduğuna karar verirdi… (Toptaş, 2012: 187) | When Rıza found out that his **niece** was pregnant, he'd be running up there, waving his pistol, and this time no one would stop him every one would think him entirely within his rights (Toptaş, 2017: 245). |

This example can be analysed under the one-to-many correspondence category. *Yeğen* is used for boys and girls in Turkish culture while there are two words of this phrase, which are niece for girls and nephew for boys. Freely and Angliss consider this and use the proper correspondence for this word. The pragmatic equivalence can be created at the word level.

As it can be seen in the Table 5.1, in 18 examples, 20 phrases are analysed and it can be said that the denotative equivalence can be created in 6 out of 20 phrases (30%).

Table 5.1. The analyses regarding the examples of the denotative equivalence

| Example No. | Source Text | Target Text | The denotative equivalence can be created. |
|---|---|---|---|
| 1 | peygamber | everyone | ✗ |
| 2 | tezek | dried dung | ✓ |
| 3 | imame | the head bead | ✓ |
| 4 | öteki köylere | neighbouring villages | ✗ |
| 5 | çanak | pots | ✓ |
| | kulplu zincirli su tasları | water bowls, all chained together by their handles | ✗ |
| | saray ışıltısı | - | ✗ |
| 6 | meçhul | already forgotten | ✗ |

Table 5.1. (continued) The analyses regarding the examples of the denotative equivalence

| 7 | pençeli ayakkabı | his own shoes | ✗ |
|---|---|---|---|
| 8 | çağır bana, tez gelsinler! | so we can find out what they think! | ✗ |
| 9 | yudumlayıp | having finished | ✗ |
| 10 | çay bardağı | tea | ✗ |
| 11 | hamdi'nin kendisi | if hamdi any! | ✗ |
| 12 | delikanlılar, erkekler | all men, the old men | ✗ |
| 13 | gelecek | arrival | ✗ |
| 14 | enişten | Reşit | ✓ |
| 15 | Reşit eniştene | uncle Reşit | ✓ |

Table 5.1. (continued) The analyses regarding the examples of the denotative equivalence

| 16 | kaya | - | ✗ |
|----|------|---|---|
| 17 | babam bilip | my father knew | ✗ |
| 18 | yeğen | niece | ✓ |

### 5.1.2. Connotative Equivalence

Connotative meaning is defined as "the meaning which participates in the denotation during the usage, reminds of a second concept and awakes different emotion and enthusiasm in our minds" (as cited in Tanrıkulu, 2010: 49). The connotative meaning is generally used to reinforce the expression and enrich the style especially in literary texts. Under this category, examples related to the language-historical usage, sociolinguistics and stylistic effect will be analysed (Prunč, 2002: 73). Idioms, proverbs, synonyms, similes, metonyms, polysemies and homophonies can be analysed under the connotative equivalence category (Tanrıkulu, 2010: 49). As Koller states, creating connotative equivalence is so difficult for translators, therefore; they need to create new possibilities to achieve the communicative function of the source text. In addition, Koller believes that translator should force themselves to translate idioms and proverbs with idioms and proverbs of the target language.

*Example 1*

| Source text | Target Text |
|---|---|
| Elindeki makasın ucunu bir an için havaya dikip **onuruma içilecek bir kadeh gibi** yavaşça kaldırarak, "Hoş geldin **beyim**," dedi berber (Toptaş, 2012: 5). | The barber raised his scissors high in the air, **as if to toast my health**. "Do come in, **sir**," he said (Toptaş, 2017:1). |
| "İnmeyecek misin **beyim**," dedi "in hele in, bir çayımızı iç!" (Toptaş, 2012: 126) | "Rest your weary feet, **my friend**," he said. "Get off that bike of yours and drink some of tea!" (Toptaş, 2017: 166) |

In this example, Freely and Angliss preserve the simile in the target text and translate the phrase in the source text with a proper simile. *Gibi* in Turkish has the same

function with *as if* in English. The connotative equivalence can be created at this part of the text.

In the second example, *beyim* is used with the same function in different parts of the source text. However, Freely and Angliss prefer to translate this phrase differently. Firstly, they translate as *sir*, which can be accepted as an adequate translation for the source phrase, for it gives the information regarding the social status of the character. On the other hand, they translate the same phrase as *my friend* which cannot be accepted as adequate because *my friend* and *sir* belong to different social language and have different functions. Hence, the connotative equivalence can be created at the first word level and cannot be created at the second word level.

*Example 2*

| Source text | Target Text |
| --- | --- |
| "Daha önce belki bir şehirde oturuyordum," demişti bir gün; "evim vardı sözgelimi, balkonum vardı bahçeye bakan, karım vardı **tatlı düşler gibi**, çocuklarım vardı" (Toptaş, 2012: 11). | "Maybe I lived in a city," he said to himself one day. "In a house with a balcony, for instance, overlooking a garden. With a wife, **the sort you might see in a dream**. And children" (Toptaş, 2017: 9-10). |

The author uses a simile in the source text and draws a similarity between the wife of character and sweet dreams. Freely and Angliss cannot preserve this choice of figurative speech, they translate as the character just explain what kind of a wife he has. "I had a wife like sweet dreams" can be accepted as the adequate translation in terms of the connotative equivalence. At the phrase level, the connotative equivalence cannot be created.

*Example 3*

| Source text | Target Text |
|---|---|
| Hatta, **memeleri** elma yarımı kadar kabarmış kabarmamış bütün kızların gözlerine dikkatle bakmıştı o boşluk doğuştan mı geliyor diye (Toptaş, 2012: 15). | He'd looked in to the eyes of every girl whose **breasts** had grown to the size of halved apples and, seeing that same void, wondered if it was an absence they all carried from the moment of birth (Toptaş, 2017: 14). |

As in the way of which muhtar uses, *meme* is generally used in colloquial language. It can be corresponded by *boobs* or *tits* in terms of the connotation of style layers, the connotation of social language use and the connotation of frequency dimensions. Freely and Angliss prefer to use *breast* which is generally used by doctors, pharmacist or high-educated people, maybe as a term. In addition, it is not used as common as *boob* or *tit* in a same communicative environment. Consequently, the connotative equivalence cannot be created.

*Example 4*

| Source text | Target Text |
|---|---|
| Ağızlarını **bıçak açmıyordu**, onca yıl hiçbir yere gitmemiş ve hiçbir şey görmemişlerdi sanki; ya da gitmişlerdi gitmesine de, geriye başka birileri kılığında dönmüşlerdi (Toptaş, 2012: 25). | They **said not a word**; it was as if they'd not been away all those years, and not seen a thing, or if they had gone somewhere, they'd come back as other people (Toptaş, 2017: 28). |

*Ağzını bıçak açmamak* is an idiom, which is used to refer that someone do not speak no matter what. There is not a common usage to correspond this idiom. Hence, Freely and Angliss prefer to translate this idiom by giving the definition of it rather than using an idiom in order to create equivalence. This translation can be accepted as adequate and the connotative equivalence can be created.

*Example 5*

| Source text | Target Text |
|---|---|
| Nuri'nin kayboluşu, muhtar seçilir seçilmez onu **gafil avlamıştı** (Toptaş, 2012: 32). | Happening as it did so soon after his election, Nuri's disappearance **preyed on** him (Toptaş, 2017: 39). |

*Gafil avlamak* is an idiom, which is used to refer to do something when someone is not aware of it or prepare for it in Turkish. Freely and Angliss prefer to translate this idiom with *prey on* which can be accepted as adequate only in terms of denotative meaning. However, the source text should be translated with an idiom with its connotative meaning, for example, *catch someone on the hop/take by surprise etc*. Even though there is proper equivalence for the source idiom in English, translators translate this phrase differently and the connotative equivalence cannot be created.

*Example 6*

| Source text | Target Text |
|---|---|
| Onların gerisinde kadınlar vardı; bir bölümü **dantel ipine benzeyen** incecik bir sesle yas | The women behind them were struggling to restrain their tears with moans **as thin** |

| tutmaya başlamıştı (Toptaş, 2012: 46). | **as lace** (Topraş, 2017:59). |
|---|---|

The author uses a simile in the source text and draws a similarity between the lace thread and the voice of women. Freely and Angliss cannot preserve this choice of figurative speech, for they translate with *as…as* and create a comparison rather than a resembling as in the source text. The connotative equivalence cannot be created.

*Example 7*

| Source text | Target Text |
|---|---|
| **Anasıymış** onların, karısı, **bacısı**, sırdaşıymış… (Toptaş, 2012: 65) | She was their **mother**, their wife, their **sister**, and their confidante (Toptaş, 2017: 85). |

In this example, the author uses some words that is used in the colloquial language. In addition, *anası* and *bacısı* are generally used by people from middle/low-class in the rural areas of Turkey. However, Freely and Angliss prefer to translate these phrases with *mother* and *sister* which belong to the normal language. The connotation dimensions of style layer, social language use, geographical assignment and medium cannot be preserved in the target text. *Mom/ma* and *sis* can be accepted as adequate translation of the source phrases. The connotative equivalence cannot be created at the word level.

*Example 8*

| Source text | Target Text |
|---|---|
| "Kalk **lan**!" diye kükredi bekçi (Toptaş, 2012: 77). | "Get up **boy**!" roared the watchman (Toptaş, 2017: 102). |
| Bekçi öfkelenmişti. | The watchman's temper flared. |
| "Susun **ulan**," diye bağırdı (Toptaş, 2012: 175). | "Shut up, **you**!" he cried (Toptaş, 2017: 229). |

*Lan* or *ulan* is accepted as belonging to vulgar in Turkish culture. It is generally addressed to a boy or a man and rarely to a girl and woman. People from high culture do not prefer to use this phrase in any way. There is not a perfect usage in English to coincide with these phrases. Freely and Angliss prefer to use *boy* and *you* with an exclamation point to give the similar connotative value. These translations can be accepted as adequate in terms of meeting the criteria for the connotative equivalence.

*Example 9*

| Source text | Target Text |
|---|---|
| Peşinden gelen bekçiye; "Artık **üstüne gitme** o çocuğun," dedi bu yüzden. "**Deli milletine katıldı** o; ne ne yapacağı bilinir, ne ne söyleyeceği…" (Toptaş, 2012: 98) | "Don't **be too hard on** the boy," he said to the watchman who had followed him in. "He's **lost his mind**. He has no idea what he's saying…" (Toptaş, 2017: 130) |

In this example, *üstüne gitme* is used as an idiom in order to refer giving someone a hard time. Freely and Angliss also translate this phrase with an idiom. *Deli milletine katılmak* is also used an idiom to refer that someone loses his mind. There is not a proper idiom in English to give this meaning. Hence, translators prefer to use this idiom by explaining its meaning. The connotative equivalence can be created for both phrases.

*Example 10*

| Source text | Target Text |
|---|---|
| Cennet'in oğlu, eğri büğrü bir hale girip karanlıkta zikzak çizdi bir süre, yuvarlandı ya da, yolun o kenarından bu kenarına hırçın bir **cıva damlası gibi** aktı. Bir yandan da, gitgide berbatlaşan sesiyle kahkahalar atıyordu (Toptaş, 2012: 108). | Cennet's son went wheeling off – first in a zigzag, and then in a circle, and then jumping from one side of the road to the other, faster and faster, a bit of silver here and a bit of silver there, **flashing like a drop of mercury**, cackling horribly all the while (Toptaş, 2017: 143). |

*Cıva damlası gibi* is an example for simile. In this example, Freely and Angliss pay regard to the stylistic choice of the author and translate this phrase by creating a similarity between Cennet's son and a drop of mercury. The connotative equivalence can be created.

*Example 11*

| Source text | Target Text |
|---|---|
| "Eee, eniştem ne dedi?" | "And what did my uncle say to that?" |

| "Ne diyecek, **olmaz damarı kabarmış** bir kere!" (Toptaş, 2012: 129) | "Well what do you think? He **blew his fuse**!" (Toptaş, 2017: 171) |
|---|---|

When someone persist in doing something, *olmaz damarı kabarmak* is used as an idiom to refer that meaning. In this example, Freely and Angliss prefer to use an idiom to translate this phrase not with its connotative meaning but its denotative meaning. Even though they coincide the source idiom with an idiom, they cannot give the same connotative meaning. Therefore, the connotative equivalence cannot be created.

*Example 12*

| Source text | Target Text |
|---|---|
| **Beti benzi birdenbire solan** bekçiyse herkesin gerisinde, tek başınaydı (Toptaş, 2012: 145). | Lagging behind them was **the ashen-faced, fast-withering** watchman (Toptaş, 2017: 190). |

*Beti benzi atmak/solmak* is used to refer that someone's face is white because of anxiety, danger, fear, sorrow etc. Freely and Angliss prefer to translate this phrase as *ashen-faced, fast-withering*. This coincides with the meaning of the source text and the communicative function can be created.

*Example 13*

| Source text | Target Text |
|---|---|
| Dalgındı, **sular gibi**... Benziyordu, **tıpkı** Aynalı Fatma'nın dillerdeki güzelliğine... | Deep in thought she was, deeper than the ocean... She was as beautiful, he thought, |

| Yorgundu bir de, bir şeyi hiç çaba göstermeden beklemeye mahkûm edil**mişçesine**... (Toptaş, 2012: 160) | **as** Farma of the Mirrors... She, too, looked weary, **as thought** sentenced to wait here without ever lifting a finger" (Toptaş, 2017: 209). |
|---|---|

In this example, there are similes, which are created with different structures. The first one created with *gibi* which can be translated with *as*; however, Freely and Angliss translate as if there is a comparision between Güldeben and sea. For the first example, the connotative equivalence cannot be created. On the other hand, *tıpkı* and *edilmişçesine* are translated with as and as though. Hence, the connotative equivalence can be created for these two phrases.

*Example 14*

| Source text | Target Text |
|---|---|
| "**Seni köpek seniii**," dedi dişlerinin arasından" (Toptaş, 2012: 176). | Through gritted teeth, he said, "**You filthy dog**!" (Toptaş, 2017: 230) |

In this example, *köpek* is used as a slang word. Freely and Angliss prefer to use *dog* with an adjective to reinforce the effect in the target language. In terms of the stylistic effect, style layer and social language use, the connotative equivalence can be created at the word level.

When it comes to the other phrase, the author extends the last letter of the word to create a stylistic effect in the source text. Freely and Angliss translate this phrase as in the standard language, *you*, and demolish the stylistic function of the source target. The connotative equivalence cannot be created at word level.

*Example 15*

| Source text | Target Text |
|---|---|
| "**Hıımmm**," dedi adamlar, "dur öyleyse sana o kızın **devlet** gözündeki yerini gösterelim!" (Toptaş, 2012: 196) | "**Hmmmm**," the men might have said. "Stay there and we'll show you what that girl's place is in the eyes of **the State**!" (Toptaş, 2017: 255) |

In this example, *hımmm* belongs to spoken language, Freely and Angliss translate this phrase with *hmmmm* and create the connotative equivalence at the medium dimension. *Devlet* is an example for metonym. It refers to people who work for the State. Translators also translate as *the State* as a metonym. Therefore, the connotative equivalence can be created for both phrases.

*Example 16*

| Source text | Target Text |
|---|---|
| "Kalk," diye haykırdı bir gün, "**kalk defol başımdan**!" (Toptaş, 2012: 210) | "Get up," he said one day. "**Get up and fuck off**!" (Toptaş, 2017: 275-276) |

In this example, the watchman talks to Cennet's son and he gets him out of the muhtar's office. *Defol* belongs to vulgar language, the acceptable translation for this phrase can be *get off* or *buzz off* in order to create the connotative equivalence. However, fuck off is a daily slang. Hence, *defol* and *fuck off* cannot coincide with each other in terms of style layers. The connotative equivalence cannot be created.

In 16 examples, 25 phrases are analysed and it can be seen that the connotative equivalence can be created in 15 out of 25 phrases (see Table 5.2). The rate of accepted connotative equivalence is 60%.

Table 5.2. The analyses regarding the examples of the connotative equivalence

| Example No. | Source Text | Target Text | The denotative equivalence can be created. |
|---|---|---|---|
| 1 | onuruma içilecek bir kadeh gibi | as if to toast my health | ✓ |
| | beyim | sir | ✓ |
| | beyim | my friend | ✗ |
| 2 | tatlı düşler gibi | the sort you might see in a dream | ✗ |
| 3 | memeleri | breasts | ✗ |
| 4 | bıçak açmamak | said not a word | ✓ |
| 5 | gafil avlamak | preyed on him | ✗ |
| 6 | dantel ipine benzeyen | as thin as lace | ✗ |

Table 5.3. (continued) The analyses regarding the examples of the connotative equivalence

| | | | |
|---|---|---|---|
| 7 | anası | mother | ✗ |
| | bacısı | sister | ✗ |
| 8 | lan! | boy! | ✓ |
| | ulan | you! | ✓ |
| 9 | üstüne gitmek | be too hard on | ✓ |
| | deli milletine katılmak | lost his mind | ✓ |
| 10 | cıva damlası gibi | like a drop of mercury | ✓ |
| 11 | olmaz damarı kabarmış | blew his fuse | ✗ |
| 12 | beti benzi birdenbire solan | the ashen-faced, fast-withering | ✓ |

Table 5.2. (continued) The analyses regarding the examples of the connotative equivalence

| | | | |
|---|---|---|---|
| | sular gibi | - | ✗ |
| 13 | tıpkı | as | ✓ |
| | edilmişçesine | as thought | ✓ |
| | seni köpek | filthy dog | ✓ |
| 14 | seni | you | ✗ |
| | hımmmm | hmmmm | ✓ |
| 15 | devlet | the state | ✓ |
| 16 | kalk defol başımdan | get up and fuck off | ✗ |

### 5.1.3. Pragmatic Equivalence

Koller states that the pragmatic equivalence bases on the target reader's perception requirements (Prunč, 2002: 74). The communicative function of the source text should be preserved in the target text. It is essential for translators to have knowledge about the source and the target culture. The author chooses purposefully specific wording and concepts in order to create a certain effect on the reader, in other words, s/he uses a standard language that can be understood by every person in that society and communicates with them in this way (Tanrıkulu, 2010: 65). The established habits of usage in languages have importance in terms of creating the pragmatic equivalence. Rather than a semantic transference, the transference of communicative effect is crucial.

*Example 1*

| Source text | Target Text |
|---|---|
| Elinde zindan karası **tespih** tutan, sıra bende dercesine oturduğu yerde kıpırdanmıştı (Toptaş, 2012: 5). | One shifted in his seat, as if to say that he was the next line. The **prayer beads** swinging from his hand were as black as dungeons (Toptaş, 2017: 2). |

*Tespih* belongs to Islamic culture. It can also be used by men as an accessory. Due to the fact that the religious beliefs of source and target culture are basically different from each other, this is a foreign object for the target reader. In such a case, translators should give a footnote regarding the item or maybe define it within the context in order to create the same effect of target text and convey its communicative function in the target text. Freely and Angliss translate this phrase by defining it as *prayer beads*, which can be accepted as adequate translation because of the emphasis on the *pray*, which expresses the religious purpose. The pragmatic equivalence can be created.

*Example 2*

| Source text | Target Text |
|---|---|
| Kalın dudaklı esmer kadınlar çadırları terk edip köye dağılmış, sokaklardan avlulara, oradan evlere, dahası mutfaklara ve **çeyiz sandıklarının** gölgesine dek girmişlerdi (Toptaş, 2012: 16). | The swarthy thick-lipped women left their tents to wander through the village, visiting first its streets and its yards, and then its houses, its kitchens, and the shadows of its **dowry chests** (Toptaş, 2017: 16). |

In Turkish culture, the mothers of girls, sometimes the mothers of boys, generally prepare towels, sheets, headscarves etc., put all of them in a chest, and give them to their children while marrying. There is not a tradition similar this in the target culture. The word choice of translators, dowry, is generally used for giving money, goods or estates for the bride in the Eastern cultures. Therefore, the same effect of the source reader cannot be preserved for the target reader. It can be translated by explaining or defining what *çeyiz* means for the source culture to be able to meet the criteria for the pragmatic equivalence. The pragmatic equivalence cannot be created.

*Example 3*

| Source text | Target Text |
|---|---|
| Cennet'in oğlu, çerçiyi gördüğünü ileri sürüyor, inanmıyorlarsa **Kuran'a el basabileceğini** söylüyordu (Toptaş, 2012: 29. | Cennet's son kept insisting that he'd seen the pedlar, telling anyone who doubted his word he'd **swear it on the Koran.** (Toptaş, 2017: 34). |

*Kuran* is the holy scripture of Islam and it is highly respected by Muslims. *Kuran'a el basmak* is used to swear on something and try to convince people who also respect it. It belongs to Islamic culture and the target culture is not familiar with it. In order to preserve the same communicative functions, it can be translated as *swearing on the Bible.* The pragmatic equivalence cannot be created.

*Example 4*

| Source text | Target Text |
|---|---|
| Duvardaki **divan sazını** gördü o an; tellerinde iki sinek geziniyordu. Havaya çizecekleri vızıltıya değişik tatlar katabilmek için, şimdiye dek çalınan onca türkünün tellerde süren vınlayışını ezberliyorlardı sanki (Toptaş, 2012: 38). | That same moment he noticed the **divan saz** on the wall, and the two flies strolling between its seven strings… (Toptaş, 2017: 48). |

*Divan sazı* is a culture-specific item, a musical instrument. Even in Turkish culture, it is not commonly known by the musicians; it can be said that it belongs to a subculture. Target readers are not familiar to this instrument and they cannot understand its communicative function in the text. Koller suggests that translators can intervene the text to create the same pragmatic equivalence. Freely and Angliss preserve the source phrase in the target text and express what it is in glossary at the end of the book in order to meet the criteria for this kind of equivalence. It can be accepted as adequate and the pragmatic equivalence can be created.

*Example 5*

| Source text | Target Text |
|---|---|
| Mavzerden fırlamış kurşundu sanki, ya da **menemen tavasının** başına çöken muhtar bir an öyle görmüştü onu. Sonra tavayı elinin tersiyle itip ağzında yarı diri lokmayla o da koşmuştu köy meydanına, soluk soluğa (Toptaş, 2012: 53-54). | Faster now than a bullet from his rifle, or so it seemed to the muhtar as he pushed aside his **pan of menemen** and rushed off to the village square with his mouth still full (Toptaş, 2017: 69). |

*Menemen* is a Turkish dish, which is made with scrambled eggs, tomatoes and peppers. Generally, there is a specific pan in most houses in order to cook it in the source culture. It cannot be understood easily by the target culture. Hence, Freely and Angliss preserve the source phrase in the target text and express what it is in glossary at the end of the book in order to meet the criteria for this kind of equivalence. It can be accepted as adequate and the pragmatic equivalence can be created.

*Example 6*

| Source text | Target Text |
|---|---|
| Çünkü, söylendiğine göre Aynalı Fatma hem orospu hem de **evliyaymış** (Toptaş, 2012: 65). | Because, as rumour had it, Fatma of the Mirrors was both whore and **saint** (Toptaş, 2017: 85). |

*Evliya* is used for people who is considered as blessed in Eastern cultures. In a similar manner, *saint* is also used for people who are considered as blessed. In this

example, Freely and Angliss take the communicative function of the source phrase into consideration and translate it with the same meaning and the communicative effect. Target reader can have the same effect as the source reader can. The pragmatic equivalence can be created.

*Example 7*

| Source text | Target Text |
|---|---|
| "Yani bu kadar olmaz," diye homurdandı. "Jilet dediğin şey **Fizan'da** satılmıyor ki, caddede yüzlerce market var. şu halime bak!" (Toptaş, 2012: 86) | "This is just not acceptable", he murmured. "It's not as if he had to go all the way to **Fezzan**. There are hundreds of markets along this street and they all sell razor blades. Just look at the state we're in!" (Toptaş, 2017: 114) |

In Turkish culture, *Fizan* is used to refer somewhere far far away. It is a culture-specific item and has a communicative function in the source culture. This phrase does not have a similar usage in the target culture, hereby; in the target text, *Fezzan* does not convey the communicative function of the source text. However, Freely and Angliss preserve the source phrase in the target text and express what it is in glossary. Consequently, this method can be accepted as adequate in order to create pragmatic equivalence.

*Example 8*

| Source text | Target Text |
|---|---|
| Muhtar, Atatürk'le Mareşal Fevzi Çakmak'ın soluk portreleriyle karşılaştı önce, sonra kapının ardındaki **besmeleyi okudu** ve yüzünü tıkırtının geldiği yöne doğru çevirdi (Toptaş, 2012: 101).<br><br>İmam peş peşe **besmele** çekerek kalkıp düşen çoraplarını düzelte düzelte kapıya koştu (Toptaş, 2012: 132). | The first thing the muhtar noticed when he opened his eyes were the pale portraits of Atatürk and Marshal Fevzi Çakmak. Then he **read the bismillah** on the back of the door, before turning his head to investigate the tapping (Toptaş, 2017: 134).<br><br>The imam sat up. Muttering a few **bismillahs**, he pulled up his socks and made for the door (Toptaş, 2017: 175). |

*Besmele* belongs to Islamic culture; it is often used by Muslims in their daily life before every work. In addition, it is an obligation to read it before starting a verse. Freely and Angliss prefer to translate it as *bismillah* which can be accepted as more recognizable for the target culture. At the end of the book, what *bismillah* is and when it is used explained by Freely and Angliss in order to create a similar effect for the target reader with the source readers'. It is possible to say that the pragmatic equivalence can be created.

*Example 9*

| Source text | Target Text |
|---|---|
| Karşı duvarda, yüzünü çevreleyen cennet yeşili **harmanisiyle** çöl güneşi gibi parlayan **Hazreti Ali**'nin resmi asılıydı. Ramazan'ın gözleri sırtını hasır yastığa verir vermez ona takılmıştı nedense, **Zülfikâr'ın** savrulan ışıltısı alnına vurup vurup geçiyordu (Toptaş, 2012: 132). | On the opposite wall hung a portrait of the **sainted Ali**, sparkling like the dessert sun into the straw cushions, Ramazan could look at nothing else, for it seemed as if **Zulfiqar, his legendary sword**, was pointing straight at his forehead (Toptaş, 2017: 175-176). |

In this example, *harmani* is used for clothes that look like cloaks or capes. Green is accepted as a holy colour in Islamic culture. In the depictions of prophets, they are generally drawn with green clothes. It is a cultural-item, which has a communicative function in Turkish culture. Freely and Angliss prefer to omit this phrase in the translated text. The effect, which the source reader has, is lost in the target text.

*Zülfikar* is Sainted Ali's sword and his hallmark. Ramazan looks into the drawing of Sainted Ali and describes it to the reader. Freely and Angliss translate this phrase by using explaining methods within the text and in the glossary. No matter how they try to convey the meaning and effect of the source text, the target reader may possibly not familiar with the Sainted Ali, too. Hence, the pragmatic equivalence cannot be created.

*Example 10*

| Source text | Target Text |
|---|---|
| "**Ölmüşlerin ruhuna değsin**," diye mırıldandı tası geri verirken (Toptaş, 2012: 161). | "**To those we have lost**", he mumbled as he gave her back to glass (Toptaş, 2012: 210). |

*Ölmüşlerin ruhuna değsin* is a religion-related phrase, which is used in the source culture after drinking water to honour their deceased ones. Freely and Angliss also prefer a similar phrase which is used by the target culture after generally drinking wine or something else to honour their lost ones. Hence, it can be said that the pragmatic equivalence can be created.

*Example 11*

| Source text | Target Text |
|---|---|
| **İmam**, kimsenin **namaza** gelmeyeceğini bile bile tahta **minareye** çıkıp akşam ezanım okumaya başladığında, muhtarlık odasının önü boşalmıştı (Toptaş, 2012: 179). | The **imam** had long since resigned himself to the prospect of no one coming to **pray** that night. When he went up the **minaret** to recite the evening call to prayer, here was hardly anyone left in front of the muhtar's office (Toptaş, 2017: 235). |

*İmam* is called the man of God in Islamic culture. Freely and Angliss prefer to use the source phrase as it is. However, the target culture is not familiar with this phrase. For

the target culture, *priest, monk* etc. can be accepted as the adequate to create the pragmatic equivalence.

*Namaz* also belongs to Islamic tradition, a ritual performed by Muslims five times a day. *Coming to pray* can be accepted as adequate translation for it because both rituals include praying to Gods. The pragmatic equivalence can be created.

*Minare* is a tall thin tower on a mosque, which is accepted as holy places by Muslims. Given that the different religious beliefs of the source and the target cultures, this concept is not a familiar thing for the target reader, hence; the expected effect of the author cannot be created for the target reader. It may be explained within the text, in the glossary or with a footnote. The pragmatic equivalence cannot be created.

*Example 12*

| Source text | Target Text |
|---|---|
| "Niye olmasınmış?" <br><br> "Ne yani, yatağa yılanlarla mı girecek kız? Hem deliye nikâh **caiz** midir ki böyle dersin sen?" (Toptaş, 2012: 204) | "And why not? <br><br> "What, should the girl get into the bed with his snakes? And anyway, doesn't the **holy law forbid** getting engaged to a madman?" (Toptaş, 2017: 267) |

*Caiz* is a religious concept, which is used by Islamic religious scholar regarding which actions, is permitted or forbidden by religion. Freely and Angliss translate this phrase by giving partly the definition of it, *holy law forbid,* in order to convey the communicative function of the source text. The effect received by the source reader can be created for the target reader. The pragmatic equivalence can be created.

As it can be seen in the table 5.3, in 12 examples, 16 phrases are analysed and it can be seen that the pragmatic equivalence can be created in 8 out of 16 phrases (50%).

Table 5.4. The analyses regarding the examples of the pragmatic equivalence

| Example No. | Source Text | Target Text | The pragmatic equivalence can be created. |
|---|---|---|---|
| 1 | tespih | prayer beads | ✓ |
| 2 | çeyiz sandıklarının | dowry chests | ✗ |
| 3 | Kuran'a el basabileceğini | swear it on the Koran | ✗ |
| 4 | divan sazı | saz | ✓ |
| 5 | menemen tavası | pan of menemen | ✓ |
| 6 | evliya | saint | ✓ |
| 7 | Fizan | fezzan | ✗ |
| 8 | besmele | bismillah | ✓ |

Table 5.5. (continued) The analyses regarding the examples of the pragmatic equivalence

| | | | |
|---|---|---|---|
| 9 | yeşil harmani | - | ✗ |
| | hazreti ali | sainted ali | ✗ |
| | Zülfikar | Zulfiqar, his legendary sword | ✗ |
| 10 | ölmüşlerin ruhuna | to those we have lost | ✓ |
| 11 | imam | the imam | ✗ |
| | namaz | pray | ✓ |
| | minare | minaret | ✗ |
| 12 | caiz | Holy law forbid | ✓ |

### 5.1.4. Formal-Aesthetic Equivalence

The formal-aesthetic equivalence is related to the certain aesthetic, formal and individualistic characteristics of the source text (Koller 1992: 216). Koller states that metaphors, wordplays etc. may be difficult to translate or non-translatable, therefore; translators should use the compensatory methods to create possible equivalences. Formal-aesthetic qualities constitute a basis for the literary text. In order to create the formal-aesthetic equivalence and convey the literary characteristics of a text, the formal-aesthetic elements of a text should be preserved. The denotative and connotative meanings of words, syntax, elliptic sentences, time, the usage of moods, narrators, word plays, rhymes, repetitions, unusual wordings, semantic shifts, metaphors, symbols, rhyme scheme in the source text, i.e. all formal and stylistic elements of the source text, are analysed under this category (Tanrıkulu, 2010: 70). Authors tend to enrich the expression; translators should apply to creative methods in order to create these elements even if there is not a usual equivalence in the target text. Cemal (1986) states that the style is the primary element for the translations of literary texts; hence, if a translator cannot preserve this in the target text, it cannot be accepted as a translated text but an adaptation of a text into another language.

*Example 1*

| Source text | Target Text |
|---|---|
| Korkuyor muydu, seviniyor muydu belli değildi; seviniyorsa **korkulu bir sevinçti** bu, **korkuyorsa sevinçli bir korku** (Toptaş, 2012: 18). | She didn't know whether she was frightened or glad: **if she was glad, it was a fearful gladness: if she was frightened, it was a happy fear** (Toptaş, 2017: 19). |

In this example, there is a wordplay and author creates a rhyme in the sentence. Freely and Angliss try to preserve this wordplay and create a rhyme in the target text. In terms of formal-aesthetic equivalence, this example can be accepted as adequate.

*Example 2*

| Source text | Target Text |
|---|---|
| Devletti bu işte usandırmaya gelmezdi; sonra **devlet her zaman on beş yaşında solurdu, canını sıkıp da bir kere küstürdün mü artık dönüp yüzüne bakmazdı** (Toptaş, 2012: 23-24). | The State was the State, and so not to be bothered. **Upset the State in any way, and it would persist in what it had been doing for fifteen years now, which was to refuse to acknlowledge their village even existed** (Toptaş, 2017: 25-26). |

In this example, Freely and Angliss prefer to divide the source text into two sentences, hence; the relation between the sentences are lost. In the target text, the part of *devlet her zaman on beş yaşında solurdu* is translated in the middle of the sentence even though there is not a linguistic necessity. The author takes attention to a condition that if someone upset the State, then it would ignore you, however; this conditional relation cannot be seen in the target text. "The State is the State, and so not to be bothered; it has always been a fifteen-year old, upset the State and make offended once, then it wouldn't look back at your face" can be accepted as the adequate translation in terms of formal-aesthetic equivalence.

*Example 3*

| Source text | Target Text |
|---|---|
| **Yollardadır her gece, her gündüz yollardadır ve uykusuzdur yollar kadar, yorgundur** (Toptaş, 2012: 29). | **Day and night, he was on the road, as tired as the sleepless roads themselves** (Toptaş, 2017: 35). |

In this example, the author uses a poetic expression and repetitions to enrich the text. Freely and Angliss do not preserve some repetitions in the source text (*yollardadır*). This leads to the loss of poetic expression of the source text in the target text. The beginning of the sentence in the source text is changed in the target text. The formal-aesthetic equivalence cannot be created. "He was on the road, every day every night he was on the road and he is as sleepless as roads themselves and tired" can be accepted as the adequate translation in terms of the formal-aesthetic equivalence.

*Example 4*

| Source text | Target Text |
|---|---|
| İşte bunu bekçi bilemezdi; belki o, **sonu sonsuza dayanan bir yok etme tasarısının ilk kurbanıydı** (Toptaş, 2012: 29). | This the watchman didn't know. He might well have been first **victim of a campaign of eliminators that would last until the end of time** (Toptaş, 2017: 35). |

In this example, there is one sentence in the source text, however; Freely and Angliss prefer to divide the source text into two and the relation between them is interrupted. In terms of formal aspect, the equivalence cannot be created. The author

creates a contradiction in terms of meaning by using the word *son,* which means end of something*,* and its opposite meaning, created with a negative suffix *sonsuz*, which means there is no end. In other words, he enriches the meaning by expressing that there is an endless end. There is not a contradictory meaning in the target text. "He is the first victim of a wipe-out project which has an endless end" might be accepted as adequate translation in terms of the formal-aesthetic equivalence. The stylistic element is lost in target text, therefore; the formal-aesthetic equivalence cannot be created.

Example 5

| Source text | Target Text |
|---|---|
| Gene de bunu pek düşünen yoktu; öteki ayrıntılar o denli çoktu ve öylesine büyük bir mercek altındaydı ki, **herkes her şeyi görmekten körleşmişti** (Toptaş, 2012: 32). | … but hardly anyone wondered what this might mean; caught up in the torrent of tiny details, **they were blinded, with no time to ask** (Toptaş, 2017: 40). |

In this example, the author refers previous sentence and creates a contradiction with *gene de*, Freely and Angliss combine sentences with *but* rather than start a new sentence. The emphasis on the conjunction is lost in the target text. While the subject in the source text is *the details*, the subject in the target text is *they* as *everybody.* The voice of verbs are different, it is active in the source text but it is passive in the target text. *Ayrıntılar öyle çoktu and öylesine büyük bir mercek altındaydı ki* is lost in the target text and translators add new sentences by themselves. There is a causality relation in the last sentence, however; it cannot be preserved in the target text. "Still there is not many people to think that; the other details were so many and under such a great microscope that everybody has become blind due to seeing everything" can be accepted as adequate in terms of the formal-aesthetic equivalence.

*Example 6*

| Source text | Target Text |
|---|---|
| Fısıltılarla büyüyen bu **söylenti, masal tozuna bulanmış upuzun kuyruğuyla** kapıya dayandığında kadın donmuş kalmış… (Toptaş, 2012: 51) | These rumours grew and grew and the day arrived when, **infused with the dust of legend, they unfurled their long tails** to sail back to the woman's front door, and strike her dumb (Toptaş, 2017: 64). |

In this example, the author uses a poetic expression to enrich the text and expresses the rumour with a fairy tale dust-ed tail, Freely and Angliss also push the limits of the target language and use poetic expressions in the target text. There are some formal changes in the target text. For example, there is an adjective clause at the beginning of the source text, however; it is lost in the target text. In general, the aesthetic concern is tried to be preserved in the target text. It can be said that the formal-aesthetic equivalence can be created.

*Example 7*

| Source text | Target Text |
|---|---|
| Bir yerden sonra nereye götürüldüğünü de bilememiş. **Sapsarı** bir deniz anımsıyormuş, içine evler kurulmuş, çöplü, yağlı, balık ve insan iskeletleriyle dolu, **güll**ersiz, **gülüşlersiz, karadıkça kararan, kokan, durup dinlenmeden kokan** ve **ısrar sarısı**, üstelik **kanlı mı kanlı** bir deniz... O denizi geçmişler | "He could not **– could never –** know. Just as he could never know what had pulled him back. He recalled a **yellow** sea, as bright as it was dark, **a red sea, as red as blood**, a joyless sea, **bereft of laughter**, bobbing with houses, and rubbish, and oil, and the stinking skeletons of humankind and fish. Together they had crossed |

| hep birlikte; ama kaç yılda bilinmiyor ve neyle? **Çölde, bir berberin gölgeliğine ulaşmışlar sonra**. (Toptaş, 2012: 57). | the sea, but how many years had it taken by what means had they achieved this feat?<br><br>**Then in a patch of shade, in the middle of the desert, they had met a barber**" (Toptaş, 2017: 74) |
|---|---|

In this example, Freely and Angliss divide the first sentence of the source text into two, put a digression and add new phrases. The author uses an emphatic stress (*sapsarı*) but it is lost in the target text. *Güllersiz, gülüşlersiz* and *karadıkça kararan* can be accepted as an example of wordplay, however; translators cannot preserve this stylistic element in the target text. The syntagm of adjectives are reversed in the target text even though there is not a linguistic necessity. The last sentence is separated from the whole paragraph and the end of the story of the previous paragraph is changed in a way. In addition, it is changed in the target text as syntactically and semantically. It is not possible to say that there is a formal-aesthetic equivalence at this part of the text. The following translation can be accepted as adequate in order to meet the criteria of the formal-aesthetic equivalence:

"After a while, he couldn't know where he was taken to. He recalled a very yellow sea in which houses were built, a sea full of with rubbish, oil, the skeletons of fish and human, without laughs and lilies, getting darkening, smelling, smelling without a break and a yellow of persistence, also a bloody-bloody sea… They passed that sea all together, however; it is not known how many years it had taken or with what? At the desert, they reached the canopy of a barbershop."

*Example 8*

| Source text | Target Text |
|---|---|
| Köyü anımsamış o sırada; demek, demiş, yaşadıklarımın hepsi bir oyundu. Demek, insan ne yapsa bir oyunun içinde... Demek, ben köyde de oyun oynamışım; çocuklarımı döverek hem de, karımı severek, hasta koyunları keserek, meyveleri devşirerek, doğanımı yaşatıp ölenimi gömerek, toprağı sürerek sonra, kuşlara bakarak, köylüleri tıraş ederek ya da, merhaba diyerek muhtara, oy vererek, kahvede oturarak... (Toptaş, 2012: 59) | At that same moment, he remembered the village. "This means," he said, "that everything I have lived through has been a dance… It means that whatever a man does is a part of a dance… It means that I was dancing in the village; when I beat my children, made love to my wife, killed an ailing sheep, gathered fruit, brought children into the world, buried my dead, ploughed the soil, watched a bird, shaved the villagers or said hello, voted fort he muhtar, sat in the coffeehouse…" (Toptaş, 2017: 78) |

In this example, the author gives a consciousness process with an inner talk and does not prefer to use quotation marks. However, the steam of consciousness technique is not preserved in the target text by using question marks. The formal-aesthetic equivalence cannot be created. If the stream of consciousness techniques can be preserved in the target text, it can be accepted as adequate in terms of the formal-aesthetic equivalence.

*Example 9*

| Source text | Target Text |
|---|---|
| **Düşünce insanın içine düşünce**, yolun | When a thought strikes a man, he is already |

| | |
|---|---|
| yarısı tamam (Toptaş, 2012: 60). | halfway down the road to new place… (Toptaş, 2017: 79) |

The author creates a poetic expression, a wordplay by using *düşünmek* with its denotative and connotative meanings as homophones. However, Freely and Angliss cannot preserve these stylistic elements in the target text. It can be translated as "when a thought is thought, the half way is done" in order to create the formal-aesthetic equivalence.

*Example 10*

| Source text | Target Text |
|---|---|
| Ayakları sonra, burnu (Toptaş, 2012: 72). | No feet, no nose (Toptaş, 2017: 95). |

In this example, the author uses an elliptical sentence. Freely and Angliss also preserve this sentence structure and translate it with an elliptical sentence. It can be said that the formal-aesthetic equivalence can be created.

*Example 11*

| Source text | Target Text |
|---|---|
| Başörtüsü elindeydi ve eteğiyle birlikte uçuşan saçlarıyla **Cennet'ten çok bir meleğe** benziyordu o anda (Toptaş, 2012: 74). | Her headscarf was in her hand, and at that moment, with her dress and her fluttering hair, she looked more like and angel than like herself (Toptaş, 2017: 98). |

*Cennet* and *melek* are abstract words and they are related to holy concepts. The author likens Cennet (which means heaven in Turkish) to an angel by addressing to her name and creates a metaphoric relation between them. However, this cannot be preserved in the target text, for her name is used as it is in the source text and target readers do not know the meaning of Cennet in Turkish. In addition, her name is not used in this sentence intentionally or unintentionally. There may be a footnote regarding this stylistic element within the text or it may be mentioned in the glossary. The formal-aesthetic equivalence cannot be created.

*Example 12*

| Source text | Target Text |
|---|---|
| Artık **gecenin içinde bekleyen bir geceydiler** (Toptaş, 2012: 83). | And there they stood, waiting: the night within the night (Toptaş, 2017: 110). |

In the target text, the syntax of the source text is changed mostly. Even though the author does not use any conjunction and create a relation with the previous sentence, Freely and Angliss use *and,* hereby; they create a relation with the previous sentence. There is a colon in the source text, which is used for an explanation regarding what they are waiting. As a result, there is a semantic change in the target text. The formal-aesthetic equivalence cannot be created. "Now they are a night, waiting in the night" can be accepted as the adequate translation in terms of the formal-aesthetic equivalence.

*Example 13*

| Source text | Target Text |
|---|---|
| Varsa yalnızca bekçi vardı yeryüzünde, bir de Hacer tabii ve ikisi, **dilsiz bir gürültünün** iki yamacından hızla, kimsenin inip göremeyeceği karanlık bir kuyunun dibine doğru yuvarlanıyorlardı (Toptaş, 2012: 106). | Until there was no one left on this earth but the watchman, and Hacer of course, as they fell unseen into the dark and **silent abyss** (Toptaş, 2017: 141). |

In this example, the author uses an oxymoron and describe the *noise* as *mute* or *silent*. However, *silent abyss* cannot be accepted as an oxymoron. This stylistic element cannot be preserved in the target text. The formal-aesthetic cannot be created. *A silent noise* can be accepted as the formal-aesthetic equivalence of the source text.

*Example 14*

| Source text | Target Text |
|---|---|
| Belki köy zaten yoktu da bunu kimse anlayamıyordu henüz; köylülerin hepsi alışmıştı **yokun varlığına**... (Toptaş, 2017: 113). | Maybe it had already done so, and no one had noticed… because no one in the village saw anything strange in someone vanishing (Toptaş, 2017: 149). |

As in the previous example, *yok* and *var* are antonymous words and *yokun varlığı* is an example of oxymoron. Translators do not use a similar stylistic element in the target text and change the second sentence completely and the meaning is changed. "Maybe

the village was already non-existent but no one had noticed it; all the villagers were used to the existence of extinction" can be accepted as the proper translation.

*Example 15*

| Source text | Target Text |
|---|---|
| Sonunda köy meydanını paspal bir **ordu** düzeniyle geçip kahvenin önüne geldiler. Cennet'in oğlu duraksamıştı. Derken elinin birini havaya kaldırarak **dur emri verdi**. Çocuklar, bir milim bile ileri gitmeden **rap diye durdular.** (Toptaş, 2012: 124) | By the time they reached the coffeehouse in the village square they might have been an army. Cennet's son paused for a moment. With a raised arm, he signalled for the boys to stop. Which they did, then and there (Toptaş, 2017: 163). |

In this example, the author uses military terms and creates a metaphoric relationship between the actions of soldiers and actions of Cennet's son and the children. However, only in the first sentence, *army* is used as a military term and there is not any of them in the following sentences. The relation created by the author between the sentences is partly lost. It can be continued as "Then he ordered them to stop by raising his hand. Children halted their march without taking one more step" in order to create a formal-aesthetic equivalence.

*Example 16*

| Source text | Target Text |
|---|---|
| Ramazan'ı o gün, ikindi namazından | They buried Ramazan that same day, |

| | |
|---|---|
| sonra gömdüler.<br><br>**Aylar** önce geldiği bu köyde ilk kez birinin ölümüyle karşılaşan berber, törenin başından sonuna dek hiç konuşmadı; herkesle birlikte yürüyor, üzülüyor, tabuta omuz vermek için koşuyor, mezara toprak atıyor ya da elden ele geçen maşrapayı alıp su serpiyordu. Onun **sessizliğinin hemen kıyısında**, en az onun kadar sessiz olan Reşit vardı; ağlamaktan halsiz düşen Rıza'nın koluna girmiş, gözleri hep yerde, yutkuna yutkuna yürüyordu. Öyle dalgındı ki, sağ omzuna yıkılan Rıza'nın **rakı kokulu** hıçkırıklarını bile duyduğu yoktu (Toptaş, 2102: 145). | following the afternoon prayers. This was the first death the barber had seen in his **few months** in the village, but he remained silent throughout the funeral. He walked with the others, and looked just as sad; he rushed to pick up the coffin, threw some soil on the grave, and poured a little water from the tankard being passed around. **Beside him was Reşit, also silent. Eyes downcast, and Adam's apple bobbing, he propped up Rıza, who was weak from crying**. He was so deep in thought that he didn't even notice Rıza hiccupping **drunkenly** at his shoulder (Toptaş, 2017: 190). |

There are two paragraphs in the source text, however; Freely and Angliss prefer to combine these two paragraphs and the stylistic choice of the author is lost. The author does not specify the time that the barber has come to the village and he uses *months before.* The translators give rather specific time for the barber's arrival by using *few. Sessizliğinin hemen kıyısında* and *rakı kokulu* are used as a metaphor in the source text, the translation of these phrases in the target text cannot be categorized as a metaphor. In addition, the author combines two subordinate clauses with a semi-colon, however; the translators prefer to divide them and use main sentences. The formal-aesthetic equivalence cannot be created.

*Example 17*

| Source text | Target Text |
|---|---|
| Bekçi, onların hiç kıpırdamadan ilerlediklerini görünce ürkmüştü. Bir an, **kucağında uyuyan mavzerin** akıp gelen bunca insana yetip yetmeyeceğini düşündü. **Bir yandan da**, gece boyunca oturduğu yerden kalkıp Cennet'in oğluna yaklaşmıştı. Cennet'in oğlu da urganın elverdiğince ona doğru sokulmuştu zaten, iri iri açılan korku dolu gözleriyle yardım istercesine yüzüne bakıyordu. Tehlikeyi sezmişti kuşkusuz, dizlerinin üstünde derlenip toparlanmış, sessizce bekliyordu. Bekçi, onun başucuna gelip ayaklarını açtı sonra, çarpışmaya hazır, kararlı bir komutan gibi dimdik durdu (Toptaş, 2002: 185). | The watchman could not understand how they could close that distance without moving. For a moment, he wondered whether the **rifle resting on his lap** would be enough to stop the surge. During the night he had gone over to Cennet's son, who had come as close to him as the rope would allow, begging for help with those huge, frightened eyes. It was clear he'd sensed danger. He'd waited on his knew in silence, making himself small. The watchman had released his legs, and moved back, ready to strike, fearless as a general (Toptaş, 2017: 242-243). |

In this example, the author creates a relation between the second and the third sentences by using a transition (*bir yandan/in the meantime),* however; there is not a transition in the target text. Therefore, the relation between the sentences is lost in the target text. Simile at the end of the paragraph is preserved accordingly in the target text. In addition, the author uses a personification in the second sentence (the riffle, sleeping/resting on his lap) and the translators translate this phrase in a same manner. However, the translators change the syntax of the source text, divide some sentences or combine some sentences again. The formal-aesthetic equivalence cannot be created.

*Example 18*

| Source text | Target Text |
|---|---|
| O bir anlık irkiliş miydim ben? Ya da insan, bir anlık irkilişten doğmuyor muydu zaten, macerası o noktadan başlayıp gelmiyor muydu? (Toptaş, 2012: 207) | Or was I that person? Or is that just how we are all born, with a fleeting shudder – doesn't the whole adventure begin there? (Toptaş, 2017: 270) |

In the source text, the author mentions *bir anlık irkiliş,* addresses it in the second sentence, and takes readers' attention to that phrase. However, it is lost in the target text and the repetition of the phrase cannot be seen. Freely and Angliss begin the first sentence with *or* which creates a formal relation with the previous sentence while the author does not use any conjunction. At the second sentence, the subjects of the source and the target texts, i.e. the narrators, are different from each other. In the source text, the narrator is a third-person and making a generalisation regarding people, on the other hand; in the target text, the narrator is the first person. The formal-aesthetic equivalence cannot be created. "Was I that fleeting shudder? Or isn't human born by that fleeting shudder, doesn't his/her adventure begin from that point?" can be accepted as adequate translation in terms of the formal-aesthetic equivalence.

*Example 19*

| Source text | Target Text |
|---|---|
| **Bir süre,** gülünürdü **yıllarca**… (Toptaş, 2012: 210) | They would laugh and laugh, for days, perhaps years… (Toptaş, 2017: 275) |

In this example, Toptaş begins the sentence with *bir süre* (for a while) and ends with *yıllarca* (years). He not only creates a contradiction at the semantic level but also uses an inverted sentence to take attention to these two phrase at the syntactic level. However, when analysed the target text, the syntax is different from the source text, while the source one is inverted, the target one is not. Both at semantic and syntactic level, the stylistic elements of the author cannot be conveyed in the target text. Even though Toptaş does not imply any ambiguity, Freely and Angliss prefer to use *perhaps* in target text. In addition, the subject is not certain, however; it is clarified with *they* in the target text. The formal-aesthetic equivalence cannot be created. "For a while, there would be a laughter, for years…" can be accepted as the adequate translation in order to meet the criteria for the formal-aesthetic equivalence.

Due to the nature of the formal-aesthetic equivalence, every sentence is analysed in terms of syntax, figures of speech, word plays and all stylistic features. Among the 19 examples, 3 examples can be accepted as equivalents in terms of formal-aesthetic category (15.8%) (See Table 5.4).

Table 5.4. The analyses regarding the examples of the formal-aesthetic equivalence

| Example No. | Source Text | Target Text | The formal-aesthetic equivalence can be created. |
|---|---|---|---|
| 1 | …seviniyorsa korkulu bir sevinçti bu, korkuyorsa sevinçli bir korku. | …if she was glad, it was a fearful gladness: if she was frightened, it was a happy fear. | ✓ |
| 2 | …devlet her zaman on beş yaşında solurdu, canını sıkıp da bir kere küstürdün mü artık dönüp yüzüne bakmazdı. | …upset the state in any way, and it would persist in what it had been doing for fifteen years now, which was to refuse to acknlowledge their village even existed. | ✗ |
| 3 | Yollardadır her gece, her gündüz yollardadır ve uykusuzdur yollar kadar, yorgundur. | Day and night, he was on the road, as tired as the sleepless roads themselves. | ✗ |
| 4 | …sonu sonsuza dayanan bir yok etme tasarısının ilk kurbanıydı. | …victim of a campaign of eliminators that would last until the end of time. | ✗ |

Table 5.4. (continued) The analyses regarding the examples of the formal-aesthetic equivalence

| 5 | …herkes her şeyi görmekten körleşmişti. | …they were blinded, with no time to ask. | ✗ |
|---|---|---|---|
| 6 | …söylenti, masal tozuna bulanmış upuzun kuyruğuyla. | …infused with the dust of legend, they unfurled their long tails. | ✓ |
| 7 | sapsarı | yellow | ✗ |
| | güllersiz, gülüşlersiz | bereft of laughter | |
| | karadıkça kararan | as bright as it was dark | |
| | kokan, durup dinlenmeden kokan | - | |
| | ısrar sarısı, üstelik kanlı mı kanlı bir deniz | a red sea, as red as blood | |
| | çölde, bir berberin gölgeliğine ulaşmışlar sonra. | then in a patch of shade, in the middle of the desert, they had met a barber | |

Table 5.4. (continued) The analyses regarding the examples of the formal-aesthetic equivalence

| 8 | …demek, demiş, yaşadıklarımın hepsi bir oyundu. demek, insan ne yapsa bir oyunun içinde. | …'this means,' he said, 'that everything i have lived through has been a dance… | ✕ |
|---|---|---|---|
| 9 | Düşünce insanın içine düşünce… | When a thought strikes a man… | ✕ |
| 10 | Ayakları sonra, burnu. | No feet, no nose. | ✓ |
| 11 | …Cennet'ten çok bir meleğe benziyordu. | …she looked more like and angel than like herself. | ✕ |
| 12 | …gecenin içinde bekleyen bir geceydiler. | …there they stood, waiting: the night within the night. | ✕ |
| 13 | dilsiz bir gürültünün | silent abyss | ✕ |
| 14 | yokun varlığına | – | ✕ |

Table 5.4. (continued) The analyses regarding the examples of the formal-aesthetic
     equivalence

| | | | |
|---|---|---|---|
| 15 | …paspal bir ordu düzeniyle geçip… derken elinin birini havaya kaldırarak dur emri Verdi … rap diye durdular. | …have been an army. with a raised arm, he signalled for the boys to stop… which they did. | ✗ |
| 16 | Ramazan'ı o gün, ikindi namazından sonra gömdüler.<br><br>Aylar önce…<br><br>sessizliğinin hemen kıyısında, … öyle dalgındı ki, sağ omzuna yıkılan rıza'nın rakı kokulu… | They buried ramazan that same day, following the afternoon prayers… the barber had seen in his few months … he didn't even notice rıza hiccupping drunkenly… | ✗ |
| 17 | …kucağında uyuyan mavzerin akıp gelen bunca insana… | …for a moment, he wondered whether the rifle resting on his lap… | ✗ |
| 18 | O bir anlık irkiliş miydim ben? Ya da insan, bir anlık irkilişten doğmuyor muydu zaten, macerası o noktadan başlayıp gelmiyor muydu? | Or was i that person? Or is that just how we are all born, with a fleeting shudder – doesn't the whole adventure begin there? | ✗ |

Table 5.4. (continued) The analyses regarding the examples of the formal-aesthetic equivalence

| 19 | Bir süre, gülünürdü yıllarca... | They would laugh and laugh, for days, perhaps years… | ✕ |
|---|---|---|---|

## 6. CONCLUSION

The aim of this study is to focus on the equivalence concept put forward by Werner Koller and analyse the English translation of Gölgesizler by Hasan Ali Toptaş within this approach. How the formal-aesthetic elements utilized by the author of the source text, who has a significant role in Turkish Literature and at what degree the equivalence criteria for every category can be fulfilled are analysed. In addition, the nature of a translation from Turkish to English by a non-native speaker is tried to be understood. Equivalence-oriented approach of Werner Koller is fundamentally used to analyse the translated text and compare the source and the target texts. Examples gathered from the target text, Shadowless, translated by Maureen Freely and John Angliss are classified in accordance with the equivalence categories which are denotative, connotative, pragmatic and formal-aesthetic equivalence.

The whole translated text can be regarded as the examples of the denotative equivalence, related to the extra-linguistic knowledge, and the formal-aesthetic equivalence, related to the form and the aesthetic of the source text because their nature is related to every sentence. Randomly eighteen examples for the denotative equivalence are analysed. There are a hundred and sixty-one examples for the connotative equivalence and sixteen examples are selected arithmetically. There are sixty examples for the pragmatic equivalence and twelve examples are selected arithmetically. Lastly, nineteen examples are selected randomly for the formal aesthetic equivalence data because every stylistic and formal element in the text can be analysed as an example. The text-normative equivalence is left out of the analysis, for there is not any example for this category. In total, sixty-five examples are analysed to find answers for the research questions abovementioned.

*To what extent do the translators pay attention to meet the equivalence criteria of Koller in Shadowless?*

By analysing the examples from the translated text, it is aimed to determine if the translators, Freely and Angliss, pay attention to create the equivalence between the

source and the target texts in accordance with the Koller's approach and if they do, to what extent these criteria are met. Twenty phrases for the denotative equivalence are analysed and it is found that 6 out of 20 phrases are translated in the light of the abovementioned approach. Twenty-five phrases for the connotative equivalence are analysed and it is found that 15 out of 25 phrases are translated by taking into consideration of the Koller's connotative criteria (60%). Sixteen phrases for the pragmatic equivalence are analysed and it is found that the pragmatic equivalence can be created in 8 out of 16 phrases (50%). Lastly, twelve paragraphs for the formal-aesthetic equivalence are analysed and only three examples from twenty examples can be accepted as there is a formal-aesthetic equivalence between the source and the target texts (15.8%). In sum, eighty words/phrases/paragraphs are analysed and 30 out of 80 phrases are found to be able to fulfil the equivalence criteria (37.5%). Consequently, it can be said that the translators try to pay attention to meet the equivalence criteria of Werner Koller especially for the connotative and the pragmatic equivalence. The rate of 37.5% can be accepted as a promising number for the future translations, which are accepted, as adequate within the Koller's Equivalence-Oriented Approach.

*Which one of the equivalence types is pursued mostly by the translators? Is there a hierarchy among the equivalence types?*

Koller states that there may be a hierarchy between the equivalence types; translators can give weight to one or two types of equivalence for example in accordance with the text-type. Translator can give importance the connotative and the formal-aesthetic equivalence criteria in the literary texts while s/he can give importance to the denotative equivalence in the informative texts.

By taking into account the examples analysed in this study, it can be said that the connotative (60%) and pragmatic equivalence (50%) can be created mostly. Koller argues that translators can avoid creating a certain type of equivalence in order to create another equivalence type, which is seen as the necessary for the text. There is not any evidence regarding the attempt of Freely and Angliss in order to create the connotative or pragmatic equivalence by ignoring another one. In addition, the connotative and formal-

aesthetic equivalences are accepted as necessary for the literary texts. While the rate of accepted phrases under the connotative equivalence category is 60%, the rate of accepted phrases under the formal-aesthetic equivalence is 15.8%. Although it is generally accepted that the connotative and formal-aesthetic equivalence should be weighted because of their natures, the connotative and pragmatic equivalences are pursued mostly by the translators in this case book.

For this case book, it cannot be said that there is a hierarchy between the equivalence types (on the contrary to the expectations regarding literary texts.)

*Which translation methods, suggested by Koller, are used in order to overcome the difficulties, which are encountered to create denotative equivalences?*

The denotative equivalence can be created at word, phrase or text levels. Because it is related to the extra-linguistic and world knowledge of the text, there may be some cases that can be difficult to be translated due to the differences between the languages. Koller recommends some translation methods to overcome these difficulties. As can be seen in the third example under the denotative equivalence category, Freely and Angliss prefer to calque method to create the equivalence at the word level. In the example thirteenth, there is a many-to-one correspondence in the target language, therefore; the translators prefer to use the omission method to eliminate the neutralization and create the denotative equivalence. When analysing the whole text, it can be seen that Freely and Angliss adopt some translation methods such as explanation, definition and adaptation from time to time.

*To what extent can Koller's Equivalence-Oriented Approach be accepted as an applicable translation criticism theory?*

Koller offers a rather systematic evaluation approach both for translators as a self-check mechanism and also a comparative analyses between the source and the target texts. In general, it is a well-defined and structured method to make a comparative analysis which can be supported by the solid examples. Proper examples from the source and the target texts can be gathered in accordance with the equivalence categories. The

equivalence criteria are clearly defined by Koller, therefore; to determine if any of the equivalence type can be created at word, sentence, content etc. level is much easier. In conclusion, the Equivalence-Oriented approach of Werner Koller can be used as a translation criticism theory.

Within the light of in-depth analysis regarding the *Gölgesizler* by Hasan Ali Toptaş and its English translation, *Shadowless,* translated by Maureen Freely and John Angliss, research question can be answered as:

1. The equivalence-oriented approach of Koller is not completely used as a self-check mechanism by the translators but the rate of 37.5% can be assessed as a step for future translations.

2. By taking into account the examples analysed in this study, it can be said that the connotative (60%) and pragmatic equivalence (50%) can be created mostly. Although it is generally accepted that the connotative and formal-aesthetic equivalence should be weighted because of their natures, the connotative and pragmatic equivalences are pursued mostly by the translators in the case book. But still, it cannot be said that any equivalence-type is ignored in order to create another one.

3. Freely and Angliss adopt mostly calque, omission, adaptation, explanation methods to overcome the difficulties, generated from the differences between the Languages

4. This approach is applicable as a translation criticism method because of its well-defined and structured criteria for the equivalence types.

*Suggestions*

This study can be used as a basis for the further studies. There aren't many studies regarding the Koller's Equivalence-Oriented Approach whether a self-check mechanism or a translation criticism method for a comparative analysis in the field of translation studies, especially in analysing English-Turkish language pairs. In order to make more valid, reliable and general findings of this study, further studies are strongly suggested. In

addition, it is relatively new to analyse translations from Turkish to English or other languages. To understand and evaluate the quality of translations especially translated by translators whose native language is not Turkish and encourage more translated works from Turkish to other languages, further studies regarding the analysis or evaluation of the translated Turkish Works would be promising.

**BIBLIOGRAPHY**

Aksan, D. (1990). *Her Yönüyle Dil (Ana Çizgileriyle Dilbilim)* (Volume 1), Ankara: Türk Tarih Kurumu Basımevi.

Anderegg, J. (1973). *Fiktion und Kommunikation: Ein Beitrag zur Theorie der Prosa*. Göttingen: Vandenhoeck & Ruprecht.

Armstrong, W. (2018). *A series of Strange Occurences. Review: Shadowless by Hasan Ali Toptaş*. Retrieved February 14, 2019, from https://www.the-tls.co.uk/articles/private/hasan-ali-toptas/

Ateşman, E. (2001). *Kültürel Farklardan Kaynaklanan Çeviri Sorunları ve Çözüm Öneriler*. *Hacettepe University Journal of Faculty of Letters*, 18(*2*), 29-35.

Ayık, A. (2010). "Postmodern Fiction in the Novel 'Gölgesizler' by Hasan Ali Toptaş". *Yeni Türk Edebiyatı Araştırmaları*, 2(*4*), 67-77.

Baker, M. (2006). *In Other Words: A Coursebook on Translation* (Fifteenth Edition). London and New York: Routledge.

Berman, Antoine. (1995). *Pour une critique des traductions: John Donne*. (Trans. Luise von Flotow). Paris: Gallimard. Retrieved March 20, 2019, from: https://metamorphosis.univie.ac.at/donne_berman_flotow/berman_donne_engl_u e_von_flotow.pdf

Berman, Antoine. (2009). *Toward a Translation Criticism: John Donne*. (Trans. Francoise Massardier-Kenney). The Kent State University Press: Ohio.

Broeck, RVD. (1981). "The Limits of Translatability Exemplified by Metaphor Translation". *Poetics Today*, 2(*4*), 73-87

Broeck, RVD. (1985) "Second Thoughts on Translation Criticism: A Model of Its Analytic Function". In Ed. Theo Hermans (Ed.), *The Manipulation of Literature: Studies in Literary Translation*. London& Sdyney: Croom Helm, 54-62.

Brownlie, S. (2009) "Descriptive vs. Committed Approaches" In Mona Baker and Gabriel Saldanha (Eds.), *Routledge Encylopedia of Translation Studies: Second Edition*. London and New York: Routledge, 77-81.

Catford, J.C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.

Crystal, D. & Derek, D. (1969) *Investigating English Style*. London: Longman.

Ecevit, Y. (2010). "Yokolmanın Estetiği ya da Türk Romanında Bir Romantik" In Mesut Varlık (Ed.), *Efendime Söyleyeyim: Hasan Ali Toptaş Kitabı*. İstanbul: İletişim Yayınları, 327-339.

Freely, M. (November, 2010). "How I Got Lost in Translation and Found My True Calling". *The Guardian*. Retrieved December 25,2019, from https://www.theguardian.com/books/2010/nov/28/maureen-freely-translation-orhan-pamuk

Gordon, P. (2018). *"Shadowless" by Hasan Ali Toptaş*. Retrieved February 15, 2019, from https://asianreviewofbooks.com/content/shadowless-by-hasan-ali-toptas/

Graham, T. (2017. *Short review: Shadowless by Hasan Ali Toptas*. Retrieved February 14, 2019, from https://www.ft.com/content/1762c7c6-241d-11e7-8691-d5f7e0cd0a16

Göktürk, A. (1998). *Çeviri: Dillerin Dili*. İstanbul: Yapı Kredi Yayınları.

Ho, Olivia (2017). *Personal Interview with Hasan Ali Toptaş*. Retrieved February 15, 2019, from https://www.straitstimes.com/lifestyle/arts/a-history-of-disappearances

House, J. (1997). *Translation Quality Assessment: A Model Revisited*. Tübingen: Narr.

House, J. (2001). "How Do We Know When a Translation is Good?". In Erich Steiner and Colin Yallop (Eds.), *Exploring Translation and Multilingual Text Production: Beyond Content*, Berlin and New York: Mouton de Gruyter, 127-160.

House, J. (2015). *Translation Quality Assessment*. London and New York: Routledge.

Jakobson, R. (2000). "On linguistics aspects of translation". In L. Venuti (Ed.), *The Translation Studies Reader*. London and New York: Routledge, 113-118.

Karaca, A. (2011). "The Plot Technique and Theme of Gölgesizler". *Turkish Studies*, 6(*2*), 547-560.

Koller, W. (1995). "The Concept of Equivalence and the Object of Translation Studies". *Target*, 7(*2*), 191–222.

Koller, W. (2004). *Einfhrung in die Bersetzungswissenschaft* (Second Edition). Wiebelsheim: Quelle & Meyer.

Lederer, M. (2014). *The Interpretive Model* (Third Edition). New York: Routledge.

Munday, J. (2008). *Introducing Translation Studies: Theories and Applications* (Second Edition). New York: Routledge.

Neubert, A. (1981). "Translation, Interpreting and Text Linguistics". *Studia Linguistica*, 35:1-2, 130-145.

Newmark, P. (1981). *Approaches to Translation*. Oxford and New York: Pergamon Press.

Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall.

Panou, D. (2013). "Equivalence in Translation Theories: A Critical Evaluation". *Theory and Practice in Language Studies*, 3(*1*), 1-6.

116

Popovic, A. (1970). "The Concept "Shift of Expression" in Translation Analysis". In James Holmes (Ed.), *The Nature of Translation: Essays on the Theory and Practice of Literary Translation.* The Hague and Paris: Mouton, 78-87.

Pym, A. (2007). "Natural and Directional Equivalence in Theories of Translation". *Target*, 19(*2*), 271-294.

Pym, A. (1997). "Koller's Äquivalenz Revisited". *The Translator,* 3(*1*), 71-79. Retrieved March 15, 2019, from https://www.researchgate.net/profile/Anthony_Pym2/publication/261650572_Koll er's_Aquivalenz_Revisited/links/54cb609a0cf2598f7116c36b/Kollers-Aequivalenz-Revisited.pdf

Reiss, K. (2000). *Translation Criticism - The Potentials And Limitations: Categories And Criteria For Translation Quality Assessment* (Second Edition). (Trans. Erroll F. Rhodes). London and New York: Routledge. (The original book was published in 1971).

Sen, Z. *Shadowless*. Retrieved February 14, 2019, from https://www.nyjournalofbooks.com/book-review/shadowl

Snell-Hornby, M. (2006). *The Turns of Translation Studies. Handbook of Translation Studies*. Amsterdam: John Benjamins Publishing Company.

Soysal, F. (2012). *Applicability of The Equıvalence and The Skopos Theory to The Practıce of Translatıon: A Critical Approach to The Translations of Bertolt Brecht*, Selçuk University, Graduate School of Social Sciences, Konya.

Spirk, J. (2009). "Anton Popovic's Contribution to Translation Studies". *Target* 21(*1*), 3-29.

Stolze, R. (2013). *Çeviri Kuramları*. İstanbul: Değişim Yayınları,

Tanrıkulu, L. (2010). *German Traslatıon of the Novel "Tranquility" Wrıtten By Ahmet Hamdi Tanpınar: Critics on the Literary Translatıon of "Seelenfrıeden" Sample*, Doctoral Dissertation, Gazi University, Graduate School of Educational Sciences, Ankara.

Tekin, Z. (2011). *Analysis of Hasan Ali Toptas's Novels in Terms of Structure and Theme*, Master's Thesis, Dicle University, Graduate School of Social Sciences, Ankara.

Tezcan, T. (2015). *Applicability of Translation Criticism Approaches to Different Text Types*, Master's Thesis, Hacettepe University Graduate School of Social Sciences, Ankara, 17.

The University of Warwick. *Professor Maureen Freely.* Retrieved December 22, 2018, from https://warwick.ac.uk/fac/arts/english/people/freelymaureen/

Topsakal, S. (2011). *Hasan Ali Toptaş Romanlarında Postmodern Ögeler*, Master's Thesis, İnönü University, Graduate School of Social Sciences, Ankara.

Toptaş, HA. (2012) *Gölgesizler*. İstanbul: İletişim Yayınları.

Toptaş, HA. (2017) *Gölgesizler*. (Trans. Maureen Freely and John Angliss) London: Bloomsbury Publishing. (The original book was published in 2012)

Toury, G. (1985). "A Rationale for Descriptive Translation Studies." In T. Hermans (Ed.), *The Manipulation of Literature*. New York: Routledge, 16-41.

Toury, G. (1995). *Descriptive Translation Studies and Beyond*. Amsterdam and Philadelphia: John Benjamins.

Türker, E. (2009). *Wisdom of Ambiguity in Hasan Ali Toptaş Novels: A Reading Proposal*, Master's Thesis, Bilkent University, Graduate School of Economics and Social Sciences, Ankara.

Varlık, M. (2010). "Hasan Ali Toptaş: "Bilginin Kendisi Değil, Buharı Muteberdir…*"* In Mesut Varlık (Ed.), *Efendime Söyleyeyim: Hasan Ali Toptaş Kitabı*. İstanbul: İletişim Yayınları, 53-90.

Vinay JP. & Darbelnet, J. (1995). *Comparative Stylistics of French and English: A methodology for translation*. (Trans. Juan C. Sager and M.-J. Hamel). Amsterdam and Philadelphia: Benjamins Publishing. (The original book was published in 1958).

Wordplay [Def. 1]. (n. d.). Merriam Webster Online, Retrieved December 24, 2018, from http://www.merriam-webster.com/dictionary/wordplay. worldbookshelf.englishpen.org

Yeter, GB. (2011). "Postmodern Elements in Hasan Ali Toptaş's Narrative Named 'Gölgesizler'". *Turkish Studies*, 6(*3*), 1869-1892.

**APPENDIXES**

APPENDIX-1 The Questionnaire

***Denotative equivalence*** is related to the extra-linguistic referential meanings of the text. The central point of the denotative equivalence is the lexis. In the source text, the words or phrases, which are analysed under this category, are highlighted in order to narrow down. Could you answer the questions below?

| Source Text | Target Text | Is this example can be analysed under the denotative equivalence? | If say yes to the first question, Do you think that the denotative equivalence can be created? |
|---|---|---|---|
| 1. …; tüccarından demircisine, pehlivanından tabibine ne kadar **peygamber** tanıyorsa hepsinin adını mırıldanırdı (Toptaş, 2012: 9). | … mumbling the names of **everyone** from the trader to smith, from the wrestler to the doctor (Toptaş, 2017: 6). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 2. … sapsarı bir ağıt hüznüyle genişleyen ovanın öteki ucunda görebilecekmiş gibi dama çıkıp **tezek** yığınlarının arasında gezinmiş…" (Toptaş, 2012: 15) | Later that day, the muhtar had climbed up on to his roof and wandered amongst the piles of **dried dung**, imagining that he could… (Toptaş, 2017: 13) | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 3. "**İmamelerini** arıyorlar," demişti (Toptaş, 2012: 15). | "They're looking for **the head bead**" the muhtar had said (Toptaş, 2017: 12). | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| 4. O günlerde, köye gelip kapı kapı dolaşan kalın dudaklı Çingene kadınları giderken sırtlarındaki bohçalarda Nuri'nin kayboluşunu götürmüşlerdi **öteki köylere** (Toptaş, 2012: 16). | In those days there were a number of thick-lipped gypsy women who'd go from door to door selling their wares, and when they strapped their bags on their backs and left for **neighbouring villages**, they carried the news of Nuri's disappearance with them (Toptaş, 2017: 15). | ☐YES ☐NO | ☐YES ☐NO |
| 5. Yüzlerce bakır tencereyi, **çanağı**, kaşığı ve **kulplu zincirli su taslarını, saray ışıltısına** boğduktan sonra da tezgahını toplayıp gitmişti (Toptaş, 2012: 17). | And for a time the village square would be a sea of sparkling lights, of copper saucepans, **pots**, spoons and water bowls, **all chained together by their handles**, until he packed up his stall again and went on his way (Toptaş, 2017: 17). | ☐YES ☐NO | ☐YES ☐NO |
| | | ☐YES ☐NO | ☐YES ☐NO |
| | | ☐YES ☐NO | ☐YES ☐NO |
| 6. "Uzaklardan geliyorum. Nereye gittiğimse **meçhul**…" (Toptaş, 2002: 27) | "I come from afar. Across lands **already forgotten**…" (Toptaş, 2017: 31) | ☐YES ☐NO | ☐YES ☐NO |
| 7. Ağlamadı ama, ona herkesten farklı görünmekten çekinerek herkesteki anlamsızlığa bürünüp bekledi. Kunduracı, gelişinin nedenini **pençeli ayakkabılara** benzeyen çok kullanılmış bir gülümseyişin ardına gizleyerek kapıdan girdi (Toptaş, 2012: 41). | But he didn't: fearful of seeing thing differently from everyone else, he preferred to think that nothing ever made sense. The shoemaker walked in, hiding his thoughts behind a smile as worn as the soles of his own shoes (Toptaş, 2012: 53). | ☐YES ☐NO | ☐YES ☐NO |

| 8. "Şimdi git, önce Cennet'in oğluna bak; nerededir, ne yapar? Sonra Mustafa'yla Ramazan'ı **çağır bana, tez gelsinler**!" (Toptaş, 2012: 45) | "Go now, and take a look at Cennet's son. Find out where he is and what he's doing. Once you've done that, send for Mustafa and Ramazan, **so we can find out what they think!"** (Toptaş, 2017: 57) | ☐YES<br>☐NO | ☐YES<br>☐NO |
|---|---|---|---|
| 9. Tam o sırada, herkes bir sözün eşiğindeyken, çayını **yudumlayıp** sigarasını ateşleyen Nuri; "Bizim çocuklar nasıl Baki?" demişti bekçiye (Toptaş, 2012: 53). | They were just about to speak when Nuri, **having finished** his tea, lit up a cigarette. Turning to the watchman, he said, "So, Baki. How are the children doing?" (Toptaş, 2017:68). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 10. **Çay bardağı** yoktu (Toptaş, 2012: 61). | There was **no tea** (Toptaş, 2017: 80). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 11. Derken, muhtarın beklemediği bir anda; "Güvercin de kayboldu," dedi içini çekerek, "Asker Hamdi'nin çocukları gibi…"<br>"Kapa çeneni", diye homurdandı muhtar, "kayboldu deme bana! Hem, Asker **Hamdi'nin kendisi** var mıydı bakalım?" (Toptaş, 2012: 70) | When he spoke, he took the muhtar by surprise. "Güvercin is lost, too" he said with a heavy sigh, "like Hamdi's children…"<br>"Shut your mouth", murmured the muhtar, "don't tell me she's lost! And we don't even know **if Hamdi had any**!" (Toptaş, 2017: 93) | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| 12. "Bu köyden kimse kaçırmamıştır Güvercin'i," dedi, bir süre sonra kunduracı, 'çünkü **delikanlıların** hepsi köyde. "Hatta **erkeklerin** hepsi burada, bir bahaneyle de olsa köyün dışında yok" (Toptaş, 2012: 91). | "I don't think it was anyone from this village who kidnapped Güvercin," said the shoemaker, after a pause. "Because all the **men** are still here. I mean, even all the old **men** are still about. No one's found any excuse to leave" (Toptaş, 2017: 120). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 13. Dükkânın bereketi, oğlu Ramazan'ın **geleceğ**i, Güvercin'in kayıplara karışan yüzü ve daha birçok şey o peynire bağlıydı sanki; karşısında oturanlardan birine kaptırırsa dünyası ansızın yıkılacaktı (Toptaş, 2012: 104). | … - his shop's fortunes, his son Ramazan's **arrival**, Güvercin's lost face – there was so much there that he was sure all he knew and loved would be destroyed, should one of the others eat it (Toptaş, 2017: 137-138). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 14. "Bunu eniştenle birlikte kararlaştırdık," dedi sesini alçaltarak; 'düşündük taşındık, bir oyun hazırladık. Şimdi beni iyi dinle, biraz sonra kalkıp **eniştene** gideceksin." (Toptaş, 2012: 130) | "'We decided this together,' he said in a whisper. 'We thought and we thought, until we came up with this ploy. So listen to me. In a few minutes, you will go and pay **Reşit** a visit." (Toptaş, 2017: 172) | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 15. "İşte bu kadar," dedi çatallanmış sesiyle, "şimdi git de **Reşit eniştene** haber ver!" (Toptaş, 2012: 135) | "So it's done," he said edgily. "Now go and tell **Uncle Reşit**!" (Toptaş, 2017: 179) | ☐YES<br>☐NO | ☐YES<br>☐NO |

| 16. At oralarda bir yerde ya bir **kaya** gölgesinde, ya yar başında ya da karanlık bir vadinin derinliklerinde olabilirdi. (Toptaş, 2012: 150) | The horse was still there, in the shadows of the cliffs, possibly on a precipice, if not in a valley. (Toptaş, 2017: 196) | ☐YES<br>☐NO | ☐YES<br>☐NO |
|---|---|---|---|
| 17. Oysa kaygılarım boşunaymış, dediğine göre Reşit emmiyi **babam bilip** güvenmeliymişim;... (Toptaş, 2012: 143) | But he allayed my fears: he told me that **my father knew** and that I should trust him –... (Toptaş, 2017: 188) | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 18. **Yeğeninin** hamile bırakıldığını öğrenen Rıza, az sonra koşa koşa gelip tabancasını çekebilirdi gene; üstelik bu kez kimse çıkıp engel olmazdı ona, herkes yerden göğe kadar haklı olduğuna karar verirdi… (Toptaş, 2012: 187) | When Rıza found out that his **niece** was pregnant, he'd be running up there, waving his pistol, and this time no one would stop him every one would think him entirely within his rights. (Toptaş, 2017: 245). | ☐YES<br>☐NO | ☐YES<br>☐NO |

*Connotative equivalence* is related to connotations of the specific choices between words, which have same/similar meanings in accordance with the dimensions such as sociolect (student language, high-educated language etc.), geographic, style layers (poetic, jargon, slang, colloquial language etc.), frequency (often or rare), medium (spoken or written). In addition, Idioms, proverbs, synonyms, similes, metonyms, polysemies and homophonies are also analysed under this category. In the source and target texts, the words or phrases, which are analysed under this category, are highlighted in order to narrow down. Could you answer the questions below?

| Source Text | Target Text | Is this example can be analysed under the connotative equivalence? | If say yes to the first question, Do you think that the connotative equivalence can be created? |
|---|---|---|---|
| 1. Elindeki makasın ucunu bir an için havaya dikip **onuruma içilecek bir kadeh gibi** yavaşça kaldırarak, "Hoş geldin **beyim**," dedi berber (Toptaş, 2012: 5). | The barber raised his scissors high in the air, **as if to toast my health**. "Do come in, **sir**," he said (Toptaş, 2017: 1). | ☐YES ☐NO | ☐YES ☐NO |
| | "Rest your weary feet, **my friend**," he said. | ☐YES ☐NO | ☐YES ☐NO |
| "İnmeyecek misin **beyim**," dedi "in hele in, bir çayımızı iç!'" (Toptaş, 2012: 126) | "Get off that bike of yours and drink some of tea!" (Toptaş, 2017: 166) | ☐YES ☐NO | ☐YES ☐NO |

| | | | | | |
|---|---|---|---|---|---|
| 2. | "Daha önce belki bir şehirde oturuyordum," demişti bir gün; "evim vardı sözgelimi, balkonum vardı bahçeye bakan, karım vardı **tatlı düşler gibi**, çocuklarım vardı" (Toptaş, 2012: 11). | "Maybe I lived in a city," he said to himself one day. "In a house with a balcony, for instance, overlooking a garden. With a wife, **the sort you might see in a dream**. And children" (Toptaş, 2017: 9-10). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 3. | Hatta, **memeleri** elma yarımı kadar kabarmış kabarmamış bütün kızların gözlerine dikkatle bakmıştı o boşluk doğuştan mı geliyor diye (Toptaş, 2012: 15). | He'd looked in to the eyes of every girl whose **breasts** had grown to the size of halved apples and, seeing that same void, wondered if it was an absence they all carried from the moment of birth (Toptaş, 2017: 14). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 4. | Ağızlarını **bıçak açmıyordu**, onca yıl hiçbir yere gitmemiş ve hiçbir şey görmemişlerdi sanki; ya da gitmişlerdi gitmesine de, geriye başka birileri kılığında dönmüşlerdi (Toptaş, 2012: 25). | They **said not a word**; it was as if they'd not been away all those years, and not seen a thing, or if they had gone somewhere, they'd come back as other people (Toptaş, 2017: 28). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 5. | Nuri'nin kayboluşu, muhtar seçilir seçilmez onu **gafil avlamıştı** (Toptaş, 2012: 32). | Happening as it did so soon after his election, Nuri's disappearance **preyed on** him (Toptaş, 2017: 39). | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| 6. Onların gerisinde kadınlar vardı; bir bölümü **dantel ipine benzeyen** incecik bir sesle yas tutmaya başlamıştı (Toptaş, 2012: 46). | The women behind them were struggling to restrain their tears with moans **as thin as lace** (Toptaş, 2017: 59). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 7. **Anasıymış** onların, karısı, **bacısı**, sırdaşıymış… (Toptaş, 2012: 65) | She was their **mother**, their wife, their **sister**, and their confidante (Toptaş, 2017:85). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 8. "Kalk **lan**!" diye kükredi bekçi (Toptaş, 2012: 77). | "Get up **boy**!" roared the watchman (Toptaş, 2017:102). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| Bekçi öfkelenmişti.<br>"Susun **ulan**," diye bağırdı (Toptaş, 2012: 175). | The watchman's temper flared.<br>"Shut up, **you**!" he cried (Toptaş, 2017: 229). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 9. Peşinden gelen bekçiye; "Artık **üstüne gitme** o çocuğun," dedi bu yüzden. "**Deli milletine katıldı** o; ne ne yapacağı bilinir, ne ne söyleyeceği…" (Toptaş, 2012: 98) | "Don't **be too hard on** the boy," he said to the watchman who had followed him in. "He's **lost his mind**. He has no idea what he's saying…" (Toptaş, 2017: 130) | ☐YES<br>☐NO | ☐YES<br>☐NO |
| | | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 10. Cennet'in oğlu, eğri büğrü bir hale girip karanlıkta zikzak çizdi bir süre, yuvarlandı ya da, yolun o kenarından bu kenarına hırçın bir **cıva damlası gibi** aktı. Bir yandan da, gitgide berbatlaşan sesiyle kahkahalar atıyordu (Toptaş, 2012: 108). | Cennet's son went wheeling off – first in a zigzag, and then in a circle, and then jumping from one side of the road to the other, faster and faster, a bit of silver here and a bit of silver there, flashing **like a drop of mercury**, cackling horribly all the while (Toptaş, 2017: 143). | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| 11. "Eee, eniştem ne dedi?" "Ne diyecek, **olmaz damarı kabarmış** bir kere!" (Toptaş, 2012: 129) | "And what did my uncle say to that?" "Well what do you think? He **blew his fuse**!" (Toptaş, 2017: 171) | ☐YES ☐NO | ☐YES ☐NO |
| 12. **Beti benzi birdenbire solan** bekçiyse herkesin gerisinde, tek başınaydı (Toptaş, 2012: 145). | Lagging behind them was **the ashen-faced, fast-withering** watchman (Toptaş, 2017: 190). | ☐YES ☐NO | ☐YES ☐NO |
| 13. Dalgındı, **sular gibi**... Benziyordu, **tıpkı** Aynalı Fatma'nın dillerdeki güzelliğine... Yorgundu bir de, bir şeyi hiç çaba göstermeden beklemeye mahkûm edil**mişçesine**... (Toptaş, 2012: 160) | Deep in thought she was, **deeper than** the ocean… She was as beautiful, he thought, **as** Farma of the Mirrors… She, too, looked weary, **as thought** sentenced to wait here without ever lifting a finger (Toptaş, 2017: 209). | ☐YES ☐NO ──────── ☐YES ☐NO ──────── ☐YES ☐NO | ☐YES ☐NO ──────── ☐YES ☐NO ──────── ☐YES ☐NO |
| 14. "**Seni köpek seniii**," dedi dişlerinin arasından (Toptaş, 2012: 176). | Through gritted teeth, he said, "**You filthy dog**!" (Toptaş, 2017: 230) | ☐YES ☐NO | ☐YES ☐NO |
| 15. "**Hıımmm**," dedi adamlar, "dur öyleyse sana o kızın **devlet** gözündeki yerini gösterelim!" (Toptaş, 2012: 196) | "**Hmmmm**," the men might have said. "Stay there and we'll show you what that girl's place is in the eyes of **the State**!" (Toptaş, 2017: 255) | ☐YES ☐NO ──────── ☐YES ☐NO | ☐YES ☐NO ──────── ☐YES ☐NO |
| 16. "Kalk," diye haykırdı bir gün, "**kalk defol başımdan**!" (Toptaş, 2012: 210) | "Get up," he said one day. "**Get up and fuck off**!" (Toptaş, 2017: 275-276) | ☐YES ☐NO | ☐YES ☐NO |

*Pragmatic equivalence* deals with the reception of the text by the target reader (culture-specific items, idioms etc. can be included in this category. There would not be any highlighted words in this section in order to avoid any influence. In the source and target texts, the words or phrases, which are analysed under this category, are highlighted in order to narrow down. Could you answer the questions below?

| Source Text | Target Text | Is this example can be analysed under the pragmatic equivalence? | If say yes to the first question, Do you think that the pragmatic equivalence can be created? |
|---|---|---|---|
| 1. Elinde zindan karası **tespih** tutan, sıra bende dercesine oturduğu yerde kıpırdanmıştı (Toptaş, 2012: 5). | One shifted in his seat, as if to say that he was the next line. The **prayer beads** swinging from his hand were as black as dungeons (Toptaş, 2017: 2). | ☐YES ☐NO | ☐YES ☐NO |
| 2. Kalın dudaklı esmer kadınlar çadırları terk edip köye dağılmış, sokaklardan avlulara, oradan evlere, dahası mutfaklara ve **çeyiz sandıklarının** gölgesine dek girmişlerdi (Toptaş, 2012: 16). | The swarthy thick-lipped women left their tents to wander through the village, visiting first its streets and its yards, and then its houses, its kitchens, and the shadows of its **dowry chests** (Toptaş, 2017: 16). | ☐YES ☐NO | ☐YES ☐NO |
| 3. Cennet'in oğlu, çerçiyi gördüğünü ileri sürüyor, inanmıyorlarsa **Kuran'a el basabileceğini** söylüyordu (Toptaş, 2012: 29). | Cennet's son kept insisting that he'd seen the pedlar, telling anyone who doubted his word he'd **swear it on the Koran** (Toptaş, 2017: 34). | ☐YES ☐NO | ☐YES ☐NO |

| | | | |
|---|---|---|---|
| 4. Duvardaki **divan sazını** gördü o an; tellerinde iki sinek geziniyordu (Toptaş, 2012: 38). | That same moment he noticed the **divan saz** on the wall, and the two flies strolling between its seven strings… (Toptaş, 2017: 48). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 5. Mavzerden fırlamış kurşundu sanki, ya da **menemen tavasının** başına çöken muhtar bir an öyle görmüştü onu. Sonra tavayı elinin tersiyle itip ağzında yarı diri lokmayla o da koşmuştu köy meydanına, soluk soluğa (Toptaş, 2012: 53-54). | Faster now than a bullet from his rifle, or so it seemed to the muhtar as he pushed aside his **pan of menemen** and rushed off to the village square with his mouth still full (Toptaş, 2017: 69). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 6. Çünkü, söylendiğine göre Aynalı Fatma hem orospu hem de **evliyaymış** (Toptaş, 2012: 65). | Because, as rumour had it, Fatma of the Mirrors was both whore and **saint** (Toptaş, 2017: 85). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 7. "Yani bu kadar olmaz," diye homurdandı. "Jilet dediğin şey **Fizan'da** satılmıyor ki, caddede yüzlerce market var. Şu halime bak!" (Toptaş, 2012: 86). | "This is just not acceptable", he murmured. 'It's not as if he had to go all the way to **Fezzan**. There are hundreds of markets along this street and they all sell razor blades. Just look at the state we're in!" (Toptaş, 2017: 114) | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| 8. Muhtar, Atatürk'le Mareşal Fevzi Çakmak'ın soluk portreleriyle karşılaştı önce, sonra kapının ardındaki **besmeleyi okudu** ve yüzünü tıkırtının geldiği yöne doğru çevirdi (Toptaş, 2012: 101). | The first thing the muhtar noticed when he opened his eyes were the pale portraits of Atatürk and Marshal Fevzi Çakmak. Then he **read the bismillah** on the back of the door, before turning his head to investigate the tapping (Toptaş, 2017: 134). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| İmam peş peşe **besmele** çekerek kalkıp düşen çoraplarını düzelte düzelte kapıya koştu (Toptaş, 2012: 132). | The imam sat up. Muttering a few **bismillahs**, he pulled up his socks and made for the door. (Toptaş, 2017: 175) | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 9. Karşı duvarda, yüzünü çevreleyen **cennet yeşili harmanisiyle** çöl güneşi gibi parlayan Hazreti Ali'nin resmi asılıydı. | On the opposite wall hung a portrait of the sainted Ali, sparkling like the dessert sun into the straw cushions, Ramazan could look at | ☐YES<br>☐NO | ☐YES<br>☐NO |
| Ramazan'ın gözleri sırtını hasır yastığa verir vermez ona takılmıştı nedense, **Zülfikâr'ın** savrulan ışıltısı alnına vurup vurup geçiyordu (Toptaş, 2012: 132). | nothing else, for it seemed as if **Zulfiqar, his legendary sword,** was pointing straight at his forehead (Toptaş, 2017: 175-176). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 10. **"Ölmüşlerin ruhuna değsin,"** diye mırıldandı tası geri verirken (Toptaş, 2012: 161). | "**To those we have lost**", he mumbled as he gave her back to glass (Toptaş, 2012: 210). | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| 11. **İmam**, kimsenin **namaza** gelmeyeceğini bile bile tahta **minareye** çıkıp akşam ezanım okumaya başladığında, muhtarlık odasının önü boşalmıştı (Toptaş, 2012: 179). | The **imam** had long since resigned himself to the prospect of no one coming to **pray** that night. When he went up the **minaret** to recite the evening call to prayer, here was hardly anyone left in front of the muhtar's office (Toptaş, 2017:235). | ☐YES ☐NO | ☐YES ☐NO |
| | | ☐YES ☐NO | ☐YES ☐NO |
| | | ☐YES ☐NO | ☐YES ☐NO |
| 12. "Niye olmasınmış?" "Ne yani, yatağa yılanlarla mı girecek kız? Hem deliye nikâh **caiz** midir ki böyle dersin sen?" (Toptaş, 2012: 204) | "And why not?" "What, should the girl get into the bed with his snakes? And anyway, doesn't the **holy law forbid** getting engaged to a madman?" (Toptaş, 2017: 267) | ☐YES ☐NO | ☐YES ☐NO |

*Formal-Aesthetic equivalence* deals with the formal, stylistic and aesthetic features of the text (forms of sentences, paragraphs etc. author's style, rhyme, rhythm, vocabulary, wordplays, metaphors, figures of speech etc.). The denotative and connotative meanings of words, syntax, elliptic sentences, time, the usage of moods, narrators, word plays, rhymes, repetitions, unusual wordings, semantic shifts, metaphors, symbols, rhyme scheme in the source text, i.e. all formal and stylistic elements of the source text, are analysed under this category. In the source and target texts, the words, phrases, paragraphs or texts, which are analysed under this category, are highlighted in order to narrow down. Could you answer the questions below?

| **Source Text** | **Target Text** | Is this example can be analysed under the formal-aesthetic equivalence? | If say yes to the first question, Do you think that the formal-aesthetic equivalence can be created? |
|---|---|---|---|
| 1. Korkuyor muydu, seviniyor muydu belli değildi; seviniyorsa **korkulu bir sevinçti** bu, **korkuyorsa sevinçli bir korku** (Toptaş, 2012: 18). | She didn't know whether she was frightened or glad: **if she was glad, it was a fearful gladness: if she was frightened, it was a happy fear** (Toptaş, 2017: 19). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 2. Devletti bu işte usandırmaya gelmezdi; sonra **devlet her zaman on beş yaşında solurdu, canını sıkıp da bir kere küstürdün mü artık dönüp yüzüne bakmazdı** (Toptaş, 2012: 23-24). | The State was the State, and so not to be bothered. **Upset the State in any way, and it would persist in what it had been doing for fifteen years now, which was to refuse to acknowledge their village even existed** (Toptaş, 2017: 25-26) | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| 3. **Yollardadır her gece, her gündüz yollardadır ve uykusuzdur yollar kadar, yorgundur** (Toptaş, 2012: 29) | **Day and night**, he was on the road, as tired as the **sleepless roads themselves** (Toptaş, 2017: 35). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 4. İşte bunu bekçi bilemezdi; belki o, **sonu sonsuza dayanan bir yok etme tasarısının ilk kurbanıydı** (Toptaş, 2012: 29). | This the watchman didn't know. He might well have been first **victim of a campaign of eliminators that would last until the end of time** (Toptaş, 2017: 35). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 5. Gene de bunu pek düşünen yoktu; öteki ayrıntılar o denli çoktu ve öylesine büyük bir mercek altındaydı ki, **herkes her şeyi görmekten körleşmişti** (Toptaş, 2012: 32). | … but hardly anyone wondered what this might mean; caught up in the torrent of tiny details, **they were blinded, with no time to ask** (Toptaş, 2017: 40) | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 6. Fısıltılarla büyüyen bu **söylenti, masal tozuna bulanmış upuzun kuyruğuyla** kapıya dayandığında kadın donmuş kalmış… (Toptaş, 2012: 51) | These rumours grew and grew and the day arrived when, **infused with the dust of legend**, **they unfurled their long tails** to sail back to the woman's front door, and strike her dumb (Toptaş, 2017: 64) | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 7. Bir yerden sonra nereye götürüldüğünü de bilememiş. **Sapsarı** bir deniz anımsıyormuş, içine evler kurulmuş, çöplü, yağlı, balık ve insan iskeletleriyle dolu, **gül**lersiz, **gülüşlersiz, karadıkça kararan, kokan, durup dinlenmeden** | He could not – **could never** – know. Just as he could never know what had pulled him back. He recalled a **yellow** sea, as bright as it was dark, **a red sea, as red as blood**, a joyless sea, **bereft of laughter**, bobbing with houses, and rubbish, and | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| **kokan** ve **ısrar sarısı**, üstelik **kanlı mı kanlı** bir deniz... O denizi geçmişler hep birlikte; ama kaç yılda bilinmiyor ve neyle? **Çölde, bir berberin gölgeliğine ulaşmışlar sonra** (Toptaş, 2012: 57) | oil, and the stinking skeletons of humankind and fish. Together they had crossed the sea, but how many years had it taken by what means had they achieved this feat?<br><br>**Then in a patch of shade, in the middle of the desert, they had met a barber** (Toptaş, 2017: 74) | | |
| 8. Köyü anımsamış o sırada; demek, demiş, yaşadıklarımın hepsi bir oyundu. Demek, insan ne yapsa bir oyunun içinde... Demek, ben köyde de oyun oynamışım; çocuklarımı döverek hem de, karımı severek, hasta koyunları keserek, meyveleri devşirerek, doğanımı yaşatıp ölenimi gömerek, toprağı sürerek sonra, kuşlara bakarak, köylüleri tıraş ederek ya da, merhaba diyerek muhtara, oy vererek, kahvede oturarak... (Totpaş, 2012: 59) | At that same moment, he remembered the village. "This means," he said, "that everything I have lived through has been a dance… It means that whatever a man does is a part of a dance… It means that I was dancing in the village; when I beat my children, made love to my wife, killed an ailing sheep, gathered fruit, brought children into the world, buried my dead, ploughed the soil, watched a bird, shaved the villagers or said hello, voted fort he muhtar, sat in the coffeehouse…" (Toptaş, 2017: 78) | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 9. **Düşünce insanın içine düşünce**, yolun yarısı tamam (Toptaş, 2012: 60). | **When a thought strikes a man**, he is already halfway down the road to new place… (Toptaş, 2017: 79). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 10. Ayakları sonra, burnu (Toptaş, 2012: 72). | No feet, no nose (Toptaş, 2017: 95). | ☐YES | ☐YES |

| | | □NO | □NO |
|---|---|---|---|
| 11. Başörtüsü elindeydi ve eteğiyle birlikte uçuşan saçlarıyla **Cennet'ten çok bir meleğe** benziyordu o anda (Toptaş, 2012: 74). | Her headscarf was in her hand, and at that moment, with her dress and her fluttering hair, she looked more like and angel than like herself (Toptaş, 2017: 98). | □YES<br>□NO | □YES<br>□NO |
| 12. Artık **gecenin içinde bekleyen bir geceydiler** (Toptaş, 2012: 83). | And there they stood, waiting: the night within the night (Toptaş, 2017: 110). | □YES<br>□NO | □YES<br>□NO |
| 13. Varsa yalnızca bekçi vardı yeryüzünde, bir de Hacer tabii ve ikisi, **dilsiz bir gürültünün** iki yamacından hızla, kimsenin inip göremeyeceği karanlık bir kuyunun dibine doğru yuvarlanıyorlardı. (Toptaş, 2012: 106) | Until there was no one left on this earth but the watchman, and Hacer of course, as they fell unseen into the dark and **silent abyss** (Toptaş, 2017: 141) | □YES<br>□NO | □YES<br>□NO |
| 14. Belki köy zaten yoktu da bunu kimse anlayamıyordu henüz; köylülerin hepsi alışmıştı **yokun varlığına**... (Toptaş, 2017: 113) | Maybe it had already done so, and no one had noticed. Maybe no one had noticed because no one in the village saw anything strange in someone vanishing (Toptaş, 2017: 149). | □YES<br>□NO | □YES<br>□NO |
| 15. Sonunda köy meydanını paspal bir **ordu** düzeniyle geçip kahvenin önüne geldiler. Cennet'in oğlu duraksamıştı. Derken elinin birini havaya kaldırarak **dur emri verdi**. Çocuklar, bir milim bile ileri gitmeden **rap diye durdular.** | By the time they reached the coffeehouse in the village square they might have been an **army**. Cennet's son paused for a moment. With a raised arm, he **signalled for the boys to stop**. Which **they did,** then and there (Toptaş, 2017: 163). | □YES<br>□NO | □YES<br>□NO |

| | | | |
|---|---|---|---|
| (Toptaş, 2012: 124) | | | |
| 16. Ramazan'ı o gün, ikindi namazından sonra gömdüler.<br><br>**Aylar** önce geldiği bu köyde ilk kez birinin ölümüyle karşılaşan berber, törenin başından sonuna dek hiç konuşmadı; herkesle birlikte yürüyor, üzülüyor, tabuta omuz vermek için koşuyor, mezara toprak atıyor ya da elden ele geçen maşrapayı alıp su serpiyordu. Onun **sessizliğinin hemen kıyısında**, en az onun kadar sessiz olan Reşit vardı; ağlamaktan halsiz düşen Rıza'nın koluna girmiş, gözleri hep yerde, yutkuna yutkuna yürüyordu. Öyle dalgındı ki, sağ omzuna yıkılan Rıza'nın **rakı kokulu** hıçkırıklarını bile duyduğu yoktu (Toptaş, 2102: 145). | They buried Ramazan that same day, following the afternoon prayers. This was the first death the barber had seen in his **few months** in the village, but he remained silent throughout the funeral. He walked with the others, and looked just as sad; he rushed to pick up the coffin, threw some soil on the grave, and poured a little water from the tankard being passed around. **Beside him was Reşit, also silent. Eyes downcast, and Adam's apple bobbing, he propped up Rıza, who was weak from crying**. He was so deep in thought that he didn't even notice Rıza hiccupping **drunkenly** at his shoulder (Toptaş, 2017: 190). | ☐YES<br>☐NO | ☐YES<br>☐NO |
| 17. Bekçi, onların hiç kıpırdamadan ilerlediklerini görünce ürkmüştü. Bir an, **kucağında uyuyan mavzerin** akıp gelen bunca insana yetip yetmeyeceğini düşündü. **Bir yandan da**, gece boyunca oturduğu yerden kalkıp Cennet'in oğluna yaklaşmıştı. Cennet'in oğlu da urganın | The watchman could not understand how they could close that distance without moving. For a moment, he wondered whether the **rifle resting on his lap** would be enough to stop the surge. During the night he had gone over to Cennet's son, who had come as close to him as the rope | ☐YES<br>☐NO | ☐YES<br>☐NO |

| | | | |
|---|---|---|---|
| elverdiğince ona doğru sokulmuştu zaten, iri iri açılan korku dolu gözleriyle yardım istercesine yüzüne bakıyordu. Tehlikeyi sezmişti kuşkusuz, dizlerinin üstünde derlenip toparlanmış, sessizce bekliyordu. Bekçi, onun başucuna gelip ayaklarını açtı sonra, çarpışmaya hazır, kararlı bir komutan gibi dimdik durdu (Toptaş, 2002: 185). | would allow, begging for help with those huge, frightened eyes. It was clear he'd sensed danger. He'd waited on his knew in silence, making himself small. The watchman had released his legs, and moved back, ready to strike, fearless as a general (Toptaş, 2017: 242-243). | | |
| 18. O bir anlık irkiliş miydim ben? Ya da insan, bir anlık irkilişten doğmuyor muydu zaten, macerası o noktadan başlayıp gelmiyor muydu? (Toptaş, 2012: 207) | Or was I that person? Or is that just how we are all born, with a fleeting shudder – doesn't the whole adventure begin there? (Toptaş, 2017: 270) | ☐YES ☐NO | ☐YES ☐NO |
| 19. **Bir süre,** gülünürdü **yıllarca**... (Toptaş, 2012: 210) | They would laugh and laugh, for days, perhaps years… (Toptaş, 2017: 275) | ☐YES ☐NO | ☐YES ☐NO |

APPENDIX-2 Analyses of the Peer-Review Study

| Analyses | | | |
|---|---|---|---|
| Category | Question | The Author | The Participant |
| **The Denotative Equivalence** | Proper example(s) | 20 | 19 |
| | The number of equivalences | 6 | 4 |
| | The percentage of equivalence | 30% | 21.05% |
| **The Connotative Equivalence** | Proper example(s) | 25 | 25 |
| | The number of equivalences | 14 | 11 |
| | The percentage of equivalence | 60% | 44% |
| **The Pragmatic Equivalence** | Proper example(s) | 16 | 16 |
| | The number of equivalences | 8 | 7 |
| | The percentage of equivalence | 50% | 43.75% |
| **The Formal-Aesthetic Equivalence** | Proper example(s) | 19 | 19 |
| | The number of equivalences | 3 | 2 |
| | The percentage of equivalence | 15.8% | 10.52% |

# ÖZGEÇMİŞ

**Kişisel Bilgiler**

| | |
|---|---|
| Soyadı, adı | : Gündoğdu, Merve |
| Uyruğu | : Türk |
| Doğum tarihi ve yeri | : 1991, Mersin |
| Medeni hali | : Evli |
| Telefon | : 0531 363 91 84 |
| e-mail | : merve.kilic5@windowslive.com |

**Eğitim**

| Derece | Eğitim Birimi | Mezuniyet tarihi |
|---|---|---|
| Yüksek lisans | Gazi Üniversitesi | Devam Ediyor |
| Lisans | Hacettepe Üniversitesi | 9 Haziran 2014 |
| Lise | Yusuf Kalkavan Anadolu Lisesi | 12 Haziran 2009 |

**İş Deneyimi**

| Yıl | Yer | Görev |
|---|---|---|
| 2015-Devam Ediyor | Sosyal Güvenlik Kurumu | Mütercim |

**Yabancı Dil**

İngilizce

**Yayınlar**

Kongre

- Gündoğdu, M. (2019). "Analysis of the English Translation of Hasan Ali Toptaş's Gölgesizler within the Framework of Werner Koller's Equivalence-Oriented Approach", International Congress on Multidisciplinary Social Sciences, Ankara.

GAZİLİ OLMAK AYRICALIKTIR...