

TURKISH REPUBLIC
TRAKYA UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
FOREIGN LANGUAGES TEACHING DEPARTMENT
DIVISION OF ENGLISH LANGUAGE TEACHING
A MASTER'S THESIS



**A STYLISTIC AND CONTRASTIVE ANALYSIS
OF TRANSLATED POST-MODERN LITERARY
WORKS**

ESRA EMİR

ADVISOR

ASSIST. PROF. DR. MUHLİSE COŞKUN ÖGEYİK

EDİRNE 2010

ACKNOWLEDGEMENTS

I am grateful to everyone who has contributed to the preparation of this thesis.

First, I wish to express my sincere thanks to my thesis advisor Assist. Prof. Dr. Muhlise Coşkun ÖGEYİK for her invaluable guidance, help and patience. Without her care and consideration, this thesis would likely not have matured. I also thank her for many insightful conversations during the development of the ideas in this thesis and for the enlightening comments and feedbacks she provided on the texts.

I must also thank my close friends who have encouraged and motivated me throughout my thesis study and helped me to look from different perspectives by the help of their innovative ideas.

Finally, my special thanks go to my family members for their toleration and patience during my study. This thesis study would not be possible without their encouragements and toleration. I would like to thank especially my mother for all she has done for me throughout my life.

Esra EMİR

Edirne, 2010

Title: A Stylistic and Contrastive Analysis of Translated Post-Modern Literary Works

Author: Esra EMİR

ABSTRACT

Throughout the centuries, linguists and the ones concerning with translation have been interested in defining translation and the issues related to it such as translation studies and translation criticism which has developed since 1980s. Translation criticism became a systematic study via translation criticism models and the translator's choices and translation process have gained importance with other cultural and social factors.

In this thesis study, the contrastive and stylistic analysis of short stories and their translations will be presented by taking both their writers' and translators' stylistic features into consideration.

The thesis begins with the definition of the literary translation along with its differences from other types of translation. The next title deals with the problems that translators encounter in the translation. Then, the reason why translation criticism is needed is explained.

The purpose of this thesis is to criticize the translations of the writers who have a post-modern style like Erendiz Atasü, Bilge Karasu, John Fowles and Raymond Carver contrastively. The novel of Erendiz Atasü was translated by the writer herself and Elizabeth Maslen in 2000 for Milet Publishing. The compile of short stories of Bilge Karasu was translated by Aron Aji in 2003 for Metis Publishing. Beside these criticisms, Turkish translations of John Fowles and Raymond Carver were also criticized by taking Nedret Pınar Kuran's criteria as she explained in her book. John Fowles' book was translated by Aysun Babacan in 2006 for Vintage Classics. That book includes 5 short stories among which the story titled 'Eliduc' was analyzed. Raymond Carver's short story named 'Cathedral' was translated by Gökçen Ezber in 2007 for Notos Publishing House.

In the conclusion part, comments on the results of the contrastive analysis of stylistic features of these literary works and their translations are provided. Answers to whether the shifts of expressions are obligatory or optional, whether translators try to meet the needs of the norm of adequacy or acceptability are sought. In the light of these findings, a conclusion on translation criticism is tried to be drawn and some suggestions are tried to be provided for further studies.

Key Words: Translation Criticism, Stylistics, Contrastive Analysis

Başlık: Post-Modern Edebi Eser Çevirilerinin Biçemsel Karşılaştırması

Yazar: Esra EMİR

ÖZET

Yüzyıllar boyunca dilbilimciler ve çeviriyle ilgilenenler çeviriyi ve çeviri çalışmalarını ve 1980 lerden beri bir gelişim içinde olan çeviri eleştirisi gibi çeviri olgusuyla ilgili konuları tanımlamakla uğraşmışlardır. Çeviri eleştirisi, çeviri eleştirisi modelleri ve çevirmenin tercihleriyle sistematik bir çalışma halini almıştır ve çeviri süreci, çeviriyi etkileyen kültürel ve sosyal faktörlerle birlikte önem kazanmaya başlamıştır.

Bu çalışmada, yazarlarının ve çevirmenlerinin biçemsel özellikleri göz önüne alınacak, bazı öykülerin ve çevirilerinin karşılaştırmalı ve biçemsel incelemesi sunulacaktır.

Tez, edebi çevirinin diğer çeviri türlerinden farkını anlatmakla başlar. Bir sonraki bölüm, çevirmenlerin çeviri sürecinde karşılaştıkları problemleri içermektedir. Daha sonraki bölüm ise çeviri eleştirisinin neden gerekli olduğunu anlatmaktadır.

Bu tezin amacı, Bilge Karasu, Erendiz Atasü, John Fowles ve Raymond Carver gibi post-modern bir biçeme sahip yazarların eserlerinin ve çevirilerinin karşılaştırmalı eleştirisini yapmaktır. Erendiz Atasü'nün romanı, kendisinin de katkılarıyla 2000 yılında, Elizabeth Maslen tarafından Milet Yayıncılık için çevrilmiştir. Bilge Karasu'nun kısa öykülerinin toplandığı kitap ise Aron Aji tarafından 2003 yılında Metis Yayıncılık için çevrilmiştir.

Bu eleştirilerin yanı sıra, John Fowles ve Raymond Carver'ın eserlerinin Türkçe çevirilerinin eleştirisi de Nedret Pınar Kuran'ın kitabında bahsettiği kriterler baz alınarak yapılmıştır. John Fowles'un kitabı, 2006 yılında Aysun Babacan tarafından Vintage Classics için çevrilmiştir. Bu kitap 5 öyküden oluşmaktadır ve 'Eliduc' adlı öykü incelemeye alınmıştır. Raymond Carver'ın *Katedral* adlı

öyküsünün çevirisi, 2007 yılında Gökçen Ezber tarafından Notos Yayınevi için yapılmıştır.

Sonuç bölümünde ise sözü edilen eserlerin ve çevirilerinin karşılaştırmalı analizinden elde edilen sonuçlara ve bu sonuçlar üzerine yapılan yorumlara yer verilmiştir. Çevirideki deyiş kaymaları zorunlu mudur, isteğe mi bağlıdır ya da çevirmen yeterli veya kabuledilebilir bir çevirinin gereklerini yerine getiriyor mu gibi sorulara cevap aranmıştır. Bu bulguların ışığında, çeviri eleştirisi üzerine bir sonuca varılmaya çalışılmış ve daha sonraki çalışmalar için bazı önerilerde bulunulmuştur.

Anahtar Kelimeler: Çeviri Eleştirisi, Biçembilim, Karşılaştırmalı Analiz

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	i
ABSTRACT	ii
TURKISH ABSTRACT	iv
TABLE OF CONTENTS	vi
CONCEPTS AND DEFINITIONS.....	xi
ABBREVIATIONS	xiii
1. THE STUDY	1
INTRODUCTION	1
1.1. The Problem Statement.....	4
1.2. The Aim	4
1.3. The Significance of the Study.....	5
1.4. Assumptions.....	5
1.5. Restrictions	6
2. TRANSLATION AND TRANSLATION THEORIES	7
2.1. Translation	7
2.1.1. Translation Methods.....	8
2.1.2. Translation Studies and Theories of the 19 th and Early 20 th Centuries	11
2.1.3. Towards Contemporary Translation Theories.....	14
2.1.4. Polysystem Theory: Process and Procedures	17
2.1.5. Skopos Theory.....	19

2.1.6. Developments in Translation Theories.....	21
2.2. Literary Translation	23
2.2.1. Problems in Literary Translation.....	24
2.3. The Importance of Translation Criticism.....	27
2.4. The Place of Translation in Language Teaching	31
2.5. The Notion of Modernism vs. Post-Modernism	33
2.5.1. Modernism and Post-Modernism in Literature	34
2.6. Stylistic Analysis of Short Story Translations as a Model for Criticism	35
2.6.1. Stylistic Features and Elements in a Short Story	36
2.7. Relevant Research	39
2.7.1. A Stylistic Anlysis of Oscar Wilde’s The Picture of Dorian Gray and His Selected Short Stories. M.A. Thesis by Şenay Alkaya Ekinci, 2005.....	39
2.7.2. A Stylistic Analysis of Translation of Hilmi Yavuz’s Poetry. M.A. Thesis by Didem Gamze Erdinç, 2007.....	44
3. THE METHODOLOGY	49
3.1. The Research Method of This Study	49
3.1.1. Qualitative Research	50
3.1.2. Descriptive Research.....	50
3.2. Data Collection Procedure	51
4. THE FINDINGS AND THE INTERPRETATION	53
4.1. The Study: The Analysis of Translated Short Stories	53

4.1.1. Dağın Öteki Yüzü – The Other Side of the Mountain by Erendiz Atasü	53
4.1.1.1. Mistranslated Sentences	54
4.1.1.2. Shift of Expressions	56
4.1.1.3. Sentences with Additions	59
4.1.1.4. Uncompleted Sentences	61
4.1.1.5. Idioms that are not correctly translated into English	64
4.1.2. Ebony Tower – Abanoz Kule by John Fowles	65
4.1.2.1. Shift of Expressions	66
4.1.2.2. Sentences with Additions	71
4.1.2.3. Sentences that do not give the same meaning in Turkish	75
4.1.2.4. Correctly Translated Idioms	77
4.1.2.5. Uncompleted Sentences	77
4.1.2.6. Mistranslated Sentences	78
4.1.3. Göçmüş Kediler Bahçesi – The Garden of Departed Cats by Bilge Karasu	79
4.1.3.1. Shift of Expressions	79
4.1.3.2. Sentences with Additions	85
4.1.3.3. Uncompleted Sentences	89
4.1.3.4. Correctly Translated Idioms	91
4.1.4. Cathedral – Katedral by Raymond Carver	92
4.1.4.1. Shift of Expressions	93
4.1.4.2. Sentences with Additions	102
4.1.4.3. Mistranslated Sentences	109
4.1.4.4. Sentences with Omissions	110

4.1.4.5. Correctly Translated Idioms	111
5. DISCUSSION.....	113
6. CONCLUSION and SUGGESTIONS.....	120
6.1. Conclusion	120
6.2. Suggestions	123
6.3. Limitations	125
BIBLIOGRAPHY	126
APPENDICES	134
Appendix 1: Dağın Öteki Yüzü – The Other Side of the Mountain by Erendiz Atasü	135
Appendix 2: The Ebony Tower – Abanoz Kule by John Fowles	146
Appendix 3: Göçmüş Kediler Bahçesi – The Garden of Departed Cats by Bilge Karasu.....	172
Appendix 4: Cathedral – Katedral by Raymond Carver	183
Appendix 5: The Biographies of the Writers.....	213
5.1. Erendiz Atasü.....	213
5.2. Bilge Karasu.....	214
5.3. Raymond Carver	215
5.4. John Fowles	216

Appendix 6: The Translators	217
6.1. Aron Aji	217
6.2. Elizabeth Maslen.....	217
6.3. Gökçen Ezber.....	218
6.4. Aysun Babacan	218

CONCEPTS AND DEFINITIONS

Translation: Translation is the action of interpretation of the meaning of a text, and subsequent production of an equivalent text, also called a translation, that communicates the same message in another language (<http://en.wikipedia.org/wiki/Translation>).

Translation Criticism: The process of taking a set of translation results , evaluating the results against a set of criteria, and then either making or suggesting changes (Motemadi, 2008: 237).

Translation Studies: Translation studies is the branch of the humanities dealing with the systematic, interdisciplinary study of the theory, the description and the application of translation, interpreting or both these activities (http://en.wikipedia.org/wiki/Translation_Studies) There are some theories applied in translation studies these are as follows; Polysystem Theory: In polysystem theory, a literary work is not studied in isolation but as part of a literary system. In other words literature is a part of social, cultural, literary and historical framework (Even-Zohar, 1978). Skopos Theory: The theory was introduced into translation theory in the 1970s by Hans J. Vermeer as a technical term for the purpose of a translation and of the action of translating and it focuses on the purpose of the translation which determines the translation methods and strategies that are to be employed in order to produce functionally adequate result (Munday, 2001: 78-9).

Postmodernism: Postmodernism is used in critical theory and has been the point of departure for works of literature, architecture, and design, as well as in marketing and business and the interpretation of history, law and culture in the late 20th century (<http://en.wikipedia.org/wiki/Postmodernism>).

Postmodernity: Postmodernity is a derivative referring to non-art aspects of history that were influenced by the new movement, namely developments in society, economy and culture since the 1960s (<http://en.wikipedia.org/wiki/Postmodernism>).

Stylistics: Stylistics, in linguistics, is the study of varieties of language whose properties position that language in context (http://en.wikipedia.org/wiki/Stylistics_%28linguistics%29).

ABBREVIATIONS

TT: Target Text

ST: Source Text

TL: Target Language

SL: Source Language

DTS: Descriptive Translation Studies

CHAPTER I

THE STUDY

INTRODUCTION

Although written or spoken translations have played a crucial role in human communication throughout history, the study of translation as an academic subject has only really begun in the past fifty years. In the English-speaking world, this discipline is now generally known as translation studies, thanks to the Dutch-based US scholar James S. Holmes. Translation studies is the branch of the humanities dealing with the systematic, interdisciplinary study of the theory, the description and the application of translation, interpreting or both these activities (http://en.wikipedia.org/wiki/Translation_Studies). Besides, the more systematic and mostly linguistic-oriented approach to the study of translation began to emerge in the 1950s and 1960s (Munday, 2005: 5). In addition, Holmes describes the discipline as being concerned with “the complex of problems clustered round the phenomenon of translating and translations” (Holmes, 2000: 173). Now, at the beginning of the twenty-first century, the discipline of translation studies continues to develop continuously across the globe.

The theoretical studies are divided into general and partial theories. By general Holmes is referring to those writings that seek to describe or account for every type of translation and to make generalizations that will be relevant for translation as a whole. On the other hand, ‘partial’ theoretical studies are restricted according to some parameters. The other branch of ‘pure’ research in Holmes’s map is descriptive.

As a descriptive theorist, Even-Zohar, who is the founder of Polysystem theory, reacts against ‘the fallacies of the traditional aesthetic approach’ which had focused on ‘high’ literature and had disregarded as unimportant literary systems or genres such as children’s literature, thrillers and the whole system of translated

literature (Even-Zohar, 1978: 118-9). Even-Zohar also emphasizes that translated literature operates as a system:

- 1. in the way the target language (TL) selects works for translation*
- 2. in the way translation norms, behavior and policies are influenced by other co-systems.*

According to Even-Zohar, in polysystem, there are central and peripheral connections or hierarchies where kinetic stratifications are builded. A polysystem is constructed through the intersection of such kind of different systems. The phenomenon in the center is pushed towards the peripheral system and the ones in the peripheral system aim to come to the center (Egel, 1999: 69).

In polysystem theory a literary work is not studied in isolation but as part of a literary system. In other words literature is a part of social, cultural, literary and historical framework. A literary system can influence other ones. It's to say, the translated literature which is being imported to a country can influence the native writings. These effects can be more or less in according to some causes and effects.

Toury (1995: 36-9), on the other hand, proposes the following three-phase methodology for systematic DTS, incorporating a description of the product and the wider role of the socio-cultural system:

1. Situate the text within the target culture system, looking at its significance or acceptability.
2. Compare the ST and the TT for shifts, identifying relationships between 'coupled pairs' of ST and the TT segments, and attempting generalizations about the underlying concept of translation.
3. Draw implications for decision-making in future translating

Skopos theory is another translation theory which was introduced into translation theory in the 1970s by Hans J. Vermeer as a technical term for the purpose of a translation and of the action of translating. Skopos theory focuses on the purpose of the translation which determines the translation methods and strategies that are to be employed in order to produce functionally adequate result (Munday, 2001: 78-9).

On one side, there exist source-oriented translations (prototext-oriented) having as their dominant target the translation of literary texts. On the other side there are target-oriented translations (metatext-oriented), having as a dominant target the creation of literary metatexts ("to establish target literary texts"). In this second alternative, the texts created are literary, but are not the exact translations of the originals. This is the application of the principle of acceptability to literary translation (<http://www.translationdirectory.com/article1120.htm>).

To determine whether the translated texts are source-oriented or target-oriented, stylistic analysis, one of the linguistic studies, can be applied to the translated texts. Stylistics, in linguistics, is the study of varieties of language whose properties position that language in context. For example, the language of advertising, politics, religion, individual authors, etc., or the language of a period in time, all are used distinctively and belong in a particular situation. In other words, they all have 'place' or are said to use a particular 'style'.

Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialisation, the production and reception of meaning, critical discourse analysis and literary criticism (http://en.wikipedia.org/wiki/Stylistics_%28linguistics%29).

Postmodernism is a term originating in architecture and art, literally 'after the modern', denoting a style that is more ornamental than modernism, and which borrows from previous architectural styles, often in a playful or ironic fashion. Later, the term was used in painting, music and philosophy for any pluralistic style that

reacts against high modernism. It is used in critical theory and has been the point of departure for works of literature, architecture, and design, as well as in marketing and business and the interpretation of history, law and culture in the late 20th century.

In light of stylistic analysis, the intertextual relationship between the ST and the TT can be viewed; thus the shifts in a source-oriented or target-oriented recognizability can be described.

In this thesis study, through stylistic analysis, source and target literary texts are compared and discussed.

1.1. The Problem

There may not always be professional translators in the market and the translated works may not always reflect the stylistic features of the original author and text. If the translator disregards the stylistic features of the source literary text during the literary translation process, there can be a different text which is composed according to the preferences of the translator.

1.2. Aim

This study aims to find out the differences of stylistic properties in the source text and the target text. Besides, through this thesis study, the following points are aimed to be questioned:

- the validity of the proposition claiming that there may not always be professional translators in the market and the translated works may not always reflect the stylistic features of the original author and text
- that if the translator disregards the stylistic features of the source literary text during the literary translation process, there can be a different text which is composed according to the preferences of the translator

The study also aims to describe the stylistic features of texts translated from English to Turkish and from Turkish to English.

1.3. The Significance of the Study

The notion that translation is any text that is accepted in the target culture as being a translation carries several important implications. A translation is a product in the target culture, not in the source culture. Besides, translation norms do not exist exclusively in the target-culture: some may have their origin in the source culture, and some in the intercultural state inhabited by the translator, and it is the target culture which confirms translation status.

Thus, in this study, translation studies and translation criticism, including the theory and practice of literary translation and being a particularly strong area in comparative literature will be taken into consideration while analyzing the short stories translated from Turkish into English and from English into Turkish. By the help of this study, it will be possible to see whether there are some crucial differences when the translated stories are analyzed through stylistic point of view.

1.4. Assumptions

1. Such kind of comparative and stylistic study and analysis may provide significant contributions to the teachers and students both in English Language Teaching and English Translation and Interpreting Departments.

2. While translating any original literary works from one language into another one, some stylistic properties of the work need to be taken into account for transferring the linguistic characteristics of the work.

1.5. Restrictions

This study is restricted with;

1. the literary works of four authors – two Turkish authors and two English authors
2. the evaluation and comparison of the translated works on the base of stylistics norms.
3. the literary works of only Postmodern authors.

CHAPTER II

TRANSLATION AND TRANSLATION THEORIES

2.1. Translation

Translation is the process of replacing an original text, known as the ST, with a substitute one, known as the TT. When the term is looked up in the dictionary, the following definitions of the term 'translation' will be encountered:

translation n. 1 the act of an instance of translating. 2 a written or spoken expression of the meaning of a word, speech, book, etc. in another language. (The Concise Oxford English Dictionary).

The first definition relates the translation to the process while the second to the product. The first meaning focuses on the role of the translator in taking the original or ST and turning it into a text in another language (TT). The second sense, on the other hand, concentrates on the concrete translation product produced by the translator.

In a common sense, translation can be regarded as a change of form. By using the term form, it is referred to the actual words, phrases, clauses, sentences, and paragraphs, etc. which we are spoken or written. As Larson (1998: 3) mentions, these forms are referred to as the surface structure of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation, the form of the SL is replaced by the form of the receptor (target) language.

As it can be understood, there are different approaches to translation which leads to different definitions. One of these belongs to Cakir who defines translation as a multi-dimensional activity which takes place across cultures and languages (2006: 7) while some accept the translation as a universal means of communication. On the other hand, according to House (2009 : 4) he process is generally an interlingual translation in which the message in SL text is rendered as a TT in a different language. But sometimes the term is also used to refer to an intralingual

translation, a process whereby a text in one variety of language is reworded into another.

Besides, according to Cakir (2006: 11), since translation is the actualization of language in a certain field, it is unavoidable to construct a translation theory on linguistics. He thinks that translation theory aims at assisting translators by assessing methods and providing a body of principles and rules for the translation all kinds of texts.

2.1.1. Translation Methods

As Newmark (2006: 45-7) mentioned there are some translation methods that can be adopted according to the purpose, target language, target culture, target reader and the material(s) that will be translated. These methods are as follows:

Word-for-word translation which is often demonstrated as interlinear translation, with Target Language (TL) immediately below the source language (SL) words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

Literal translation; the grammatical constructions in SL are converted to their nearest TL equivalents but the lexical words are again translated out of context. As a pre-translation process, this indicates the problems to be solved.

Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It ‘transfers’ cultural words and preserves the degree of grammatical and lexical ‘abnormality’ (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

Semantic translation differs from ‘faithful translation’ only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on ‘meaning’ where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership. The distinction between ‘faithful’ and ‘semantic’ translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator’s intuitive empathy with the original.

Adaptation is the ‘freest’ form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have ‘rescued’ period plays.

Free translation, on the other hand, reproduces the matter without manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called ‘intralingual translation’, often prolix and pretentious, and not translation at all.

Idiomatic translation reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. (Authorities as diverse as Seleskovitch and Stuart Gilbert tend to this form of lively, ‘natural’ translation.)

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (Newmark, 2006: 45-7)

Apart from these theories, there are some descriptive translation studies (DTS) which focus on the observation of existing translations and on actual products, rather than on the process of translation. As Motemadi (2008: 59) cited in his book, according to Toury, translations are facts of target cultures and thus need proper contextualization in the polysystem of the target culture. Translation is initiated by the target language, as a way of filling in gaps in relation to other cultures. Translations are governed, first and foremost, by 'preliminary norms' which establish the cultural context in which translation takes place; these include factors such as the translation policy of the target culture, the types of authors and works favored by the target culture. There are also 'initial norms' which categorize the decision of individual translators either to adhere closely to the ST and the norms of the source culture or to adopt a compromise position. Finally, 'operational norms' direct specific decisions made during the act of translation itself and affect the matrix of the TT.

According to the methods they adopted while translating, the styles of translators can be detected. In some situations, different kinds of methods are used and it generally depends on some factors like purpose of the translation, target text, target language and target culture. Thus having an idea about these translation methods will help translators a lot to determine their way on the journey of translating.

The methods are applied by taking the translation theories into account. While adopting some translation methods, the contemporary translation theories and translation studies which are the core of that discipline can be helpful. By the help of these contemporary translation theories and studies, translators can determine their way on the translation journey.

2.1.2. Translation Theories of the 19th and Early 20th Centuries and Studies

According to Riccardi (2008: 1), contemporary translation discourses have focused on two main, sometimes contrasting approaches. According to him, there was the linguistic approach to translation dominating the 1950s and 1960s which then shifted towards function- and culture-oriented approaches in the 1970s and 1980s while, on the other, research has followed a more traditionally literary approach.

When the approaches till 1970s to the translation are considered, it can be said that there are various opinions and approaches that affect the theories in that period. As Lefevere (1992: 5-15) said when the development of translation in the 20th century was examined, it can be realized that a normative approach was adopted. In that period which is called as the first period of the linguistic approach, the translation was considered at the level of ‘equivalence’. Words were considered as the units of translation and providing the equivalence in the words was considered as the most important activity in translation.

When translation studies are mentioned, unlike in the past, it is now understood to refer to the academic discipline concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpreting as well as dubbing and subtitling

In that period of time, Nida’s componential analysis was used to decide whether there was an equivalence or not and to determine the level of equivalence. Another term that was suggested by Nida was ‘dynamic equivalence’ and he defined translation as the most natural and closest equivalent to its original. Nida (1969) used only the terms ‘deep structure’ and ‘surface structure’ for his translation theory.

Actually both Nida and Chomsky put forward that there is an understandable entity in the implementation of any language and suggest that this can be called as ‘core’, ‘gist’, ‘basis’, ‘deep structure’. So, no matter how different

the languages are, by the help of joint 'gist' or 'deep structure' in all languages, the translation can be described as a probable activity in all languages. The problems that might come along with the transfer of the meaning formed by the message –deep structure- may direct the translator to make some changes according to the acceptability mode in the target language.

Beside these arguments, there are some other opinions that relate the translation with linguistics. The arguments taking the linguistics as a base appear with the development of textlinguistics. According to that argument in which there is a shift from word to the text, the text can be described as an entity aiming to provide the communication with a definite function rather than just consisting of words. (Lefevere, 1992: 10)

On the other hand, textlinguistics has added functional dimension to the translation process and to the analysis of the translation text. The advantages of this dimension are important especially in the literary translation. The text is defined as a complex multi-directional structure in which there are a lot of compounds formed by interior and exterior elements, rather than an entity formed by a series of grammatical and lexical items.

According to Aksoy (2002), for the translator, the text is not only a grammatical entity. The text has a communicative function and this function is formed in a specific and a socio-cultural environment. Katharina Reiss and Hans Vermeer dealing with the translation studies classified the texts according to the linguistic functions in the text under the influence of the pragmatic approach in 1970s. They also developed the following text types; informative texts, expressive texts, operative texts and audio-medial texts (Reiss&Vermeer, 1984: 211).

Reiss&Vermeer (1984: 101) backed up their text-oriented theory with the Skopos theory which claims that the function of the text determines the translation process. According to that perspective, the TT is formed by the function aiming to be fulfilled in the target scope. This function may differ according to the recipient scope and to the environment. By taking these principles as a base, the translator directs the

translation process according to the function of the target text in the target environment.

By considering the concepts mentioned above, it can be stated that the development of textlinguistics contributes to the description and application of translation. Furthermore, that comprehensive analysis of the units constructing the text and translator's formation of systematic method for the target text has an important contribution to the formation of the translation studies.

Holmes (1988: 78-9) stresses that the relationship between theoretical descriptive and applied translation studies is dialectical rather than unidirectional, with each branch both providing insights from the other two.

As Munday (2001) stated, in Britain, the nineteenth century and the early part of the twentieth century focused on the status of the source text (ST) and the form of the target language (TL). at that time there was also an argument, some advices for the audience to put their faith in scholars, who were thought to be the only ones who are qualified to compare the effect of the TT to the ST. As Bassnett (1991: 69-70) points out, such an elitist attitude led both to the devaluation of translation (because it was felt that target text (TT) could never reach the heights of an ST and it was always preferable to read the work in the original language) and to the marginalization of translation (translation were to be produced for only a select élite). This attitude may even be said to be prevalent in Britain up to the present day. For example:

- Pre-university and even university students of languages are often dissuaded from turning to translations for help.
- Very little popular literature is translated into English
- Relatively few subtitled foreign films are screened in mainstream cinemas and on the major BBC1 and ITV television channels in the UK.

In the early 1950s and throughout the 1960s translation studies was largely treated as a branch of applied linguistics and linguistics in general was seen as the main discipline which is capable of informing the study of translation. In the 1970s and particularly during the 1980s, translation scholars began to draw more heavily on theoretical frameworks and methodologies borrowed from other disciplines, including psychology, communication theory, literary theory, anthropology, philosophy and, more recently, cultural studies.

2.1.3. Towards Contemporary Translation Theory

George Steiner (1998: 283), in his detailed classification of the early history of translation theory, lists a small number of 14 writers who represent ‘very nearly the sum total of those who have said anything fundamental or new about translation’. This list includes St Jerome, Luther, Dryden and Schleiermacher and also takes us into the twentieth century with Ezra Pound and Walter Benjamin, amongst others. Steiner (1998: 290) in fact describes as ‘very little’ the range of theoretical ideas covered in this period:

“We have seen how much of the theory of translation – if there is one as distinct from idealized recipes – pivots monotonously around undefined alternatives: ‘letter’ or ‘spirit’, ‘word’ or ‘sense’. The dichotomy is assumed to have analyzable meaning. This is the central epistemological weakness and sleight of hand.”

Other modern theoreticians suggested that the main problem with the writings on translation in this period was that the criteria for judgments were vague and subjective (Bassnett 1991: 134) and they were normative as well. As a reaction against such vagueness and contradictions, translation theory in the second half of the twentieth century made various attempts to redefine the concepts ‘literal’ and ‘free’ in operational terms, to describe ‘meaning’ in scientific terms, and to put together systematic taxonomies of translation phenomena (Munday, 2001: 29).

As Apter (1984) contended that one of the arguments coming into prominence in translation studies till the 1970s is rejecting the strict rules and the linguistic definitions and theoretical assumptions by focusing fully on the literary issues. And the other comes into the stage claiming that they bring a scientific dimension to the translation by focusing on the linguistics. However, the advocates of the first opinion have approached translation from the perspective of mental process and creativeness while the aim of the advocates of the scientific translation turns into a prescriptive structure and they focus on the translation evaluation.

Aksoy (2002: 28) is quite right when she says that the advocates of scientific approach or scientific translation have mostly used the traditional terms such as good/bad, faithful/free. Moreover, it was argued that there is a coherent and complementary term taking the deep structure/surface structure as a base and it is emphasized that the values in the deep structure of the TT can be created in another language and the translator should be faithful to them.

Jakobson's discussion on translation centers around the certain key questions of linguistics, including *equivalence* between items in SL and TL and the notion of *translatability*. These are issues which became central to research in translation in the 1960s and 1970s. This burgeoning field received the name 'Translation Studies' thanks to the Netherlands-based scholar James S. Holmes in his paper 'The Name and Nature of Translation Studies', originally presented in 1972 but widely published only much later.

Holmes mapped out the new field like a science, dividing it into 'pure' Translation Studies (encompassing descriptive studies of existing translations and general and partial translation theories) and 'applied' studies (covering translator training, translator aids and translation criticism, amongst others). More priority is afforded to the 'pure' side, the objectives of which Holmes considers to be twofold (1988: 71):

to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and

to establish general principles by means of which these phenomena can be explained and predicted.

Here Holmes uses ‘*translating*’ for the process and ‘*translation*’ for the product. The descriptions and generalized principles envisaged were much reinforced by Gideon Toury in his *Descriptive Translation Studies and Beyond* (1995) where two tentative general ‘laws’ of translation are proposed:

1. the law of growing standardization – TTs generally display less linguistic variation than STs, and

2. the law of interference – common ST lexical and syntactic patterns tend to be copied, creating unusual patterns in the TT.

In both instances, the contention is that translated language in general displays specific characteristics, known as universals of translation. It can be stated that Toury’s approach to translation is and always has been modernist — if we agree to call “modernist” an approach that owes its fundamental working procedures to European thought preceding and accompanying the early 1970s (ironically, this use of the qualifier “modernist” is well in line with the North-American conventional usage of the term).

After 1970s, there are brand new approaches claiming that scientific translation approaches are not enough to handle the phenomenon, process and product of the translation within the framework of text, culture society and norms. These approaches can be replaced by one another and have a place under the title of ‘*Translation Studies*’ no matter what their names are – ‘descriptive’, ‘experimental’, ‘target-oriented’, ‘polysystem’ or ‘systemetic’ (Hermans, 1999; Gentzler, 1993; Baker, 1998).

2.1.4. Polysystem Theory: Process and Procedures

In the early 1970s, Itamar Even-Zohar, a scholar from Tel Aviv, developed the polysystem model on the basis of his work on Hebrew literature. Its roots, however, lie in the writings of the late Russian formalists like Tynjanov and Roman Jakobson.

In Even-Zohar's writings, the terms system and polysystem are to a large extent synonymous. However the latter term was proposed in order to stress the dynamic nature of his conception of the 'system' and to distance it from the more static connotations acquired in Saussurean tradition.

According to Even-Zohar's model, the polysystem is conceived as heterogeneous, hierarchized conglomerate of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole.

The polysystem of a given national literature is viewed as one element making up the larger socio-cultural polysystem, which itself comprises other polysystems besides the literary, such as the artistic, the religious or the political. So, literature is considered not just as a collection of texts, but more broadly as a set of factors governing the production, promotion, and reception of these texts (Shuttleworth, 2001 in Baker's Encyclopedia: 176-7).

As Shuttleworth (2001) states, the essential notion in the polysystem is that the various strata and subdivisions which make up a given polysystem are constantly competing with each other for the dominant position. Thus, in the case of literary polysystem, there is a continuous state of tension between the centre and the periphery in which different literary genres all vie for domination of the centre.

The genre in this system is not restricted to 'high' or 'canonized' forms which are accepted as legitimate by the dominant circles within a culture. It also includes 'low' or 'non-canonized' genres, those of norms and texts which are

rejected by these circles as illegitimate. So literary polysystem is made up not only of masterpieces but also of such genres as children's literature, popular fiction, and translated works, none of which have traditionally fallen within the domain of literary studies (Baker, 2001: 177).

When polysystem theory and translation are considered, Even-Zohar argues for the recognition of limited systematic relationships between the isolated translated texts which exist in a given literary polysystem.

As Even-Zohar (1990: 51) states, translated literature can take on a variety of roles in the target polysystem – either conforming to already existing models or else introducing original elements into the system. To use Even-Zohar's word, 'translation is no longer a phenomenon whose nature and borders are given once, and for all, but an activity dependent on the relations within a certain cultural system'.

When polysystem is considered by taking its background and characteristics into account, it can be said that the term 'polysystem' is more than just a terminological convention. The purpose of that system is to make the conception of a system explicit and as dynamic and heterogeneous in opposition to the synchronistic approach.

Even-Zohar (2005) stresses that in order for a system to function, uniformity need not to be postulated. Once the historical nature of a system is recognized (a great merit from the point of view of constructing models closer to "the real world"), the transformation of historical occurrences is prevented. Besides, the polysystem hypothesis is designed to deal with such cases as open systems, dynamic and static systems to present the characteristics of these systems.

2.1.5. Skopos Theory

Skopos Theory is an approach to translation which was developed in Germany in the late 1970s. In that theory there is a general shift from predominantly linguistic and rather formal translation theories to a more functionally and socio-culturally oriented concept of translation.

It can be stated that Skopos theory is directly oriented towards the factors including the culture of the intended readers of the target text and of the client who has commissioned it, and, in particular, the function which the text is to perform in that culture for those readers.

As Schaffner (2001: 235) mentioned in her article, in this theory, translation is seen not as a process of transcoding, but as a specific form of human action. Like any other human action, translation has a purpose, and the word *skopos* derived from Greek, is used as the technical term for the purpose of a translation. *Skopos* must be defined before translation can begin, and in highlighting *skopos*, the theory adopts a prospective attitude to translation.

According to Vermeer (1978: 100), as a general rule it must be the intended purpose of the target text that determines translation methods and strategies. Besides, he talks about the *skopos* rule in which human action is determined by its purpose (*skopos*) and therefore it is a function of its purpose. The main point in this functional approach is that prospective function or *skopos* of the target text as determined by the initiator's – client's needs, determines the translation process, not the source text or its effects on the source-text recipient or the function assigned to it by the author. Consequently, it can be asserted that the *skopos* is largely constrained by the target text user (reader/listener) and his/her situation and cultural background.

The coherence rule argues that the target text must be sufficiently coherent to allow the intended users to comprehend it, given their assumed background knowledge and situational circumstances. The text has to be translated into a target language in such a way that it becomes a part of a world continuum, which can be interpreted by the recipients as coherent with their situation. (Vermeer 1978: 100)

The fidelity rule, on the other hand, concerns intertextual coherence between *translatum* and source text and says that same relationship must remain between the two once the overriding principle of *skopos* and the rule of (intratextual) coherence have been satisfied.

In translation, according to *Skopos* theory, it is up to the translator as the expert to decide what role a source text is to play in the translation action. The decisive factor is the precisely specified *skopos*, and the source text is just one constituent of the commission given to the translator. According to Schaffner (2001: 237), the translator is required to act consciously in accordance with the *skopos*, and *skopos* must be decided separately in each specific case. It may be the adaptation to the target culture, but it may also be to acquaint the reader with the source culture. The translator should know what the point of a translation is and should be aware of the fact that no source text has only one corrected or preferable translation.

Both Vermeer and Reiss, as Schaffner (2001: 237) mentioned in her article, expressed that the source text does not determine the genre of the target text, nor does the genre determine the form of the target text or the *skopos*; rather it is the *skopos* of the translation that determines the appropriate genre for *translatum*. The genre, being a consequence of the *skopos*, is secondary to it.

On the other hand, since the faithfulness to the source text is one of the major subjects discussed in translation, translation theorists have tried to handle this to understand the translator's behavior who is blamed with 'being unfaithful'. Gideon Toury, who is one of these theorists, claims that there are some certain norms and rules in the culture of the target language and that these norms shaping people's

life will absolutely shape the translation process and the choice of the translator. According to Toury, the most important elements affecting the faithfulness of a translation negatively are the cultural norms in the target culture (<http://tr.wikipedia.org/wiki/%C3%87eviribilim>)

In order to get a better understanding of translation theories, translation studies and developments in translation studies should be followed since the developments could be one of the important factors affecting theories and methods translators have adopted.

2.1.6. Developments in Translation Studies

When the theories and opinions on translation and translation studies are concerned, it can be stated that translation is an interdisciplinary process which affects and being affected by the other fields and both translation and translation studies are interrelated with other disciplines.

Although references are still to be found to the new or ‘emerging’ discipline (e.g. Riccardi, 2002), since Holmes’s paper, Translation Studies has evolved to such an extent that it is really a perfect interdisciplinary, interfacing with a whole host of other fields. The aim may still be to describe translation phenomena, and in some cases to establish general principles, but the methods of analysis are more varied and the cultural and ideological features of translation have become as prominent as linguistics (Hatim and Munday, 2004: 8).

To see the interrelation between translation and other disciplines, it would be a good idea to examine the following figure which is given in Hatim and Munday’s (2004: 8) book:

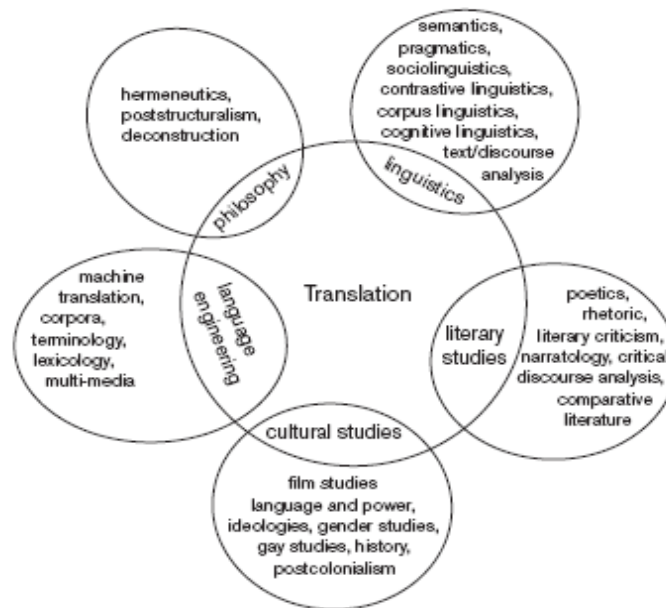


Figure A1.1 Map of disciplines interfacing with Translation Studies

The richness of the field is also illustrated by areas for research suggested by Williams and Chesterman (2002: 6–27), which include:

1. Text analysis and translation
2. Translation quality assessment
3. Translation of literary and other genres
4. Multi-media translation (audiovisual translation)
5. Translation and technology
6. Translation history
7. Translation ethics
8. Terminology and glossaries
9. The translation process
10. Translator training

11. The characteristics of the translation profession

Besides, there are some discussions about translation and its scope. But they are the products of some of the central issues of translation theory all the way from Roman times to the mid twentieth century.

Since literary translation is the core of this study which is one of the interrelated with translation and other disciplines stated above, the phenomenon of that type of translation will be explained in a detailed way.

2.2. Literary Translation

Translation is a phenomenon that has an enormous effect on everyday life. This can range from the translation of an international meeting like Davos Summit to the name of a restaurant that welcomes its customers warmly. It can also be defined as the replacement of an original text with another text. There are different definitions of translation and each of them refers to the different side of this term. By taking these definitions into account, translation can be regarded as a kind of inferior substitute for the real thing. When all the forms of translation are considered – such as commercial, financial, technical, scientific, advertising, etc. – only literary translation lets one consistently walk through the creative process.

When literary translation is compared to technical translation; it is observed that literary texts may not have special terminology like technical translation most of the time, but culture-specific items may pose problems. Universal themes or topics can be dealt with by many authors unlike technical translation. As for the style, literary translation is not free from emotive language, connotations, sound effects and figurative language. (Erten, 1999: 45)

In literary translation, a translator physically does exactly the same thing as a writer. A literary translator takes someone else's composition and performs it in his own special way. He/she embodies someone else's thoughts and images by writing in another language. The difficulty is that a work of literature is not intended to be translated into another language. It is an activity requiring responsibility, because the translator knows that his/her performance may be the only one, at least the only one of his/her generation, and that he/she will not have the opportunity either to improve it or to try a different approach. (Wechsler, 1998: 7)

To be a translator is to suppress your own voice in favor of another's, to spend your time worrying over the other's problems, manipulating the other's images and characters, expressing the other's vision and ideas. (Wechsler, 1998: 32) Thus, literary translation is the most demanding type of translation. It takes a lot to be a good literary translator. In addition to a thorough mastery of the source language, the literary translator must possess a profound knowledge of the target language. (Landers, 2001: 7) It also requires knowledge of a foreign culture, a wide-ranging knowledge of life, a wide-ranging knowledge of translator's own language and literature, excellent judgment and interpretive abilities, a good ear for language and thought, the ability to write not only very well, but also in a range of styles.

Therefore, the translator is faced with the problems of form, figures of speech, style of the author, cultural features and historical perspective in literary translation different from technical translation.

2.2.1. Problems in Literary Translation

When the nature of the literary translation is considered, it can be said that it is quite normal that the translator come across with various problems in the ST. Literary translation is no more in secondary position when compared with the original text, but there are important issues that translators have to deal with. According to Berrin Aksoy (2002: 83-99), the problems that the translators encounter in the translation process of the literary texts can be classified as follows:

a. Problems about the use of the artistic language in which the translator deals with how the figure of speech has been produced and used in its technical and semantic framework, its place in the text and its relationship with other elements in the text and how it can be reproduced in the target language. Besides, the analysis and understanding of the figures of speech forming the literary work would help the translator to determine the translation method.

b. Grammatical problems occur in translation when the equivalents of the grammatical structures in the source language cannot be found in the target language in the form of structure and meaning. The translator may face with the questions of whether he/she can translate the source text by preserving the grammatical structure in the exact same way; if he/she can do that, then whether he/she can produce the same meaning and effect in the target language via his/her preferences. Apart from these, the translator should also take the syntactic features and difficulties in the texts.

c. Cultural words and concepts that include the habits special to the societies, their traditions, values, classifications creating distinctive differences. Therefore, translation as a form of intercultural communication may create problems that are not merely on the verbal level or on the linguistic level, but also on the cultural level.

d. Problems arising from the time differences may stem from the elements composing the literary work going through the changes and it can be defined as “foreign” and “out-of-date” by the modern readers and it should be modernized in the same language and environment. These changes can include the names and concepts as well as the language. It is the translator’s personal preferences to provide all of these changes and reflect them in the translation text(s).

e. Problems about the literary types and techniques are related not only to the time factor but also to the variety of the social and cultural activities. Within the framework of the polysystem theory, the aim of the translator can be described as to introduce non-existing types to the target culture and target literature by making use of the advantages of the target language. The absence of the techniques in the target literature that are used in the source literature forces him/her to find new methods in accordance with his/her aim (Aksoy, 2002: 83-99).

Besides the problems encountered in literary translation stated above, there have been many conflicts about the nature of translation for centuries in the following way:

- Can a translator leave out sections of text or adapt to prevailing fashions?
- Must the translator privilege meaning over form?
- Should the translator be visible or invisible?
- Be faithful or unfaithful?
- Domesticate or foreignise?
- Is equivalence possible?

(<http://www.literarytranslation.com/art/theory/>)

However, these questions are now considered as rather stereotyped and their answers range according to the theory adopted by the translator. Instead of considering literature as an autonomous and independent domain, it sees it in much broader social and cultural framework. It examines the complex interconnections between poetics, politics, metaphysics and history. It borrows its analytical tools from various social sciences like linguistics, semiotics, anthropology, history, economics and psychoanalysis. (<http://www.translationdirectory.com/article301.htm>)

While talking about a product and its quality, criticism is one of the elements that improve the quality of the work and help the producer to see himself/herself from different perspective. Thus, criticism constructs the backbone of the success and provides a broader point of view for both the producer and the critic.

2.3. The Importance of Translation Criticism

When the history of translation criticism is examined, it seems that it has not taken the attention as much as the literary criticism. Thus, it did not develop as the criticism of literature did. According to Carol Maier (1998: 205), this is caused by the difficulties of analyzing a creative activity and the lack of value attributed to the translation.

However criticism is necessary to improve the quality of the product and enables the producer see himself from others' perspective and he understands how the other people percept him and his works. Besides, criticism can be applied in any field of art from cinema, theatre to art.

In order to understand why translation criticism is needed, it is necessary to know the history of translation criticism. Both in the world and Turkey, translation criticism has been frequently performed on the level of identifying the errors in the target text or over praising the translation with a subjective point of view. Carol Maier (1998: 206-207) explains the history of translation criticism briefly in the following manner:

“From the 19th century to the present time, there were critics who described translations as ‘good’ or ‘bad’ without seriously questioning or qualifying those adjectives. However, at the same time there were thoughtful efforts to bring increased attention to bear on evaluation and to establish systematic evaluative criteria. But, there are two questions that critics are most concerned about which are: to what extent should evaluative criteria

be prescriptive and to what extent should evaluation include both the translated text and its original?”

Since the critics have dealt with the translation by adopting various principles and approaches, they discuss translation and evaluation in different terms. But, they all support that a thorough analysis and description should be made in order to evaluate the translations. Carol Maier (1998: 207) states that the majority of critics expect that translation criticism will involve originals as well as translated texts, however they advocate varying degrees of comparison. Raymond van den Broeck's translation criticism model is one of the described models among other comparative models in Maier's article.

Beside the comparative models, some scholars insist that only the translated text should be studied. On the other hand, Andre Lefevere's "Polysystem theory" focuses on the product of translation in the context of the target culture rather than on the translation process. Likewise, Gideon Toury's translational norms suggest that evaluation should be centered on the target system alone.

There are many different approaches existing in order to perform the translation criticism and the critics have to choose one of them and state their evaluative criteria at the beginning of their study. To the extent that the translated text is evaluated in an objective way, the readers would trust the critic and the outcome of his/her study.

While talking about translation criticism it would be a good idea to mention about translation shifts which are one of the most encountered items in translation. The small linguistic changes that occur between ST and TT are known as translation shifts. Catford (1965: 73) defines shifts as 'departures from formal correspondence in the process of going from the SL to the TL.' The distinction drawn between formal correspondence and textual equivalence is crucial and relates to Saussure's distinction between *langue* and *parole*.

To make vision clearer it might be useful to explain the term textual equivalence. According to Catford (1965: 27) a textual equivalent is defined as ‘any text or portion of text which is observed [...] to be the equivalent of a given SL text. While formal correspondence deals with the general, non-specific relationship between elements in two languages, textual equivalence focuses on the relation that exist between elements in a specific ST-TT pair.

The term equivalence have created a debate on the freely manipulation of the translator with the original text and sometimes strictly faithfulness to the original text. However according to Aksoy (2002) these debates should be assessed as a narration of the translation methods. On the other hand, Toury (1980: 122) states that there is an “Efficient Translation” as a result of the equivalence and defines it as a hypothetical structure. This is the infeasible effort of the translation criticism. Moreover, Popovic (1970: 79) describes the detachment from the ST, if there are not any real errors in the translation, as the ‘shift’ not as an error.

In order to make a translation criticism as it is manifested in the translation studies, it is necessary to set the limitations and prerequisites of that work. According to Van den Broeck (1985: 55-6), the critic should know what the translating process is and how it works. He should also know what translation requires, what is the duty of translator, how the translation problems can be solved and should know the tradition in the TL and the target culture. Furthermore, the critic should examine the TT systematically by emphasizing its linguistic, cultural, and literal characteristics. Afterwards he should apply the same process to the translated text comparatively.

The aim in the comparative analysis is to find out which preferences of the translator can create the meaning in the TT and ST. During this process, considering the following list suggested by Van den Broeck (1985: 54-63) might be useful:

- a) In the assessment process, the critic should handle the translator's preferences related to the language as a whole.*
- b) The critic should be able to reveal the translation method that the translator determined according to the expectations and taste of the target readers.*
- c) The critic should be able to determine the translator's preferences and attitude towards making this aim real.*

Besides, the translator should build a live relationship between the original text and the translated text. In that context, translator's preferences are crucial and source-oriented and target-oriented translation methods need to be discussed. In source-oriented methods, it is adopted that specific features of ST should be transferred to the TT (Toury, 1980: 39-40). In such kind of approach, the source and the target texts are compared and faithful approaches are adopted. In target-oriented methods, the translation is described as the reconstruction process and the definitions of TL, target culture and literal environment are provided.

In the last step of translation criticism, the conditions that will provide the efficient translation are evaluated in the framework of the two languages and culture, and probable deviations and shifts are determined. So while criticizing the translations of the STs, their literal and cultural items in both the SL and TL cannot be ignored.

Since the stories analyzed in this story have a post-modern style and in order to understand the post-modernism as a notion, the differences and similarities between modernism and post-modernism it would be useful to define these terms and give some explanations about them.

2.4. The Place of Translation in Language Teaching

For a long time, translation has been banned from the language classroom and from foreign language teaching methods. However if a strong rationale for translation in the language classroom is to be made, there are some points ought to be mentioned: that criticisms against it are not valid, that learners need it, and that it promotes their learning.

Studies conducted in this area have provided reasons for supporting the points stated above. Drawing on the results of several investigations and his own experiments Friedlander (1990: 110-13) ascertained that planning on certain language topics seemed to be enhanced when writers use the language of topic-area knowledge. Translation from the native language into English appears to help rather than hinder writers since they were able to access more information when working in their first language.

With the growing importance of learner-centered language teaching, it is argued that anything that helps the learner in his or her own way is the real assistance. While talking about the benefits, the purpose of translation in ELT classrooms should be determined.

The purpose of translation in ELT classrooms is not to train professionals but to help learners develop their knowledge of English. In other words, translation is only a means for language learning not a target to be achieved. As Popovic (2009: 2-3) ascertained, in order to determine what kind of translation learners need; learners' level and age, content- what to focus on, and organization which involves deciding how to administer translation activities, and choosing the most appropriate forms of classroom interaction are the important factors that should be taken into consideration.

Besides, Gabrielatos (1998: 21-4) considers translation as a teaching tool needs to take into account a number of different aspects such as grammar, syntax, collocation and connotation. He also asserts that uncritical use of translation may give learners insufficient, confusing or even inaccurate information about the TL. So, it is important to decide the way how translation could be inserted into the classes as means of language teaching.

In recent years, there are some innovative and creative approaches highlighting the need for flexibility and adaptability to the needs of learners. Besides, as Carrers (2006) ascertains that there is enough evidence to suggest that translation has an important role to play in language teaching but it is also necessary to gain further insight into its effectiveness related to other language learning activities.

As a conclusion, while talking about the place of translation in ELT classes, it should be born in mind that translator and language learner are not completely different from each other since both disciplines are interrelated. As Carrers (2006) states that the distinction between the teaching of translation as an end in itself and its role as a means of learning a language has often been overemphasized to the point of impairing a productive exchange between the two areas. He also believes that it can be helpful to view the translator as a life-long language learner and the language learner as a natural translator.

Regarding the paradigm shifts in translation theories throughout the 20th century, it can be stated that the effects of modernism and post-modernism as the core movements can be seen in the field of translation.

2.5. The Notion of Modernism and Post-modernism

Modernism is an artistic cultural movement that flourished in the first decades of the 20th century, about the time of World War I. modernist artist believed that the traditional, social, religious, and political order had broken down. They saw themselves as the avant-grade cut from bourgeois values, and disturbed their readers by adopting complex and difficult new forms and styles.

According to Yeganeh (2006: 224) modernism reflects a cultural crisis starting a new horizon toward human possibilities. Experimentation, manipulation of form, and the conception that knowledge is not absolute are some of the important items adopted by modernism. Yeganeh also stated that modernism was built on a sense of lost community and civilization. It concluded contradictions and paradoxes. Besides, the loss of a sense of tradition was a theme common to Modernist writers and some celebrated its loss as a means of liberation from the limitations of past artistic traditions.

Modernist novelists, on the other hand, reexamined the techniques of fiction writing. They also began to cut away descriptions of scenes and characters, explanations, direct statements of theme, and summaries of the plot. For example; James Joyce in "*The Portrait of Artists as a Young Man, Ulysses*" (1922), and "*Finnegan's Wake*" used the technique of the stream of consciousness and multiple point-of-views. It is impossible, in these works, to separate form from content, and 'linguistic meaning' becomes one of the essential aspects of Modernism. Lack of meaning, incoherence of character and lack of 'plot' are characteristics that constitute the 'theme' of the work.

When the subject is Post-modernism, it can be said that it refers to the changes in the way of life in the second half of the 20th century. A post-modern society is more decentralized, fragmented, and impermanent than a modernist society. There are some theoreticians define post-modernity like Baudrillard and Lyotard. Also, Yeganeh (2006: 654), in his book *Literary Schools*, states that in the contemporary culture, the qualities of depth, coherence, meaning, originality, and

authenticity which were traditionally valued are dissolved and mist the flow of empty signals.

2.5.1. Modernism and Post-Modernism in Literature

Post-modernism is not one single style or school. It is a term used for multitude of styles and attitudes which have come into being partly as a reaction to widespread styles of modernism, partly as a response to the products of the 'space age' and partly as a result of post-industrial mass production and capitalism in 1950s (Yeganeh 2006: 654).

Apart from these, post-modernism has introduced complexity figurative ornament and cluttered or mixed-up forms. While Modernism stressed originality and the economy of line, shape, and color, Post-modernism stresses the revival of tradition. In general, Post-modernism is the abandonment of Modernism's quest for artistic coherence in a fragmented, incoherent world. While the Modernist artist tried to draw meaning from the world through myth, symbol, or complexity of form; the Post-modernist welcomes the absurd or meaningless confusion of contemporary existence with self-conscious indifference and prefers depthless stories, or disconnectedness.

In addition to Yeganeh (2006: 655) a Post-modern work attempts to collapse arbitrary borders between genres and questions the nature of genre. It refers, directly or by allusion, to other text; and creates problems regarding the issue of characters and a narrative that concludes in a fixed point and conveys a fixed meaning.

Today, many novelists and poets incorporate these themes and approaches in their work. *The Name of Rose* (1980) by Umberto Eco and *If on a Winter's Night a Traveller* (1977) by Italo Calvino combine different forms of fictional genre and shares many of Post-modernism's theories about the nature of reading.

According to Yeganeh (2006: 655), the experiments in Modernism in style opened the way for a technique called 'self-reflexive fiction' - an innovative manipulation of language and narrative. It comments on or argues with itself and address or mocks the reader.

One of the modernist critical models is stylistic analysis. Stylistic analysis is widely used in descriptive translation analysis. In this study, stylistic analysis as model of criticism of short stories is focused on. The following part will explain the term stylistics with its scope and importance to literary criticism and translation criticism.

2.6. Stylistic Analysis of Short Story Translations as Model for Criticism

Stylistics is concerned with the study of style in language. But what is style in language? How is it produced? How can it be recognized and described? Is it a general feature of language?

The term style without specific reference to language is one which we use so commonly in our everyday conversation and writing that it seems unproblematic. It occurs so naturally and frequently that we are inclined to take it for granted without enquiring just what we mean by it.

2.6.1. Stylistic Features and Elements in a Short Story

A stylistic analysis of a short story entails an understanding of the style of the writer, the types of imagery, patterns, symbolism, surprise ending, irony, satire used in the short story. One has to interpret it by understanding the story's message, ideas and themes and development of meaning and it is shaped as the story unfolds. Sometimes there are certain distinguishing features of a story, the things that make it work, precision being the most deluding and difficult feature. A writer can impart knowledge indirectly, show something rather than telling it and use imagination as a means of discovery rather than invention.

A story may be analyzed in terms of the importance that setting plays to the story; a particular problem it presents to the reader; specific symbolism in the work; or a character's or an event's role in the story. The structure in the story and the use of language used to convey meaning and an understanding of how language choices are important to character, setting, plot and theme are also very important to a literary and stylistic analysis of a short story. As Niazi & Gautam (2007: 146-8) say that there are some of the devices that a short story writer uses are:

1. Sentence structures that can be long or short, and contain many subordinate clauses, or fragments. There can be digressions or interruptions and the word order can be straightforward or unconventionally crafted.
2. Vocabulary can convey a lot about the characters, and the point of view of the narrator. The words can be simple or fancy, technical, flowery, colloquial, punning, obscure and so on.
3. Figurative language by way of figures of speech.
4. Use of dialogue is very often and the dialogue tells the story and sometimes gives a sense of pacing, of pauses, of the unsaid and also substitutes for narration.

5. Point of view - first, second, third, omniscient, limited omniscient, multiple, inanimate.

6. Tone, to a large extent conveys the author's attitude and the mood of the story. The tone could seem sarcastic, aggressive, wistful, pessimistic, in love, philosophically detached, hopeful, ironic, bitter, and so on. Whatever the tone, it is visible in the narrative.

7. Flashback - It is a sudden, vivid reversion to a past event and is used to surprise the reader with previously unknown information that provides the answer to a mystery, places a character in a different light, or reveals the reason for a previously inexplicable action.

In order to understand how stylistics is important and effective for the analysis and comprehension of a literary work and to see how wide its scope is, the term should be unfolded. When we look at the stylistic features of short story, Niazi & Gautam (2007: 148) state the common view is that a literary text is likely to be comprehended better if it is studied in parallel with stylistic analysis, which emphasizes the crucial role of the linguistic features of the text, contributes much to the development of literary criticism. MA. K. Halliday is one of the text linguists who consider 'grammar' as a network of systems of relationships which account for all the semantically relevant choices in language which is the standpoint of the stylistic analysis as well. Stylistic analysis can be done by taking some points in the work such as lexis, grammar, foremost features including figures of speech and cohesion and coherence.

Verdonk (2002: 3-4) explains the term "style" as a reference to the resemblance works of art have to one another. Enough visual elements must be shared by enough works to make their combination distinctive and recognizable to a number of people. A single cathedral cannot define the Gothic style any more than a single sculpture can define the style of its artist. Furthermore, the idea must convey meaning to enough people to become widely used. Art history is filled with stylistic

definitions that were proposed but never adopted, or did not survive for long. This is not surprising. Ideas and tastes change, different things seem important at different times, and there always are major works that do not fit into a particular definition of a style. These exceptions offer constant challenge to any accepted order.

These everyday notions make a good starting point for a more technical discussion of the use of style in language. In one way or another, all of them make reference to a distinctive manner of expression, through whatever medium this expression is given physical shape. Along the same lines, style in language can be defined as distinctive linguistic expression. But, as with other manifestations of style, we need to consider what makes an expression distinctive, why it has been devised, and what effect it has. So stylistics, the study of style, can be defined as the analysis of distinctive expression in language and the description of its purpose and effect. How such analysis and description should be conducted, and how the relationship between them is to be established are matters on which different scholars of stylistics or stylisticians, disagree (pp. 3-4)

Given information refers to information which the speaker assumes to be already known to the addressee, because the latter is supposed to have found it in the linguistic or situational context of the discourse, or in the wider context of commonly shared knowledge about the world (Verdonk, 2002: 37). So given information provides a kind of background to other elements of the discourse communicating new information of which the speaker assumes that the addressee cannot have acquired knowledge from one of the three contextual factors (place, time and person) mentioned above. For instance, in the utterance ‘The novel you’re thinking of is Tolstoy’s War and Peace’, the definite noun phrase ‘The novel you’re thinking of’ conveys given information because it derives from the context of the preceding discourse, whereas the phrase ‘Tolstoy’s War and Peace’ obviously carries new information.

On the other hand, Hough (1969: 1-4) explains style and stylistics by saying the modern study of style, i.e. stylistics, has its roots in classical rhetoric: the ancient art of persuasive speech, which has always had a close affinity with literature,

probably because it was regarded as a persuasive discourse, too. As is pointed out, classical rhetoric was prescriptive in that it provided guidance as how to be persuasive, whereas modern stylistics is descriptive in that it seeks to point out the linguistic features that can be associated with particular effects.

Stylistic analysis helps researchers distinguish and describe the common shifts in translation process. And there are some studies conducted to find out the stylistic features of different literary genres such as poems, short stories, novels, dramas. Since each of these works has their own styles and the producers of these works adopt different personal styles, it really helps the researchers enrich their studies by comparing and contrasting the target texts and the source texts – translations of these works- stylistically. The following part includes some relevant researches conducted by taking different kind of literary works as a base.

2.7. Relevant Research

2.7.1. A Stylistic Analysis of Oscar Wilde's *The Picture of Dorian Gray* and His Selected Short Stories M.A. Thesis by Şenay Alkaya Ekinci, 2005.

The theme of the story is “Goodness always wins”. The main character is a child which comes from the stars in a cloak of golden tissue. It's a didactic story, written for children. The message is simply “Good people always win, being good is an important characteristic in the life of human-beings”. The writer tends to use personification in the story, that's because it's a didactic story, and we can give the following sentences as the examples of personification. The writer seems to impress the reader and make them alert with personifications. “The Earth is going to be married, and this is her bridal dress” whispered the Turtle-doves to each other. “Nonsense” growled the Wolf. “Well, for my own part,” said the Woodpecker...

But in the middle part of the story, the writer uses dialogues. In the ending part, the writer uses personification again, but not as much as the beginning part. It's because the writer wants to affect the reader, in other words, makes the reader more curious about the end of the story. The writer prefers capitalization, capital letter with the names of the animals and natural beings, because he personifies them, in other words, he wants the reader to think them as human-beings. Here are some examples: "Wolf, Hare, Woodpecker, Squirrels, Earth ..." (like human-beings) In the beginning part of the story, the writer informs the reader of the weather. He tries to inform the reader about the cold weather by using words like: "bitter cold", "so cold", "monstrous weather", "died of cold", "terribly cold". (terribly cold is used twice). His purpose is to say that bad weather is a disadvantage, hard to go with, for the animals and for the poor, because the two wood-cutters also complain about the cold weather in the beginning part of the story. The writer touches upon the poverty as a social problem. He thinks the rich are lucky and the poor are unlucky. World is not fair to all people, but in the middle or in the ending part of the story, the writer does not mention about the weather again. In the beginning part of the story, the writer uses a more descriptive style than the middle or the ending part of the story. We can also see the examples of onomatopoeia more in the beginning part than the other parts. That's because the writer tends to draw a vivid picture in the mind of the reader, and he tends to draw the reader into the story. The sound imagery makes the story come alive for the reader. Here are the some examples of onomatopoeia:

"Tu-whit! Tu-whoo! Tu-whit! ..."

"Ugh" snarled the Wolf.

"Weet! weet! weet!" twittered the green Linnets ...

The writer uses "third person objective" as the narrator. In other words, the narrator can only give information through how the characters appear, what they do, their body language and what they say. Here the style of the story becomes accessible for the reader. In the whole story, dialogues are dominant. The frequent use of dialogues allows the reader an understanding of each character's feelings and the relationships among them. His social concerns lead him to talk about the

injustices, the role of money in the society, oppression and the likes, and consequently uses a simple, clear and understandable style. Likewise his style when he talks of God, goodness, heaven etc. becomes as simple as possible.

“ ... they put their trust in the good Saint Martin, who watches over all travellers, and retraced their steps ...”

“Goodness not only wins in this world, but also wins in the Heaven”.

As a sentence structure, the writer mostly prefers compound sentences in the beginning and middle parts of the story such as:

“And one of them ran faster than his mate, and outstripped division of aught save of sorrow.”

“And he took the cloak and the amber chain from the chest ...”

It is possible to say that the writer mostly prefers compound sentences in all parts of the story, and he mostly prefers “and” as a conjunction. He also uses simple and complex sentences throughout the story.

“Nonsense” growled the Wolf. (beginning)

“Truly answered the wood-cutter ...” (middle)

“Receive thy child now.” (ending)

Examples of complex sentences:

“So cold was it that even the animals and the birds did not know what to make of it.” (beginning)

“Therefore I pray thee come with me for over the whole world have I wandered in search of thee.” (middle)

“The piece of red gold that thou seekest is in the cavern that is behind thee.” (ending)

It’s also possible to see the examples of alliteration like:

Weet - twittered, faggots - fell, went - warily, make - marry, fell - from

Many - mouths, side - sky, bitter - berries ... etc.

The writer tends to use alliteration in the beginning part of the story, but in the middle or in the ending part the frequency of alliterations decreases. In the beginning part of the story, the writer uses simile. As an example, we can mention here these statements:

“ ... Earthlike a flower of silver ...”

“ ... the Moon like a flower of gold ...”

“ ... come out as white as millers ...”

“ ... as loathsome as the adder ...”

The writer employs metaphor, especially in the beginning part more than the rest. Here are some examples:

“ ... the old Earth is dead ...”

“ ... snow is cruel ...”

“ ... whose feet thou hast washed with thy tears.”

“ ... when they came to the Mountain Torrent she was hanging motionless in air, for the Ice King had kissed her.”

“The Earth is going to be married, and this is her bridal dress.”

Here the writer reflects Snow like the bridal dress of Earth, in other words, Earth is like a bride.

As a word choice, the writer prefers especially descriptive words.

The writer mostly uses action verbs like:

“come, snap, pass, roll, put, carry, rise up, weep, go out, run away, follow, crouch... etc.

As seen from the examples, the writer mostly prefers simple verbs or phrasal verbs which are simple.

It's possible to make two semantic groups for adjectives. The writer frequently uses adjectives which are generally simple. Here are the adjectives with their semantic groups:

Adjectives with positive meaning: "warm, great, bright, beautiful, golden, gilt, worthy, rich, good, delightful... etc."

Adjectives with negative meaning: "cold, monstrous, cruel, poor, bitter, vile, ugly, foul, loathsome, evil... etc."

We also notice some abstract nouns like: "pride, honour, love, charity, kindness... etc."

The descriptive words enable the reader to picture clearly the story in mind and have vivid picture. The writer tends to use informal dialogues..He prefers an informal style language, and this gives a message to the reader. For the reader, it is easy to read and understand the events in the story. There many examples of informal dialogues. Some of them are:

"Nay, but it were an evil thing to do... I am as poor as thou art ..."

"Didst thou not say that the child was found in the forest?"

"This is thy mother whose feet thou hast washed with thy tears."

This is a happy ending story. As a didactic story it allows the reader to get the messages clearly and directly. The number of adverbs which are also very simple such as terribly, lustily, warily, bitterly, quickly, scornfully, sorely etc...,is less than the adjectives, which is an indicative of writer's didactic intention and his concern of depicting a colorful picture to draw the reader's attention.

The Quantitive Results of the Story (1000 words) is as follows:

A. Lexical Categories:

1- Nouns: 145

e.g. "snow (5), child (3), forest (2), star (2), Wolf (2)"

2- Adjectives: 71

e.g. "little (6), cold (4), gold (4), good (2), bitter (2)"

3- Verbs: 155

e.g. "be (29), had (5), saw (3), came (3), fell (3)"

4- Adverbs: 8

e.g. “terribly (1), perfectly, lustily, curiously, hard”

B. Grammatical Categories:

1- Sentence types:

a) Declarative: 22

e.g. “It was winter and a night of bitter cold”.

b) Interrogative: 4

e.g. “Why doesn’t the Government look to it?”

c) Imperative: 0

e.g. -

d) Exclamatory: 11

e.g. ““Nonsense!’ growled the Wolf”.

2- Sentence Complexity:

a) Simple: 6

e.g. ”’Nonsense!’ growled the Wolf”.

b) Compound: 15

e.g. “The Wolf had a thoroughly practical mind, and was never at a loss for a good argument”.

c) Complex: 3

e.g. “The only people who seemed to enjoy it were the great horned Owls”.

d) Compound-Complex: 13

e.g. “So overjoyed were they at their deliverance that they laughed aloud and the Earth seemed to them like a flower of silver and the Moon like a flower of gold”.

2.6.2. A Stylistic Analysis of Translation of Hilmi Yavuz’s Poetry M.A. Thesis by Didem Gamze Erdinç, 2007.

In her thesis, she analyzed Hilmi Yavuz’s poems and their translations stylistically and criticize the translations comparatively. The following part is presented in order to provide a different analysis in different genre and to see the similarities and differences between the original texts and their translations’ criticisms.

Eylül

Eylül

1. eylül! daha çocukluğumdan
2. beri size bakardım ben
3. bir yazın azalmakta olan
4. sözcüklerinden nasıl da
5. ansızın dökülürdünüz
6. bahçelerle ve kül
7. dolardı içim... eylül!
8. eylül! kırılğan mevsim!
9. cam hançeri güzün
10. dağılırdı kalbimde
11. birden gecenin ve gündüzün
12. perdesiyle örtülürdünüz
13. tenhâyla ve tül
14. dolardı içim... eylül!
15. eylül! unuttum sizi
16. dağ kızarır yol sararırdı
17. ve ben dönüşlere bakardım
18. o amanvermez belleğin
19. paramparça güldüğüydünüz
20. aynalarla ve gül
21. dolardı içim... eylül!

(line numbers added)
(Yavuz; 1989: 86)

September

1. september! from my childhood
2. on i would watch you.
3. how from the dwindling
4. vocabulary of a summer
5. you would instantly shed
6. with the gardens and ash
7. would fill me... september!
8. september! fragile season
9. autumn's glass dagger
10. would dissolve in my heart
11. suddenly you would be draped
12. in the curtain of night and day
13. with loneliness and tulle
14. would fill me... september!
15. september! i forgot you

16. the mountain would redden, the road yellow
17. and I would watch for homecomings
18. you were the shredded laughter
19. of that merciless memory
20. with mirrors and the rose
21. would fill me... september!

(line numbers added)
(Yavuz; 2007: 52)

Taken from *gizemli şiirler* (mystical poems), *Eylül* (September) is the fifteenth poem in the original cycle which consists of sixteen poems. It is the sixth of the six translated poems from the cycle entitled *mystical poems* in *Seasons of the Word*. In this cycle, Hilmi Yavuz “concerns himself with the philosophical problems internalized by mysticism, and the mysteries of the opposition between the apparent and the esoteric”¹¹ (Asiltürk; 2006: 13). In this context, *Eylül* is an important poem which reflects the aforementioned opposition between the apparent – that which is seen – and the esoteric – that which is hidden – on the graphological and lexical levels as well, which will be analysed below.

In this poem, the words are ‘buried’ in themselves. According to Pınar Aka, in his poetry “Hilmi Yavuz makes a kind of word alchemy by taking out the words which are buried in other words”¹², to which *Eylül* is a perfect example (2002: 30). For instance, the last three lines of each stanza presents the reader such a “word alchemy”: ‘dökülürdünüz’, ‘kül’, ‘eylül’; ‘örtülürdünüz’, ‘tül’, ‘eylül’; ‘güldüğüyünüz’, ‘gül’, ‘eylül’. As it can be *seen* in these words, it is possible to take out the former from the latter: ‘kül’ from ‘dökülürdünüz’, ‘tül’ from ‘örtülürdünüz’, ‘gül’ from ‘güldüğüyünüz’.

When we look at the poem on the graphological level, we see, in addition to the ‘word alchemy’ above, that the use of three full stops in a row employed in the end-lines of each stanza following “would fill me” phrases are in accordance with the punctuation in the original poem. However, three full stops in a row, which suggests an *ellipsis*, is used in English only to show an omission within a quoted passage. So,

these ellipses will not be received by the English-speaking readers like the way they are received by the Turkish-speaking readers.

The exclamation mark which should have been at the end of the eighth line seems to be forgotten/missed out in translation. Because of this missing exclamation mark, this line seems like a run-on line which reads as “fragile season autumn’s glass dagger [...]”.

Lastly, in the seventeenth line, the capital ‘I’ is quite inconsistent with the other ‘i’s in lower case. On the phonological level, *Eylül* is a poem in which you can clearly hear the music of the language in the poem. Although it does not have a strictly regular rhyme scheme, internal rhymes such as ‘eylül’, ‘dökülürdünüz’, ‘kül’, ‘eylül’; ‘eylül’, ‘örtülürdünüz’, ‘tül’, ‘eylül’; ‘eylül’, ‘güldüğüydünüz’, ‘gül’, ‘eylül’ builds up this dominant musical element of the poem. The rest of the rhyming words are ‘çocukluğumdan’, ‘olan’, ‘kırılgan’; ‘ben’, ‘sözcüklerinden’, ‘ben’; ‘yazın’, ‘ansızın’; ‘size’, ‘bahçelerle’, ‘kalbimde’, ‘perdesiyle’, ‘dönüşlere’; ‘dolardı’, ‘dağılırdı’, ‘dolardı’, ‘sarırdı’, ‘dolardı’. The internal rhymes in ‘dökülürdünüz’, ‘kül’, ‘eylül’; ‘örtülürdünüz’, ‘tül’, ‘eylül’; ‘güldüğüydünüz’, ‘gül’, ‘eylül’ are inevitably lost in the translation.

However, regularly repeated rhyming words such as ‘vocabulary’, ‘instantly’, ‘suddenly’, ‘memory’, ‘summer’, ‘september’, ‘dagger’, ‘laughter’ presents an alternative rhythm and harmony for the foreign reader. The identical opening and closing words in all the stanzas (‘september’) rhyme with a word in the middle line of each stanza in translation: in the first stanza, ‘september’ rhymes with ‘summer’ (line 4); in the second stanza, it rhymes with ‘dagger’ (line 9); in the last stanza, it rhymes with ‘laughter’ (line 18). Thus, once again, we see another alternative model for the rhyme structure in the target text.

On the syntactical and lexical levels, in the fifth line ‘instantly’ for ‘ansızın’ does not seem to give the exact sense, since it means “immediately”. ‘Suddenly’ would suit this context better (Longman: 1995:740).

In the tenth line, ‘dissolve’ for ‘dağılmak’ seems to be irrelevant with respect to the context since it means for a solid to be mixed with a liquid and become part of it. In this line the subject at issue is a ‘glass dagger’ which cannot dissolve, unlike the translator’s notion, but can be ‘shattered’. Since it would also rhyme with ‘september’ and ‘dagger’, ‘shatter’ seems to be a more appropriate word in this context.

In the twentieth line, the extra ‘the’ is inconsistent with the preceding words of ‘would fill me’s which are without definite article in other stanzas: in the first stanza, ‘ash would fill me...’ (no definite article); in the second stanza, ‘tulle would fill me...’ (no definite article); in the last stanza, ‘the rose would fill me...’ (definite article). Considering ‘the’s employed in the translation, we see that ‘the’ in the sixth line, preceding ‘gardens’, is also inconsistent with the other words which are not preceded by ‘the’ before “would fill me” sentences (“with *the* gardens and ash” / “with loneliness and tulle” / “with mirrors and *the* rose”. So, ‘the’s are employed quite inconsistently in the translation. However, when we look at the rhythm of the translated poem, we understand that the translator tries to maintain the rhythm and puts the extra ‘the’s for this reason.

As it can be inferred from the translation of this poem, being able to reflect semantic and syntactical features and keeping up the rhythm at the same is impossibility for a translator except very extreme cases in which the linguistic structures of source and target languages are strikingly similar.

CHAPTER III

THE METHODOLOGY

3.1. The Research Method of This Study

The Qualitative research and the descriptive research are the research designs of this study. The study was carried out and the data were collected by taking these methods as a base. Besides, while conducting this study, the following steps were followed:

1. Determining the purpose of the study
2. Asking some research questions that were considered as the initiators for conducting the study
3. Searching for the theoretical information and the related previous studies carried out and giving information on these issues in detail in *Literature Review* part
4. Stating the research problem, aim, and the significance of the study and noting the assumptions about the study as a whole
5. Determining the research design(s) of the study and applying the necessary techniques and methods to collect the data
6. Selecting the materials that will be analysed in the study
7. Interpreting the data gathered throughout the data collection process
8. Preparing a thesis study including all of the points mentioned above

3.1.1. Qualitative Method

Qualitative research has its roots in social science and is more concerned with understanding why people behave as they do: their knowledge, attitudes, beliefs, fears, etc. here is a check list for the appraisal of qualitative research.

- Was the research question clearly identified?
- Was the setting in which the research took place clearly described?
- If sampling was undertaken, were the sampling methods described?
- Did the research worker address the issues of subjectivity and data collection?
- Were the results of the research kept separate from the conclusions drawn by research worker?

(<http://projects.exeter.ac.uk/prdsu/helpsheets/Helpsheet09-May03-Unlocked.pdf>)

Qualitative research can be defined as a type of scientific research. This type of research systematically uses a predefined set of procedures to answer the question, collects evidence and produces findings that were not determined in advance and provides findings that are applicable beyond the immediate boundaries of the study. Besides, in qualitative research, only a sample of population is selected for any given study.

(<http://www.fhi.org/NR/rdonlyres/etl7vogszehu5s4stpzb3tyqlpp7rojv4waq37elpb yei3tgmc4ty6dunbccfzxtaj2rvbaubzmz4f/overview1.pdf>)

3.1.2. Descriptive Research

Descriptive research is used to obtain information concerning the current status of the phenomena to describe "what exists" with respect to variables or conditions in a situation. The methods involved range from the survey which describes the status quo, the correlation study which investigates the relationship between variables, to developmental studies which seek to determine changes over time.

- Statement of the problem
- Identification of information needed to solve the problem
- Selection or development of instruments for gathering the information
- Identification of target population and determination of sampling procedure
- Design of procedure for information collection
- Collection of information
- Analysis of information
- Generalizations and/or predictions

(<http://www.okstate.edu/ag/agedcm4h/academic/aged5980a/5980/newpage110.htm>)

3.2. Data Collection Procedure

Data of the study were gathered from the short stories in Turkish and in English. The authors of these studies have a post-modern style in their works. Firstly, the criteria were determined and according to these criteria the stories and their translations were analyzed stylistically and comparatively. Every sentence in the stories was reviewed and the findings were classified according to the criteria determined at the beginning of the study. Then the findings were classified under the appropriate titles adopted from Nedret Kuran (1993).

The materials used for data collection are four short stories and their translations. So there are eight stories to be analysed. The stories are as follows; Dağın Öteki Yüzü – The Other Side of the Mountain by Erendiz Atasü and it is translated by Erendiz Atasü and Elizabeth Maslen in 2000 for Milet Publishing. Ebony Tower-Abanoz Kule by John Fowles and it is translated by Aysun Babacan in 2006 for Vintage Classics. The third story is Göçmüş Kediler Bahçesi - The Garden of Departed Cats by Bilge Karasu which is translated by Aron Aji in 2003 for Metis Publishing. The last story is Cathedral – Katedral by Raymond Carver and is translated by Gökçen Ezber in 2007 for Notos Publishing.

To gather the data for the study, two Turkish and two English stories and their translations were examined. At the first place, the sentences which include stylistic features were recorded. Then all the recorded features were reexamined in order to determine the categories of these stylistic features. In the next step, it was determined whether these features were the outcomes of the writer's style or the translator's preferences. The stories were evaluated in terms of shift of expressions, sentences with additions, sentences with omissions, mistranslated sentences, uncompleted sentences, sentences that do not give the same meaning as in the TL and correctly translated idioms/proverbs.

The analysis of the ST and the TT comparatively in terms of stylistics was taken as a source of the study. The stylistic features of the source and the target texts were analysed and classified by taking comparative analysis as a base. Via the analysis, classification and interpretation of the stylistic features in the selected literary works, it was aimed to examine the impact of translator's preferences in translation and to see whether the style of the writer can be transferred in translation by means of translator.

Conclusion was drawn and suggestions were provided for further studies after the interpretation of the findings. The limitations were mentioned since the same study can be conducted by taking suggestions and limitations into consideration. Being aware of the limitations can help the researcher conduct the study and interpret the data more effectively and draw more realistic conclusion.

CHAPTER IV

THE FINDINGS AND THE INTERPRETATION

4.1. The Study: The Analysis of Translated Short Stories

4.1.1. Dağın Öteki Yüzü – The Other Side of The Mountain by Erendüz Atasü

Dağın Öteki Yüzü – The Other Side of The Mountain (see Appendix 1) was translated by Erendüz Atasü and Elizabeth Maslen in 2000. Elizabeth Maslen is a Senior Lecturer in the School of English and Drama, Queen Mary and Westfield College, University of London. She has translated the Polish novel *Rudolf* by Marion Pankowski, and written on Doris Lessing for the British Council series, *Writers and their Work*. She has recently completed a book on political and social issues in British women's fiction, 1928-1968.

That novel consists of four parts, the short story titled *Masumiyetin Son On Yılı – The Last Decade of Innocence* was analyzed in that study. The analysis has taken place on meaning level. By taking the meaning level as a base the analysis has also included text level and sentence level. Besides, the following criteria were applied for all the stories being analyzed.

On the meaning level

1. On the text level: When the target text (TT) is compared with the source text (ST) on the basis of “being a text”; it can be stated that the translator transferred the content, general meaning of the text, and its message.

2. On the sentence level: when the meaning of the two texts (short stories) is analyzed on the level of sentence, the important points that were detected can be listed as follows:

1. Mistranslated sentences
2. Shift of Expressions
3. The sentences with additions
4. Uncompleted sentences
5. Idioms that are not correctly translated into English

4.1.1.1. Mistranslated Sentences

Ex.1: "... with their feet encased in patient-leather shoes, sweating in their tails, dancing with the **utmost earnestness**, these provincial Kemalists?"

"Ayaklarını cendere gibi sıkan rugan iskarpinleri, alışık olmadıkları fraklarının içinde tere batmış, hiç yakınmadan, **canla başla** vals yapan taşralı Kemalistleri..." (p.11, s.25)

- "utmost earnestness" does not give the meaning of "canla başla". So it is mistranslated and does not give the same meaning as in Turkish. "with heart and soul" could be an alternative for the translation of that word.

Ex. 2: "... published by the **Ministry of Culture** during the forties, translations of world classics..."

"40'lı yıllarda '**Milli Eğitim Bakanlığı**'nın hazırlattığı, dünya klasiklerinden çeviriler..." (p. 12, s.26)

- The term is mistranslated, because these are the two different institutions and have different tasks. They cannot be replaced by one another.
-

Ex. 3: “I had other heroes, **socialist** heroes.”

“Başka kahramanlarım da vardı, **solcu** kahramanlar...” (p.12, s.26)

- There is incomprehensibility in these sentences since the term ‘socialist’ does not mean ‘solcu’ in Turkish. The translator could use ‘communist’ for that term in order to prevent the incomprehensibility in the translated sentence.

Ex. 4: “... tired of a life **dogged** by **the fear of** being killed...”

“...usandım öldürülme **tedirginliğinin eşiğinde** yaşamaktan...”(p.13, s.27)

- The words used in the translation do not give the same meaning as in Turkish. ‘dogged’ means ‘takip edilmek’, it does not have the same meaning as ‘...eşiğinde’ which means ‘on the verge of’ in English. If the writer wanted to say “eşiğinde” he would use “on the verge of” not ‘dogged by’. So, such kind of translation is the translator’s preference. On the other hand, ‘the fear of’ was translated as ‘tedirginliğinin’. However ‘tedirginlik’ and ‘the fear of’ are different in meaning so they should not be used to replace one another in the translation.

Ex. 5: “Acting operates with dual awareness – one part of which is **paramount**.”

“İkili bilinçlerle sürer oyun, ancak birisi **baskındır**.” (p.14, s.28)

- ‘paramount’ means ‘üstün, rütbece üstün olan’ in Turkish. But it was mistranslated because of translator’s word choice. He preferred to use ‘paramount’ for the translation of ‘baskın’. However that word does not have the same meaning and same effect as ‘dominant’ has. ‘Dominant’ could be one of the alternatives.

Ex. 6: “ you experienced **nothing**.”

“Oysa sen, **ikisini de** yaşamadın.” (p. 14, s. 28)

- ‘nothing’ has a negative meaning and makes the sentence have very different meaning. When we look at the original sentence, it can be seen that the writer preferred using ‘ikisini de’ not ‘hiçbirisini’. Thus, the translator should have used ‘neither of them’ to provide the same meaning in the source sentence as much as he could. This is one of the mistranslated sentences in the story.

4.1.1.2. Shift of Expressions

Ex. 1: “I was born **in the middle of** the century.”

“Yüzyılın **ortası yaklaşırken** doğdum.” (p. 11, s. 25)

- There is a semantic displacement in the translation of that sentence. The phrase ‘ortası yaklaşırken’ was translated as ‘in the middle of...’ This translation does not provide the same meaning as in its original. But, the translator is also the author herself. Although such kind of translation might not be considered as a wrong one by the some, there is an explicit semantic displacement in the translation.

Ex. 2: “I **can** remember the fifties...”

“ 50’leri **anımsıyorum**.” (p. 11, s.25)

- The translator – the author- as it can be seen in the translated sentence, felt a need to use a modal verb to say the same sentence in English. Because fifties are in the history and it was for a long time ago. Thus it is an ability to remember the past after such a long time and the translator uses ‘can’ to express that meaning.

Ex. 3: “I remember the **cold** classrooms, and living rooms where only the area round the coal-fire stove was warm enough.”

“**İyi ısıtılmamış** ilkokul sınıf odalarını anımsıyorum.” (p.11, s. 25)

- In the translated sentence above, the translator preferred to use ‘cold’ to provide the meaning of ‘iyi ısıtılmamış’. ‘not heated enough’ or “not warm enough” could be alternatives. This is the translator’s and the writer’s preference at the same time since the translator is the writer. “Soğuk” and ‘iyi ısıtılmamış’ are not the synonyms so they cannot be replace one another. If it was, the writer would say ‘soğuk ilkokul sınıf odaları’ instead of ‘iyi ısıtılmamış.’

Ex. 4: “I remember the cold **classrooms**, and living rooms where only the area round the coal-fire stove was warm enough.

“İyi ısıtılmamış ilkokul **sınıf odalarını** anımsıyorum.” (p.11, s. 25)

- Since the translator is also the writer of the book, it might be a conscious choice to use the word ‘sınıf odaları’ which is the exact translation of ‘classrooms’. She might think of the translated version of the book while writing these sentences.

Ex. 5: “I remember the miserable crowds crammed on **the third-class decks**, huddled together with their sheep and goats.

“**Kıç güverteyi** koyunlar ve keçilerle paylaşan yoksul kalabalıkları...”
(p. 11, s.25)

- ‘kıç güverte’ refers to one of the parts of the ship but in the translation the translator makes that reference to another point and translates it as ‘the third-class decks’ which refers to the economical condition of the crowds. This might be the conscious choice of the translator in order to make the reader understand the situation told in the story.

Ex. 6: "... gleaming parquet floors of halls that I had never seen but heard of **bathed in light** flooding from crystal chandeliers..."

"... hiç görmediğim, sıcacık, kristal avizelerden **ışık dökülen**, zemini altın sarısı parke kaplı salonlarda..." (p. 11, s.25)

- There is a personification in the translated sentence. The translator preferred to use 'bathed in light' to give the same meaning by providing a more literary use. Most probably, it is the translator's personal choice to help the reader visualize the scene more easily. With this word preference, he also makes the scene more memorable/imaginable for the reader.

Ex.7: "... all these heroines of Turkish fiction were the sisters of my **lonely** childhood..."

"... o nazlı Handan, Eski Hastalık'ın modern Züleyha'sı **kardeşsiz** çocukluğumun kız kardeşleri..." (p.12, s.26)

- In the translated sentence 'lonely' does not have the same meaning as 'kardeşsiz'. "my childhood without sisters" could be preferred since the writer talks only about the female characters. The translation of that word is the comment of the translator. If these characters are the sisters for the writer, the translator thought her childhood was a lonely one.

Ex. 8: "... it was only sexual instinct beginning to **resonate**, timidly."

"... dişil güdünü kıpırdayan..." (p.12, s.26)

- 'resonate' means 'tınlamak' or 'çınlamak' in Turkish. So it does not replace 'kıpırdamak' and causes the target sentence to have different meaning. Since the writer is also one of the translators, it can be her own decision to use that word to give the meaning in Turkish.

4.1.1.3. The Sentences with Additions

Ex. 1: “I **can** remember the fifties...”

“ 50’leri **anımsıyorum...**” (p.11, s.25)

- In that sentence, the translator added ‘can’ as a modal verb and gave the meaning of ‘being able to’. Such kind of addition is the translator’s choice.

Ex. 2: “I remember **black** heaps of coal on white snow.”

“ Ak karlar üzerindeki **kok yığınlarını** hatırlıyorum.”(p. 11, s.25)

- It can be understood from the target sentence that the translator felt a need to add a word in order to represent an image and chose a word indicating the color of object. This will help the reader imagine the scene more easily.

Ex. 3: “ I remember the miserable crowds crammed on **the third-class decks**, huddled together with **their** sheep and goats.”

“ K1ç güverteyi koyunlar ve keçilerle paylaşan yoksul kalabalıkları...” (p. 11, s. 25)

- In the translated sentence above, there are two additions ‘the third-class decks’ and ‘their’ were added by the translator. In fact, these additions were the inferences he made from the source sentence.

Ex. 4: “ ... I discovered my parents’ library. Feride, ‘The Wren’, **so sensitive, so merry, so sad with her broken heart, teaching deprived children in the devastated villages of Anatolia...**”

“... annemle babamın kitaplıklarını keşfediyorum... Çalığışu Feride, uçarı, duygulu...” (p.11, s.26)

- The translator added some extra information to make the sentence easy to understand. Since the books and their characters mentioned above are from Turkish culture, it would be hard for reader from different cultures. So the translator preferred to ass some extra information about the books.

Ex. 5: "... my lonely girlhood starring sadly and wistfully after her, **full of awed admiration.**"

".. yalnız genç kızlığım şaşkın, hüznü ve umutlu bakakalıyor ardından..."
(p. 12 , s. 26)

- 'full of awed admiration' or any words having that meaning are not present in the sentence. Translator added that sentence by referring to the next sentence. This addition is the personal choice of the translator.

Ex. 6: "Eugenie Grandet, meek, timid, and withdrawn, waits in vain for her **lost love.**"

"Eugenie Grandet boynu bükük, içine kapalı, mahzun taşradaki evinde boşuna bekliyor." (p.12, s. 26)

- In the source sentence there is no reference to the 'lost love' but the translator gave that meaning by making some inferences and adding some words.

Ex.7: "... they were like a great shawl spread over **the incoherence and incongruities** hidden in the depths..."

"... derinde yatan uyumsuzluğu örten o büyük şal..." (p. 12, s. 26)

- The translator preferred to use both 'incoherence' and 'incongruities' in order to provide the different meanings of 'uyumsuzluk'. Incoherence is generally used for thoughts which are lack of cohesion. On the other hand, 'incongruities' means lack of harmony, disagreement of parts and quality of being inappropriate. The translator wanted to give both of these meaning whereas in the source sentence, there is not such a distinction.

Ex. 8: “I remember delivery boys bent under **the heavy burden** of their baskets of coal.”

“... ‘kara cevher’ küfelerinin altında iki büklüm kömürcü çıraklarını...”
(p. 11, s. 25)

- ‘the heavy burden’ is the addition in the translated sentence. If the delivery boys bend under the baskets, these baskets must be heavy. This is both the inference of the translator and the logical deduction.

Ex.9: “... as he passed along the street smelling of **cheese**, wine, and crepes, where I lived.”

“Picasso rengarenk çımacı kıyafetleri giymeli..., krep ve ucuz şarap kokan sokağımdan geçerken.” (p. 13, s.27)

- ‘cheese’ is not included in the source sentence but the translator felt a need to add that word. There might be a printer’s error in the original sentence.

4.1.1.4. Uncompleted Sentences

Ex. 1: “I can remember the fifties, the years **after the war**...”

“50’leri anımsıyorum... **İkinci Savaş sonrası**...” (p.11, s.25)

- In the translated sentence ‘the war’ refers to the World War II, but the translator did not mention it clearly and found it enough to say ‘war’ since the date would help the reader understand which war it refers to.

Ex. 2: “I remember the **cold classrooms**, and **living rooms** where only the area round the coal-fire stove was warm enough.”

“... **iyi ısıtılmamış ilkokul sınıf odalarını** anımsıyorum; ancak sobanın çevresinin sıcak olduğu ev içlerini...” (p.11, s.25)

- Translator used ‘cold classrooms’ for the phrase ‘iyi ısıtılmamış sınıf odaları’ and he did not translate and mention about the ‘primary school’ classrooms which are one of the details. He did not mention about the level of the school and found it enough to say cold classrooms. Besides, he preferred ‘living rooms’ for the translation of ‘eviçleri’. But the writer did not mention a room specifically. This sentence was translated incompletely.

Ex. 3: “... bathed in light flooding from crystal chandeliers...”

“... **sıcacık**, Kristal avizelerden ışık dökülen...” (p.11, s.25)

- In the translated, the word ‘sıcacık’ which has a function and meaning in the source sentence was not translated. This may be the personal choice of the translator but such an incompletely translated sentence affects the meaning and makes the reader feel that there is something missing in the sentence.

Ex. 4: “You were only curious about sexuality, yearned only for that.”

“Cinselliği merak ediyor,bir tek onu özliyordun,**öyle değil mi?**” (p.12, s. 26)

- In the source sentence, there is a tag question form addressing someone, but the translator did not translate it as a tag question sentence. Such kind of absence changes the expression and makes it a kind of verdict.

Ex. 5: “Hemingway would have fought with his wife in the café below.”

“Aşağıdaki kafede Hemingway karısıyla kavga etmeli **ve onu başka bir güzelle aldatmalıydı.**” (p. 13, s. 27)

- The translator did not translate the second part of the original sentence. He might think that it was unnecessary to give such a detail. But, it changes the meaning of the sentence and affects the message of the writer negatively.

Ex. 6: "... as he passed along the street smelling of cheese, wine, and crepes where I lived.

"Picasso rengarenk çımacı kıyafetleri giymeli, ağız dolusu küfretmeliydi, krep ve ucuz şarap kokan sokağımdan geçerken." (p. 13, s. 27)

- Translator did not translate 'ucuz' into English and the absence of that word affects the meaning of the sentence. That adjective defines the word coming after it and has an important function in the sentence. So it should have been translated to provide the same meaning as in the source sentence.

Ex. 7: "... any player who is aware hat he or she is acting, while on stage, cannot go on."

"Sahnedeyken, bir **farsta** rol aldığını anımsayan oyuncu, rolünü sürüdüremez." (p. 14, s. 28)

- In the source sentence, the acting is defined by a specific kind of play. But in the translation, the translator might find it unnecessary to specify and translate it as a general acting. However it changes the meaning. If it is specified in the original sentence, there must be a reason for such a word choice. Thus, the translator – in fact she is the writer herself- could be faithful to the source text.

Ex. 8: "I made journeys, and lost my innocence completely."

"Yolculuklara çıktım, **dünyayı dolaştım**: masumiyetimi hepten yitirdim. (p. 14, s.28)

- In the target text, 'dünyayı dolaştım' was not included. May be the translator thought it is not necessary to mention. But it is an important detail and the absence of that detail affects the meaning and does not provide the same meaning as in the source text.

Ex. 9: “ And only then could I comprehend a world which had lost all innocence.”

“Ve ancak o zaman, o güne dek gördüklerimi ve okuduklarımı gerçekten anlayabildim. Masumiyetini yitirmiş dünyayı kavrayabildim!” (p.14, s.28)

- The translator did not translate the source sentence completely. She made a comment on it and then translated it as she comprehended. But there is something missing in the translations at the meaning level because of this incomplete translation.

4.1.1.5. Idioms that are not correctly translated into English

Ex. 1 : “... while the splintering bones of my grandmothers ache in the deep soil of the steppe.”

“... büyükannelerimin kemikleri bozkır toprağında sızlarken...” (p. 13, s. 28)

- ‘kemikleri sızlamak’ was translated as ‘splintering bones ache’ but it could have been translated as ‘turn over / roll over or spin in one’s grave’. This idiom was not translated correctly.

4.1.2. Abanoz Kule – The Ebony Tower by John Fowles

The Ebony Tower (1974) (see Appendix 2) by John Fowles consists of 5 short novels with interlacing themes, built around a medieval myth: *The Ebony Tower*, *Eliduc*, *Poor Koko*, *The Enigma* and *The Cloud*.

Of the five short stories in this collection, only one is described on this page. The story described here is "The Ebony Tower", which also happens to be the title of the collection. The stories may or may not have interlacing themes, it would depend on how broadly you cast the concept of theme. However, note that the description of the TV adaptation of the short story entitled "The Ebony Tower" included below needs its own page. The TV adaptation differs from the story as written. The other stories in the collection do not have the same characters in them and concern substantially different topics.

"Eliduc" is a beautiful translation and an enlightening work; it is the story of a knight with two great loves, a thoroughly Celtic work of courtly love, betrayal, and reconciliation, and its resonance through Fowles's other work becomes clear. "Poor Koko" and "The Enigma" seem, outwardly, to work in a different vein, but their undercurrents are further variations of ideas brought up earlier in the work. The former is the story of a confrontation between a scholarly writer and the robber who has broken into his friends' guesthouse in the country, where he is staying; it's a fascinating (and, ultimately, semi-mystifying) exploration of class and privilege in modern English society. *Eliduc* which is one of the short stories in the book was analyzed by taking the following titles as a base:

1. Shift of Expressions
2. Sentences with Additions
3. Sentences that does not give the same meaning as in Turkish
4. Correctly Translated Idioms
5. Uncompleted Sentences
6. Mistranslated Sentences

4.1.2.1. Shift of Expressions

Ex. 1: “Eliduc paniğe kapılan **kent sakinlerinin yarattığı** hengameyi duyan hemen silahlarını kuşanmış.”

“Eliduc **heard the uproar from** the panicking townspeople and immediately donned armour.” (s. 139, p. 125)

- In the translation, the preposition ‘from’ changes the meaning of the sentence. In the source sentence, it says that Eliduc heard the uproar from the townspeople not the uproar caused by the townspeople. But in the translation, it is translated as if the townspeople caused the uproar. The preposition ‘from’ in the source sentence makes the meaning unclear and causes a semantic displacement in the translation.

Ex. 2: “Burada beklersek, **layıkıyla** savaşıyoruz ama avantajımız olmaz.”

“If we wait here, we’ll **get a good fight**. But we have no advantage.”
(s. 139, p. 126)

- ‘a good fight’ was translated as ‘layıkıyla’. This is a good choice for conveying the meaning with the maximum equivalence. Such kind of semantic displacement affects the translation and the meaning of the target sentence in a good way.

Ex. 3: “... ona **sonsuz** sadakat borcunuz var.”

“... you owe him **complete** loyalty.” (s. 138, p. 126)

- ‘complete’ was translated as ‘sonsuz’ in order to give the closest meaning. There is also a comment by the translator in this translation. He used his personal preferences.

Ex. 4: “... çok sayıda şövalyeyi esir alıp silahtarlara **teslim etmişler.**”

“... many other knights whom they **entrust to** their squires.” (s. 140, p. 126)

- ‘entrust to’ means ‘emanet etmek, yetki vermek’ in Turkish but it was translated as ‘teslim etmek’ in order to provide the coherence with the context and this leads to a conscious semantic displacement in the translation.

Ex. 5: “... tüm esirleri fidye için alabileceğini **söylemiş.**”

“... and **gave him** all the prisoner for ransoming.” (s. 140, p. 127)

- In the source sentence, there is not such a verb as ‘... söylemiş’ but in order to give the narration a folk tale effect, the translator translated the verb ‘to give’ as ‘söylemiş’. ‘... tüm esirleri fidye için ona vermiş’ could be the alternative for that sentence.

Ex. 6: “Bir beyfendi, **gelen bir hediyeyi** gönderenden hoşlansa da hoşlanmasa da kabul etmek durumunda değil midir?”

“A gentleman **has to accept**, whether he likes the sender or not.” (s. 142, p. 129).

- Although the source sentence is not a question sentence but the translator translated it as a question sentence to emphasize the meaning of ‘has to’. There is a semantic displacement because the translator changed the type of the sentence.

Ex. 7: “Onu sizin için **selamlayıp** hediyeleri verdim.”

“I **said hello** to him for you and gave him the presents.” (s. 143, p. 130)

- The translator preferred to use ‘saying hello’ for the verb ‘selamlamak’ but there could be some other alternatives like ‘greeting, bowing’. ‘saying hello’ is much more colloquial than these alternatives and changing the meaning of both the verb and the sentence indirectly and causes a displacement of the verb semantically.

Ex. 8: “... **her şeyi** biliyorsunuz.”

“... you know **such a lot**.” (s. 145, p. 132)

- ‘such a lot’ was translated as ‘her şey’ so the translated sentence gained different meaning than the source sentence and leads to a semantic displacement in translation.

Ex. 9: “Guilliadun’u istediği sıklıkta **görebilecektir**.”

“He **can talk** as often as he likes with Guilliadun.” (s. 145, p. 132)

- ‘to talk’ was translated as ‘görülebilmek, konuşabilmek’. There may be a conscious semantic displacement to enrich the meaning of the verb ‘talk’.

Ex. 10: “Askeri ününü ... **duymayan kalmamış**.”

“His military reputation **grew**...” (s. 145, p. 132)

- ‘grew’ was translated as ‘duymayan kalmamış’. ‘askeri ünü yayılmıştı’ could be another alternative. ‘yayılmak, büyümek’ could have been used for the translation of that verb. There is a comment of the translation in that sentence. He made a comment on the verb and translated it.

Ex. 11: “... Eliduc ihtiyacı olandan fazlasını **almazmış.**”

“Eliduc **took** no more than he needed.” (s.147, s.133)

- There is a semantic displacement because of the usage of the tense. In the translation there is a present simple tense which refers to the activities done or repeated regularly. However this is not the case in the story. Thus the verb ‘took’ should have been translated as ‘almamış’ not as ‘almazmış’. Such kind of displacement affects the meaning of the sentence as well.

Ex. 12: “... prensesin çok üzgün ve ümitsiz olduğunu **farketmiş**”

“He **found** her sad and hopeless, ...” (s.149, p. 135)

- ‘found’ has been translated as ‘farketmek’. But it could have been translated as “... prensesi çok üzgün ve ümitsiz bir halde buldu.” ‘found’ does not give that meaning and if the writer wanted to give such a meaning, he could use the verb ‘to realize’

Ex. 13: “... aziz gibi saf münzevi, meğer önceki hafta **ölmüşmüş.**”

“... the pure, saintly hermit **had died** that previous week.” (s. 151, p. 137)

- The past perfect tense has been translated as “-mişmiş, -müşmüş” but ‘miş, -müş’ would be more appropriate for that translation. Since such kind of translation changes the meaning of the sentence a lot and it seems as if the action is not true, as if the man had not died but there was a rumor about that. The translator tried to create a fairytale effect on the readers so he chose such kind of verb translation.

Ex. 14: “**Kimse** beni senden daha derin sevemedi.”

“**Not even a queen** could have loved me more trustingly. More deeply.” (s. 152, p. 138)

- The translator made a general comment on the source sentence and translated what he understood from that sentence. ‘not even a queen’ was translated as ‘kimse’ and the two sentences in the source sentence were translated as one sentence.

Ex. 15: “... kız da utangaç bir tavırla ... **karşılık veriyormuş.**”

“... she **keeps kissing** him shyly back.” (s. 154, p. 140)

- ‘to keep doing sth’ means you do that thing continuously but there is not such a meaning in the translation. The translator found it enough to say ‘karşılık veriyormuş’ but it should be conveyed that it has been done continuously.

Ex. 16: “... bu üç kişinin garip macerasını **ölümsüzleştirmek** için bu öyküyü derlemişler.”

“The Noble Celts composed this story long ago **to enshrine** the strange adventures of these three.” (s. 155, p. 141)

- ‘to enshrine’ means ‘kutsallaştırmak’ but the translator took the cultural differences between the source and the target languages and translated it as ‘ölümsüzleştirmek. It is a good choice when the culture of the target language (Turkish) was taken into account. ‘Kutsallaştırmak’ would be weird.

Ex. 17: “... hiçbir sorunla karşılaşmadan **kente dönmüşler.**”

“... **having made the journey** without trouble.” (s. 139, p. 125)

- The writer did not add that word because it was not necessary in the source sentence. However the translator made a semantic displacement by translation ‘having made the journey’ as ‘kente dönmüşler.’ Such kind of displacement provides the coherence between the sentences in the story.

Ex. 18: “Kız onu görünce **ihhlasla haykırmış** adını ve Eliduc’a sarılmış.”

“When she saw him, she cried out his name and **passionately clung to him.**” (s. 147, p. 134)

- The action that is done passionately is not crying out his name, but clinging to him. The translated sentence gives the meaning that she cried out his name passionately. So there is a semantic displacement because of the wrong use of adverb in the target sentence.

4.1.2.2. Sentences with Additions

Ex. 1: “Size çok eski bir kent öyküsünün tamamını ya da en azından anladığım kadarıyla hakikatini anlatacağım **şimdi.**”

“I’m going to give the full story of a very old Celtic tale, at least as I’ve been able to understand the truth of it.” (s. 136, p. 123)

- The writer could have added ‘now’ if it was necessary but he did not since the sentence gives that meaning without the time adverb ‘now’. On the other hand, the translator felt a need to add a word to make the sentence more specific and like a fairytale since it is the beginning of the story.

Ex. 2: “**Gittiği yerlerden birinde...** aşık olmuş.”

“There, he fell in love...” (s. 136, p. 123)

- ‘there’ was translated as ‘gittiği yerlerden birinde’. The translator added that sentence but the writer did not add something like that. He might say ‘... one of the places he arrived’ but the translator felt a need to add a sentence to make the meaning more clear.

Ex. 3: “Sonunda **bir gün** hiçbir sebep göstermeden saraydan kovulmuş.”

“Finally, he was dismissed from the court without any reason.” (s. 137, p. 123)

- To make the sentence more epic-like, the translator added the word ‘bir gün’. In fact, there is a hidden meaning in that sentence ‘Finally one day...’ is the phrase that can be inferred from the source sentence.

Ex. 4: “Karısını evde bırakacaktır; **nasılsa** dostları ve hizmetkarları ona göz kulak olacaklardır.”

“He’ll leave his wife at home; have his servants take care of her, along with his friends.” (s. 137, p. 124)

- ‘nasılsa’ is the addition in the translated sentence. It gives the sentence the meaning of being sure that the servants will take care of her. Although the writer did not feel a need to put that word in the sentence, the translator added that word to provide the coherence within the story.

Ex. 5: “... kralın emrinde olduğunu ve o hizmetlerini istemezse, **bu arzusuna saygı göstereceğini**, o topraklardan güvenli geçişinin temin edilmesinden başka bir şey dilemediğini...”

“... but he was at king’s disposal and if he didn’t want Eliduc’s services then Eliduc asked only for safe conduct through his lands...” (s. 138, p. 125)

- ‘... bu arzusuna saygı göstereceğini’ was added by the translator in order to provide the coherence between the prior sentences in the story.

Ex. 6: “**Bu plan beğenilmiş.** Çabucak halledilirmiş, evet.”

“It could be over in a flash;...” (s. 139, p. 126)

- In order to provide the coherence between the previous paragraph and that paragraph, the translator added the sentence – ‘Bu plan çok beğenilmiş.’ Such kind of additions is sometimes necessary for providing the coherence in the target text.

Ex. 7: “Büyük bir kalabalık halinde gelirler **kent kapısına...**”

“They come in a crowd ...” (s. 140, p. 126)

- ‘kent kapısına’ is the addition in the translated sentence. In the source sentence, there is no need to talk about that detail because it can be understood from the context in the source text. But in the target sentence, the detail ‘kent kapısına’ is a necessary addition to provide the coherence between the paragraphs.

Ex. 8: “... iç çeker ama Eliduc onu **hoş görmeyip** küçümser diye duygularını açığa vurmazmış.”

“... she can’t declare herself, in case he despises her for it.” (s. 141, p. 128)

- ‘hoş görmeyip’ was added by the translator to make the meaning of the target sentence stronger and more effective.

Ex. 9: “Bir beyfendi gelen **bir hediyeyi** gönderenden hoşlansa da hoşlanmasa da Kabul etmek durumunda değil midir?”

“A gentleman has to accept, whether he likes the sender or not.” (s. 142, p. 129)

- To make the sentence more understandable and coherent with the previous sentence, the translator added ‘bir hediye’ in the translation.

Ex. 10: “Ne pahasına olursa olsun ona karşı açık olmalı, **her şeyi anlatmalıyım.**”

“I must be open with her, whatever the cost.” (s. 146, p. 133)

- The translator added ‘her şeyi anlatmalıyım’ in order to enhance the meaning of ‘being open’. Translator made a comment and felt a need to put an extra word to make the sentence more clear semantically.

Ex. 11: “Fakat Eliduc tüm bunlar karşısında **kayıtsız** ve içedönük kalmış.”

“But all the time Eliduc stayed turned in on himself...” (s. 148, p. 134)

- ‘kayıtsız’ is not included in the source sentence, but the translator made such an addition to describe the situation and define the mood of the stated character in the story more clearly.

Ex. 12: “Geminin direği kırılmış, **yelkenleri paramparça olmuş.**”

“Then the mast split and broke, and they lost all the sails.” (s. 150, p. 136)

- In order to describe the scene more vividly, the translator chose to add a sentence ‘yelkenleri paramparça olmuş.’ But there is not such a sentence in the original sentence. To provide an efficient translation, the translator made some additions to the target sentence.

Ex. 13: “Eliduc, kızın orda olmasının tek nedeninin, **bu işin tek sorumlusunun** kendisi olduğunu biliyormuş.”

“Eliduc knew she was only there because of him.” (s. 150, p. 136)

- In order to enhance the meaning of the sentence, the translator added another sentence – ‘bu işin tek sorumlusunun’. The writer himself could also add such a sentence but he might find it unnecessary.

Ex. 14: “...**sevgi** ve şefkatle karşılanmış kocasını.”

“...welcomed him back affectionately.” (s. 152, p. 138)

- Translator translated ‘affectionately’ as ‘sevgi ve şefkatle’ in which ‘sevgi’ is the addition. Such an addition is quite normal since ‘sevgi’ and ‘şefkat’ are the complementary words which are mostly used together.

Ex. 15: “Ters bir rüzgar onları limandan **uzaklara** sürüklemiş.”

“... the storm raging round them.” (s. 150, p. 136)

- ‘uzaklara’ was added to the translation to provide a detail about the situation in the story and to make the scene clearer for the reader.

4.1.2.3. Sentences that do not give the same meaning in Turkish

Ex.1: “Yeni **paralı askeri** seviyorum.”

“I love the new mercenary” (s. 142, p. 128)

- The translation of ‘the new mercenary’ does not give the same meaning as in English since it is translated according to its dictionary meaning. ‘yeni paralı asker’ is not appropriate for that context. The translator should have found some other equivalents for that word or he could have made some additions to provide the equivalence. ‘orduya yeni katılan askeri seviyorum.’ could be an alternative for ‘yeni paralı asker’ or ‘the new mercenary’. Dictionary meaning should not have been preferred in the translation.

Ex. 2: “Ne kadar zeki, ne kadar **teklifsiz**.”

“He’s so intelligent, so **easy-mannered**.” (s. 142, 129)

- The translation of the source sentence does not give the same meaning. Something is missing in the meaning. Because ‘teklifsiz’ does not provide the equivalence in the translation of ‘easy-mannered’

Ex. 3: “Artık her şey **tanrıların elinde**.”

“It’s all **in the lap of the gods** now.” (s. 143, p. 129)

- In the source language – in Turkish- it is not common to use the word ‘gods’ as ‘tanrılar’. It is a kind of religious and cultural factor that makes it inappropriate for the Turkish culture. According to the Turkish religious belief, there is only one God, not more than one. So, the plural use of that word is not common and not appropriate for the target culture. The translated sentence does not give the same meaning.

Ex. 4: “...cesur bir **paralı askere** ümitsizce aşık oldum.”

“I fell hopelessly in love with a brave **mercenary**...” (s. 153, p. 140)

- The translation of ‘mercenary’ as ‘paralı asker’ does not give the same meaning in the translated sentence. This is the second time that the translator translated the word like that. During the story, it goes on like that. It is the style of the translator.

4.1.2.4. Correctly Translated Idioms

Ex. 1: “Büyük adamın sevgisine asla güvenme.”

“Never trust a great man’s love.” (s. 137, p. 124)

Ex. 2: “Adeta gel beni öldür dercesine.”

“Like that they’re asking for a quick death.” (s. 139, p. 126)

Ex. 3: “Sevinçten havalara uçtuğunu söylemiş.”

“He’s in his seventh heaven.” (s. 154, p. 140)

Ex. 4: “Artık her şey tanrıların elinde...”

“It’s all in the lap of the gods now.” (s.143, p.129)

4.1.2.5. Uncompleted Sentences

Ex. 1: “Ama Eliduc ona sadık kalacağına dair yeminler etmiş.”

“But he swore **solemnly** that he would stay true to her.” (s. 136, p. 124)

- ‘solemnly’ was not translated. The translator did not include that adverb in the translation.

4.1.2.6. Mistranslated Sentences

Ex. 1: "... ve çok terbiyeli, resmi bir tavırla genç hanıma **yaklaşıp**, kendisini davet ettiği için teşekkür etmiş."

"Then with gentle expression, sincere face and perfect good manners he **addressed** the young lady formally and thanked her for having invited him to visit her." (s. 141, p. 127)

- "to address' was translated as 'yaklaşmak' but 'to address' means 'hitap etmek'. The sentence could have been translated as '...genç hanıma hitap ederek...' For that reason, there is a mistranslation and it affects the meaning of the sentence a lot.

Ex. 2: "Guilliadun'u dudaklarından **öpmeye koyulmuş**..."

"He **keeps kissing** her mouth and begins to cry in sympathy..." (s. 147, p. 134)

- In the translated sentence, 'keep kissing' was translated as '... öpmeye koyulmak' but 'keep doing something' means 'doing something continuously without an interruption.' The translator preferred to translate it as 'koyulmak' but it does not have the same meaning. So, this word was mistranslated.

4.1.3. Göçmüş Kediler Bahçesi – The Garden of Departed Cats by Bilge Karasu

The name of the story that will be analyzed is ‘Yağmurlu Kentin Güneşçisi’ – ‘The Sun-Man of the Rainy City’ which is one the stories in *Göçmüş Kediler Bahçesi - The Garden of Departed Cats* (see Appendix 3). ‘The Sun-Man of the Rainy City- Yağmurlu Kentin Güneşçisi’ was analyzed by taking the following items as a base:

1. Shift of Expressions
2. Sentences with Additions
3. Uncompleted Sentences
4. Correctly Translated Idioms

4.1.3.1. Shift of Expressions

Ex. 1: “A tiny, spindly, **thirsty man** was standing behind the closed window,…”

“Ufarak teferek, sıskaca, **kuruca bir adam** duruyordu pencerenin ardında.”
(p.87, s.82)

- ‘thirsty man’ in the translated sentence does not provide the same meaning as in the original sentence. The translator connected, most probably, the word ‘kuruca’ with something related to the water. But in the source sentence, that word refers to being skinny – about a person’s weight. Such kind of word choice of the translator may be because of the cultural differences between the source and the target languages.

Ex. 2: “**Absolutely** nothing.”

“**Düpedüz** yoktu.” (p. 87, s. 82)

- the word ‘düpedüz’ is special for Turkish and does not have a proper equivalent in English – in the target language. Thus, the translator chose the closest one that can give the meaning.

Ex. 3: “The rain **weighed down** the smoke from chimneys and **laid it over** the green like a blanket.”

“... yağmur bacalardan **çıkan** dumanları hep bu yeşilliğin üzerine **örterdi.**”
(p.88, s. 82)

- The translator preferred to emphasize the meaning of the word and to make the scene more clear for the reader, he divided the source sentence into two and chose the verb ‘weighed down’.

Ex. 4: “**And more**, according to these travelers’ accounts, other places had a yellow sky – yellowish, whitish reddish- glowing dazzlingly during the day.

“**Hele** bunların anlattığına göre başka gökyüzlerinde parıl parıl ışılan sarı – sarımsı, akımsı, kırmızımsı – bir güneş olurmuş gündüzleri.” (p. 88, s. 83)

- ‘Hele’ is not like the other words that are used commonly. It is one of the old Turkish words. The translator translated it as ‘and more’ to provide the closest meaning. ‘Especially’ could also be used but the translator preferred to use a word referring to the previous sentences and connected the sentences with that word.

Ex. 5: “... **other places** had a yellow sky – yellowish, whitish, reddish – glowing dazzlingly during the day.”

“... **başka gökyüzlerinde** parıl parıl ışılan sarı- sarımsı, akımsı, kırmızımsı – bir güneş olurmuş gündüzleri.” (p. 88, s. 83)

- “Başka gökyüzlerinde’ was translated as ‘other places had...’ but this does not give the same meaning as in the source sentence. ‘in other skies’ could be an alternative for that phrase.

Ex. 6: “... other places **had a yellow sky**...”

“... bir **güneş olurmuş** gündüzleri...” (p. 88, s.83)

- The translator found it enough to mention the color of the sky and to refer to the sun with that color. So the sentence ‘bir güneş olurmuş’ was translated as ‘... had a yellow sky’. The meaning was provided indirectly.

Ex. 7: “As for those who never left the city, they had seen **no sun, no moon, no stars...**”

“Bu kentten çıkmayanlar ise **güneşi de hiç görmemişlerdi, ayla yıldızları da...**” (p. 88, s. 83)

- In the source sentence, ‘bu güneş, ay ve yıldızlar’ are referring to the sun, moon, and stars in other skies/places. So they are definite. But the translator made them indefinite by translating the sentence ‘no sun, no moon, no stars’. In order to make the objects definite ‘this’ could be used in the translated sentence. ‘they had not seen this sun, this moon and these stars’ could be the alternative.

Ex. 8: “True, they did learn in the school that the sun **was the source of daylight.**”

“Gerçi, öğrenirlerdi okullarda güneşin **gün aydınlığını verdiği.**” (p. 88, s. 83)

- The translator chose to interpret this phrase by mentioning one of the characteristics of the sun – being the source of daylight.

Ex. 9: “The rowboats, barges and ships were painted yellow, crimson, green, blue, purple, every **imaginable and unimaginable** color...”

“Sandalcılar, mavnalar, gemiler, sarı, kırmızı, yeşil, mavi, mor, **akla geldik düşünüldük** her türlü renge boyanırdı yol yol...” (p. 89, s. 83)

- The translation gives the meaning of ‘hayal edilen edilemeyen her türlü renk’ and such a word choice makes it different from the source sentence at meaning level.

Ex. 10: “While there were plenty of **down-hearted** dogs and cats who sat **forlorn** under the awnings against the walls...”

“... saçak altlarında, duvar diplerinde **küskün küskün** oturan köpekler, kediler ise pek çok...” (p. 88, s.83)

- ‘down hearted’ and ‘forlorn’ in the translated sentence have the meaning of ‘üzgün, kederli, yalnız’. These words do not give the same meaning as in the source sentence. So there is a semantic displacement in the translation because of the word choice of the translator.

Ex. 11: “More importantly, **waking up in the morning was not the same as in other cities**. Neither excited nor anxious about the weather, people did not rush to open the shutters or the blinds to check out the sky.”

“Daha önemlisi, gene bu yüzden **sabahları uyanan adamlar**, başka kentlerde oturanlar gibi pencerelere, pancurlara koşup ‘Hava bugün nasıl acaba?’ diye heyecanla ya da sıkıntıyla gökyüzüne bakmaz...” (p. 88, s. 84)

- ‘sabahları uyanan adamlar’ was translated as ‘waking up in the morning’. The translator had used his personal preferences and changed the syntax of the source sentence and translated it as two sentences. These changes have also affected the meaning of the sentence. ‘bu şehirde uyanmak diğer şehirlerdeki uyanmadan farklıydı.’ could be the alternative for that sentence.

Ex. 12: “No one knew the fear of being caught in the rain or waited for the skies to clear, **except for one person**.”

“Bu kentin insanları, yağmura tutulma korkusu nedir bilmez, havanın açılmasını beklemezlerdi ya, **içlerinden yalnız bir tanesi onlara benzemezdi**.” (p. 89, s.84)

- The translator preferred to give the meaning of the sentence ‘içlerinden yalnız bir tanesi onlara benzemezdi.’ by using the phrasal verb – ‘except for’ which means ‘bir tanesi hariç’. This phrasal verb changes the meaning of the sentence gives some negative meaning to it. ‘just one among them was different’ could be an alternative sentence for that translation.

Ex. 13: “This man was **alone**.”

“Bu adamın **kimi kimsesi yoktu**.” (p.88, s. 84)

- In the translated sentence ‘alone’ does not give the same meaning as in the source sentence. ‘kimi kimsesi yoktu.’ says that that man has no relatives or someone from his family or friends. However, in the translated sentence ‘alone’ gives the meaning that there is someone from his family or friends

but they are not with him or around him. The word choice changed the meaning of the translation a lot.

Ex. 14: “He worked in a **tall office building** in the city’s business district.”

“Kentin iç kesimindeki **koca koca yapılardan** birindeydi iş yeri.” (p. 89, s. 84)

- In this translation, the translator tried to create a scene of business district in a city so he chose a word to emphasize the length of the office buildings. In the source sentence, the writer says ‘koca koca yapılar’ and the translator translated it as ‘tall office building’ which refers to one of the characteristics of the business districts.

Ex. 15: “A quiet man, he never **hurt** or **offended** anyone.”

“Kimseye **kötülüğü dokunmamıştı**, kimseyi **kırmamıştı** şimdiye dek.” (p. 90, s. 84)

- ‘kötülüğü dokunmamıştı’ was translated as ‘hurting someone’ which is more polite. The translated sentence gives the meaning of ‘kimseyi incitmemiş, gücendirmemişti.’ In that translation, it can be understood that the translator made the sentence more polite by his word choices like ‘hurt’ and offend’.

Ex. 16: “He only had one **shortcoming**.”

“Bir tek **kusuru** vardı.”(p. 90, s. 84)

- In that translation, ‘shortcoming’ is not a good choice since it makes the reader think that the subject is a kind of machine or something which has some deficits. ‘disadvantage’ could be one of the good alternatives. ‘He only had one disadvantage’ would provide the same meaning more effectively.

Ex.17: "... the umbrellas, the drying nooks would fall into **disuse**."

"... şemsiyelerin kapanması, kurutma odalarının **kullanılmaması**..." (p. 90, s. 84)

- 'falling into disuse' is a good choice which gives the meaning of the verb 'kullanılmaması'. So, such a semantic displacement is sometimes necessary in order to give the closest meaning.

Ex. 18: "Were it not for his **disagreeable** fixation..."

"bu **tedirgin edici** tkınağı, saplantısı olmasa..."

- 'disagreeable' is not the equivalent of 'tedirgin edici' in Turkish. It gives the meaning of 'uzlaşılmaz'. This semantic displacement affects the target sentence negatively at the meaning level.

4.1.3.2. Sentences with Additions

Ex. 1: "To a person looking in from the outside, his face appeared **fluid**, rippling."

"Dışarıdan bakan adamın yüzünü dalgalı dalgalı görürdü." (p. 87, s. 82)

- To make the meaning of the target sentence stronger and to define the state of his face clearly, the translator feels a need to add one more adjective – 'fluid'. It is not necessary in fact, but translator makes the sentence more effective via this addition.

Ex. 2: "...while the red-tiled roofs always looked recently **waxed** and polished."

"...kiremit damlar hep cilalanmış gibi dururdu." (p. 87, s. 82)

- 'waxed' was added in the translated sentence. Such kind of addition makes the meaning of the sentence more powerful.

Ex. 3: "... if left alone, the gardens would have been **luscious** green..."

"... bahçeler yemyeşil olurdu ya kendi kendine kalsa..." (p. 87, s. 82)

- To make the meaning stronger, the translator added another adjective. 'luscious' which means 'nefis, tatlı' is an addition and makes the adjective coming after it more effective.

Ex. 4: "... laid it over the green **like a blanket**."

"... bacalardan çıkan dumanları hep bu yeşilliğin üzerine örterdi." (p. 88, s. 82)

- The translator added a simile to make the scene more imaginable for the reader. In fact that meaning is hidden in the original sentence because 'üzerine örtmek' refers to the personification and to the blanket. So this is an appropriate addition for that sentence.

Ex. 5: "Why on earth would they want to wonder? To get soaked fur and feather?"

"Çıkıp tüyün teleğin sırlıklam ıslansın diye gezilir miydi hiç?" (p. 88, s. 83)

- To give the same meaning as in the original sentence, the translator added a sentence and made two question sentences.

Ex. 6: "... swallowed ... as if being squeezed between **mechanical** lips, jaws, and cylinders..."

"... yutuluverirdi iki dudak, iki çene, iki silindir arasında sıkışmış gibi..." (p. 89, s. 83)

- 'mechanical' is addition in the target sentence. The translator added that word defining the characteristics of the objects coming after it. Such an addition gives the sentence another dimension which helps the reader imagine the scene easily.

Ex. 7: “Again because **it rained endlessly.**”

“Gene bu yüzden...” (p. 89, s. 83)

- ‘it rained endlessly’ is the addition in the target sentence. By making reference to the previous paragraphs, the translator tried to provide the coherence between paragraphs. Thus, he feels a need to make reference to the previous paragraph which talks about the rain.

Ex. 8: “... he went there **in the morning** and come back **in the evening**...”

“... oraya gider gelir...” (p. 89, s. 84)

- ‘in the morning’ and ‘in the evening’ are the additions in the translated sentence. The translator added these phrases so as to make it specific with the adverbs of time and to emphasize the time when he went and came back to the office.

Ex. 9: “**True**, he had not left the city to see the world or any other skies.”

“Bu kentten çıkıp dünyayı gezmemişti gezmesine...” (p. 90, s. 84)

- ‘True’ was added to provide the same meaning as ‘gezmemişti gezmesine’. The translator translated it as if he was answering a question. Moreover it can be seen that the translator felt a need to add a word to give the closest meaning.

Ex. 10: “On the rare occasion when he broke his **customary silence** and began to say ‘Tomorrow morning’...”

“Susar susar, ‘Yarın sabah...’ diye söze başlayacak olurdu...” (p. 90, s. 84)

- To define the silence, the translator preferred to emphasize that that silence was not new, it was a sort of tradition for that man to be silent.

Ex. 11: “... everyone **invariably** responded...”

“... yanındakiler de ... kaçarlardı hemen yanından..” (p. 90, s. 84)

- The adverb ‘invariably’ was added and this is a good choice to tell the readers the current situation in the story. In order to show the reader that these responses were not changing and that there are always the same responses for his words.

Ex. 12: “... acquaintances would **certainly** have shown more affection towards him.”

“... tanıdıkları, ona daha bir yakınlık gösterirlerdi ya...” (p. 90, s. 85)

- ‘certainly’ is the addition in the translation. Such kind of certainty can be derived from the meaning in the source sentence and from a detail in that sentence. ‘ya’ in ‘gösterirlerdi ya’ makes people think that it is certain that the acquaintances would have shown more affection. So, this addition makes the target sentence clear.

Ex. 13: “On his face – on his fluid, **rippling** face seen from the outside...”

“Dışarıdan bakan birinin dalgalı dalgalı göreceği yüzünde...” (p. 91, s. 85)

- ‘fluid’ and ‘rippling’ in the translation were a kind of reference to the rain which makes the window fluid and ripple. One of these words would be enough to give the same meaning but the translator, most probably, wanted to make it stronger with that addition.

4.1.3.3. Uncompleted Sentences

Ex. 1: “What was there to look at in that **lead-hued changeless sky**?”

“**Kurşun rengi şuncacık değişmeyen** bir gökyüzünde bakacak ne olsun, görececek ne olsun? (p. 87, s. 82)

- In the translation, it seems that the sky is both lead-hued and changeless but in the source sentence, it says that the one which is changeless is the color of the sky. A comma might change the meaning but there is not any in the source sentence. In the translation, there is a meaning as if there is a comma. Both adjectives in the translated sentence define the sky. However ‘kurşun rengi şuncacık değişmeyen’ refers to the color not the sky itself. The syntax in the translation could be changed like ‘changeless lead-hued sky’ which might be a good alternative.

Ex. 2: “What was there to be **look at** in that lead-hued changeless sky?”

“Kurşun rengi şuncacık değişmeyen bir gökyüzünde **bakacak** ne olsun, **görececek** ne olsun? (p. 87, s. 82)

- The translator did not feel a need to translate both verbs ‘bakacak’ and ‘görececek’ in the source sentence and found it enough to put just one of them. This is an incompletely translated sentence since the meaning of these two verbs is not the same. Both of them should have been translated.

Ex. 3: “What was there to look at in that lead-hued **changeless** sky?”

“Kurşun rengi **şuncacık** değişmeyen bir gökyüzünde bakacak ne olsun, görececek ne olsun? (p. 87, s. 82)

- ‘şuncacık’ is not added in the translation and it affects the meaning of the sentence in a negative way. Because, there is a difference between ‘değişmeyen’ and ‘şuncacık değişmeyen’. ‘şuncacık’ is a kind of emphasis for the stability of the situation. It should have been translated.

Ex. 4: “At night, the moon and the stars of **myriad kinds** filled up those skies.”

“Geceleri ay, **sürü sürü, türlü türlü** yıldızlar görülürmüş bu göklerde.”
(p. 88, s. 83)

- ‘myriad kinds’ is the equivalent of ‘türlü türlü’ in Turkish. But the reduplication ‘sürü sürü’ was not translated. The translator made his personal preference and did not translate it. But it changes the meaning and the one that was not translated was an important detail for providing the equivalence.

Ex. 5: “... and ships were **painted** yellow, crimson, green, blue, purple, every imaginable and unimaginable color, and then set off to sea.”

“Sandallar, mavnalar, gemiler, sarı, kırmızı, yeşil, mavi, mor, akla geldik gelmedik, düşünüldük her türlü renge boyanırdı **yol yol**, öyle salıverilirdi denize.” (p. 88, s. 83)

- ‘yol yol’ was an important detail for the meaning of both the source and the target sentences. So, it should have been translated. This detail shows how these ships were painted. The writer added some details to the source sentence to make it more vivid but the translator ignored it.

Ex. 6: “... nobody thought to look for a ray of light that might be streaming between **the curtains and reflecting on the wall...**”

“... **perdelerden** sızan, **pencelerden** duvara vuran ışığa bakıp...” (p. 89, s. 84)

- ‘the curtains’ refers to windows, so the translator did not translate it as ‘reflecting on the wall from the windows’. However, it might be a good idea to add that detail to make the meaning more clear.

Ex. 7: “The inhabitants know that it was raining and so they **neither looked nor listened.**”

“Bu kentte yaşayanlar, havanın nasıl olsa yağmurlu olacağını bildiklerinden, **ne ışığa bakarlardı ne de seslere kulak verirlerdi.**” (p. 89, s. 84)

- In the translation, the thing that was looked and listened seemed to be the same but it was not. So the translator should have added the objects of the verbs – ‘neither looked at the light, nor listened to the sounds’ could be the alternative to that translation.

Ex. 8: “He looks at the sky, thinking that perhaps **the sun has risen today.**”

“Gökyüzüne bakar. Bugün belki güneş **çıkıştır diye, çıkacaktır diye.**” (p. 91, s. 85)

- The tense used in the translation did not give the same meaning as in the source sentence. There is not a ‘has risen or will rise today’ might be an alternative for that sentence.

4.1.3.4. Correctly Translated Idioms

Ex. 1: “From cradle to grave...”

“... doğdukları günden öldükleri güne değin” (p.88, s. 82)

Ex. 2: “... those who had traveled and seen the world...”

“... dünyayı gezmiş görmüş kişiler...” (p. 88, s. 83).

Ex. 3: “Met by the pouring rain when leaving the cinema”

“Şakır şakır yağan yağmurlarla karşılaşılır...” (p. 89, s. 84).

4.1.4. Cathedral – Katedral by Raymond Carver

The first publication of the short story *Cathedral* (see Appendix 4) was in the March, 1981, issue of *Atlantic Monthly*. It was selected to appear in *The Best American Short Stories, 1982*, and became the title story in the 1983 collection, *Cathedral*. This volume was very well-received by critics and readers alike, receiving nominations for the National Book Critics Circle Award and the Pulitzer Prize.

Many critics note a shift in Carver's work between the publication of *What We Talk About When We Talk About Love* and *Cathedral*, and many believe that Carver reached the zenith of his career with this collection. Adam Meyer, in his book, *Raymond Carver*, argues that "Carver is at the height of his powers here, having arrived at his full maturity, and *Cathedral* as a whole is certainly the most impressive of his collections."

Cathedral, like many of Carver's other stories, portrays individuals isolated from each other for a variety of reasons. The narrator drinks too much and seems unable to adequately communicate with his wife. The wife has earlier tried to commit suicide because of loneliness. Only the blind man, Robert, seems able to form lasting human connections. Unlike Carver's other stories, however, "Cathedral" ends with hope; although there is no proof that the narrator will overcome his isolation, for the moment, he is in communion with himself and another human being.

Cathedral opens with the narrator telling the reader in a conversational tone that a blind friend of his wife's is coming to visit them. The narrator is clearly unhappy about the upcoming visit. He then flashes back to the story of how his wife met the blind man when she worked for him as a reader. At the time, she was engaged to marry an officer in the Air Force. When she tells the blind man goodbye, he asks if he can touch her face. The touch of his fingers on her face is a pivotal moment in her life, something the narrator does not understand.

The story was evaluated stylistically and comparatively with its translation according to the following criteria:

1. Shift of Expressions
2. Sentences with Additions
3. Mistranslated Sentences
4. Sentences with Omissions
5. Correctly Translated Idioms

4.1.4.1. Shift of Expressions

Ex. 1: “Doğrusu onu **dört gözle beklemiyordum.**”

“I wasn’t **enthusiastic about** his visit.” (s. 7, p. 196)

- The translator made a comment on that word and translated it as ‘dört gözle beklemiyordum’. But there is a phrase for that verb – ‘looking forward to’. The writer could use it but he did not. In that sentence, translator found it appropriate to use his preferences while translating that verb. So there is a shift of expression in the translation of the original sentence.

Ex. 2: “Gözleri Görmeyen birine okuma yapacak **bir kişi arıyor.**”

“**HELP WANTED** – Reading to Blind Man,…” (s. 8, p. 196)

- There is a shift in the translated sentence. ‘HELP WANTED’ was translated as ‘... bir kişi arıyor.’ To transfer the meaning in that way is a good choice. ‘... yardım arıyor’ could not provide the same meaning as the translated sentence has now.

Ex. 3: “İlk **ilişkiye geçen** karım olmuş, bir yıl sonar falan.”

“She **made the first contact** after a year or so.” (s.9, p.197)

- There is a semantic displacement in the translation. ‘making a contact’ means ‘temasa geçmek, iletişim kurmak’ but the translator translated it as ‘ilişkiye geçmek’ which seems a bit weird in the target sentence. The translator shifted the meaning to make it acceptable in the TL but ‘iletişime/temasa geçmek’ would be other options.

Ex 4: “Bantta kör adama kocasını ve **hava üssündeki** hayatını anlatmış.”

“On the tape, she told the blind man about her husband and about her life together **in the military**.” (s. 9, p. 197)

- The translator translated ‘in the military’ as ‘hava üssü’ since he refers to the previously given information which is the husband’s working in air force. The writer did not feel a need to mention it again but the translator found it necessary to make a reference to make it understandable for the target readers.

Ex. 5: “... bir şişe cinle hepsini **içmiş**.”

“... **washed them down** with a bottle of gin.” (s. 10, p. 198)

- In the original sentence, the writer chose to tell the situation by using the verb ‘to wash down’. In the TL, the translation of that verb will not give the same meaning as in the SL. Thus, translator made his choice and translated it as ‘içmek’ which is more suitable for the TL.

Ex. 6: “... zaten onun çocukluk aşkı, **daha fazlasına gerek yok**.”

“... he was the childhood sweetheart and **what more does he want?...**” (s. 10, p. 198)

- ‘What more does he want?’ could be translated as ‘daha ne istesin?’ or ‘daha ne isteyebilir ki?’ these could be the alternatives for that sentence. The

translator changed the meaning by adding some necessity to the meaning of the sentence. The word choice for that sentence is important to provide the feeling of anger.

Ex 7: “... bu hiç tanımadığım yabancı adam, **benim adımlı anıyordu!**”

“... I **heard my own name in the mouth of this stranger.**” (s. 11, p. 198)

- In that sentence there is a shift of expression stemming from the translator’s preference. ‘I heard my own name’ was translated as ‘benim adımlı anıyordu.’

Ex. 8: “Bir daha da o konuyu **açmadık zaten.**”

“... we didn’t ever **get back to the tape.**” (s. 11, p. 199)

- ‘get back to the tape’ was translated as ‘o konuyu açmadık zaten’ by referring to the topic mentioned before. ‘the tape’ refers to the subject being talked about. So, the translator translated it as ‘o konuya’ instead of ‘o kasede’. This is a good way to provide the coherence for the target sentence.

Ex. 9: “... her şeyi en ince ayrıntısına kadar **anlatmaya başladı.**”

“... my wife **filled me in** with more detail than I cared to know.” (s. 12, p. 199)

- ‘fill someone in’ means ‘birine bir konu hakkında bilgi vermek’ and that verb was translated as ‘anlatmaya başladı’ which is translator’s preference to provide the most closest meaning as in the source sentence.

Ex. 10: “... her şeyi **en ince ayrıntısına kadar** anlatmaya başladı.”

“... my wife filled me in with **more detail...**” (s. 12, p. 199)

- ‘more detail’ does not give the same meaning as ‘en ince ayrıntısına kadar’. Translator shifted the expression to make the meaning more effective and to provide the feeling of unnecessary of these details.

Ex. 11: “Düğünde pek kimse yokmuş.”

“It was **a little wedding.**” (s. 13, p. 199)

- The translator came to a conclusion via the phrase ‘a little wedding’ which means there was not so much people in the wedding. Translator translated that phrase as he comprehended it. He did not translate the phrase word by word instead added his own comment on it.

Ex. 12: “... kanser Beulah’nin lenf bezlerine daha o zamanlarda yerleşmişmiş.”

“... Beulah **must have been** carrying the cancer in her glands.” (s. 13, p. 200)

- There is a shift of tenses in the target sentence and it affects the expression in that sentence. So it leads to the shift of expression indirectly. ‘-mişmiş’ gives the meaning that that information -carrying the cancer- is learned from someone and the narrator is not the first person telling about it. There is also another possibility why the translator chose such a shift in the tense. It could be because of the feeling of anger that the narrator made the reader feel while reading, may be the narrator did not care about her carrying the cancer. The translator may want the reader to understand that anger in the sentence.

Ex. 13: “... my wife’s word, *inseparable*...”

“... - **etle tırnak** gibi karım deyimi – (s. 13, p. 200)

- ‘inseparable’ is translated as ‘etle tırnak gibi’ but it could also be translated as ‘ayrılmaz ikili’. This word choice of translator provides the closest meaning for the TL.

Ex. 14: “... onu **son yolculuğuna uğurlamak** zorunda kalmış.”

“... the blind man had to **bury her.**” (s. 13, p. 200)

- ‘son yolculuğuna uğurlamak’ is a good choice for the verb ‘to bury’. Using the first meaning of that verb would not be acceptable in the TL. This would affect the meaning of the sentence as well.

Ex. 15: “... kendinin de **son sürat mezarı boylayacağıydı.**”

“... and she on **an express to the grave.**” (s. 14, p. 200)

- ‘on an express to the grave’ was translated as ‘son sürat mezarı boylamak.’ ‘son sürat’ refers to the express which is a very fast vehicle and the narrator tells the situation by making reference to that vehicle. In fact there is a simile in the source sentence. The translation of that phrase is acceptable in the target culture and TL.

Ex. 16: “... **feature this**, he was wearing a full beard!”

“...-**inanmıcaksınız ama-** sakallıydı.” (s. 15, p. 201)

- To provide the feeling of being surprised, the translator chose the verb ‘inanmak’ and translated that phrase as ‘inanmıcaksınız ama’. There is a shift of expression in the translation of source sentence. This shift changes the meaning of the target sentence as well.

Ex. 17: “Ama sonra **anlatmaktan vazgeçtim.**”

“But I **didn’t say anything.**” (s. 16, p. 201)

- To provide the coherence between the paragraphs, the translator chose to say ‘anlatmaktan vazgeçtim.’ ‘I didn’t say anything could also be translated as ‘hiçbir şey söylemedim /demedim.’ But such a translation would affect the meaning in a negative way and there would be something missing in the translation. Such a shift is necessary in that sentence.

Ex. 18: “**Karşımdaki** kör adam ellisine yaklaşmış görünüyordu.”

“**This** blind man was late forties...” (s. 17, p. 202)

- In the source sentence ‘this’ is a demonstrative pronoun and addresses to someone. To give that sense in the translation, that word was translated as ‘karşımdaki’ as if the man standing in front of the narrator.

Ex. 19: “Karşımdaki kör adam **ellisine yaklaşmış** görünüyordu.”

“This blind man was **late forties,**...” (s. 17, p. 202)

- ‘late forties’ in the source sentence refers to the last period of the age of 40 which means that person is about to be at the age of 50. To highlight that detail, the translator says ‘ellisine yaklaşmış’. This is another version of saying the same thing in the source sentence and this shift is acceptable.

Ex. 20: “‘Yo, burada dursun,’ dedi kör adam **koca sesiyle.**”

“‘No, that’s fine,’ the blind man said **loudly.** (s. 18, p. 203)

- ‘Loudly’ means ‘yüksek sesle’ but translator translated it as ‘koca sesiyle’ to emphasize the tone of his voice and provide an effect on the reader.

Ex. 21: “Sadece yedik. **Ara vermeden.**”

“We ate. We **scarfed.**” (s. 18, p. 204)

- In the original sentence, ‘to scarf’ means ‘tıkmak’ in Turkish and to provide the closest meaning, the translator translated that sentence as ‘ara vermeden’. In stead of saying ‘tıkmak’ combining the meaning with the previous sentence is a good way to get an acceptable translation.

Ex. 22: “Ama o tür sözler hiç **söylenmedi.**”

“But I **heard** nothing of the sort.” (s. 20, p. 204)

- In the target sentence, the tense was shifted by the translator. In the target sentence, the active sentence turned into a passive voice. This is the translator’s choice to provide the coherence in the paragraph.

Ex. 23: “**Anlayacağınız,** kör adamın on parmağında on marifet.”

“... **it seemed,** a regular blind man jack-of-all-trades.” (s.20, p. 204)

- For the phrase ‘it seemed’, ‘görünen o ki’ could be the alternative. In that translation, the reader was addressed by the translator.

Ex. 24: “Karım bana **kızgın kızgın** baktı.”

“My wife looked at me **with irritation**.” (s. 21, p. 205)

- In order to give the closest meaning and reflect the anger of the woman, the translator uses reduplication and translated ‘irritation’ as ‘kızgın kızgın’. It leads to shift of expression in the target sentence.

Ex. 25: “... sürekli **televizyon izlerim...**”

“... I’m always **turning it on**.” (s. 21, p. 205)

- ‘turning it on’ was translated as ‘televizyon izlerim’. The writer could also say it like that, but he preferred to tell it differently.

Ex. 26: “... televizyondaki hava raporunu izlemeye **koyulduk...**”

“... he and I **listened to** the weather report...” (s.22, p. 206)

- In fact, there is not a meaning of ‘koyulmak’ in the original sentence. However, the translator preferred to use that verb to make the activity – watching TV- more effective.

Ex. 27: “Anlayacağınız **ciddi bir program.**”

“Not your **run of-the-mill TV fare.**” (s. 28, p. 208)

- The whole sentence was changed by translator. He preferred to say it from another perspective to give the same meaning.

Ex. 28: “Kulaklarım sağ olsun.”

“I got ears.” (s. 28, p. 209)

- The translated sentence is the product of the translator’s interpretation. While translating, he paid attention to provide the coherence and acceptable translation.

Ex. 29: “...Paris’teki ünlü katedral **gözüktü.”**

“... the picture **switched to** the famous one in Paris...” (s. 29, p. 209)

- On order to make the target sentence more acceptable for the target readers, the translator shifted the expression by translating ‘to switch to’ as ‘gözükmek’.

Ex. 30: “Daha sonra Lizbon’un hemen dışında bir katedral **geldi ekrana.”**

“**The camera moved** to a cathedral outside Lisbon.” (s. 30, p. 210)

- The translator translated the previous sentences related to the television by using the verbs ‘ekrana gelmek, görüntüde olmak, vs.’, and he provided an acceptable translation with this preference.

4.1.4.2. Sentences with Additions

Ex. 1: “**Doğrusu** onu dört gözle beklemiyordum,…”

“A blind man in my house was not something I looked forward to” (s. 7, p. 196)

- In order to provide coherence between sentences, translator feels a need to add ‘doğrusu’ and he may want to emphasize the involuntariness that the source sentence conveys.

Ex.2: “Karım da bir bant hazırlayıp **ona göndermiş.**”

“She made a tape.” (s. 10, p. 198)

- In the original sentence, the writer did not add any detail since it can be understood from the previous sentences. However in the target sentence, translator made an addition to make the meaning more clear for the readers.

Ex. 3: “**Sonra** biz arkadaşlık etmeye başladık.”

“She and I began going out,…” (s. 11, p.198)

- To indicate the order of events in the story, translator added the word ‘sonra’ while the writer did not. Another reason for this addition might be providing coherence in the paragraph.

Ex. 4: “Bir yıl önceydi **sanırım.**”

“This was a year ago.” (s. 11, p. 198)

- This addition in the target sentence gives the sentence uncertainty about the event being talked about. But in the original sentence there is not such a meaning. The source sentence gives the meaning ‘bir yıl önceydi’. The writer is sure about the time but translator translated the sentence as if writer has some doubts about the time when the action takes place.

Ex. 5: “Hikayenin **geri kalan** bölümü de **böylece** tamamlanacaktı.”

“Pieces of the story began to fall into place.” (s. 12, p. 199)

- In the original sentence there is a meaning of hikayenin parçaları – pieces of the story. Translator made a comment and added a detail for that sentence. “Hikayenin geri kalan bölümü” is not the meaning that the writer wanted to convey. Translator might put these words into the translation to enrich the meaning of that sentence.

Ex. 6: “... -etle tırnak gibi karımın deyimi- **hastalığın ilerlemesiyle** Beulah’ın sağlığı birden kötüleşmiş.”

“...- my wife’s word, inseperable - Beluah’s health went into a rapid decline.” (s.13, p.200)

- To make the sentence coherent, translator added ‘hastalığın ilerlemesiyle’. But the writer did not feel a need to make such kind of addition in the original sentence.

Ex.7: “**Doğrusu** buna aklım ermiyordu.”

“It was beyond my understanding.” (s. 13, p. 200)

- Translator made a reference to the previous sentence and added that word. In the original sentence, the writer did not make such addition. This is translator’s choice.

Ex. 8: “**Kısacası** durum içler acısı.”

“Pathetic.” (s. 14, p. 200)

- Although there is not a meaning of conclusion in the source sentence, with this addition, translator provides a meaning of conclusion as if he comes to a conclusion after the explanations. Translator makes a conclusion by taking the previous expressions as a base.

Ex. 9: “**Bunları söylerken** gözlerinin içi parlıyordu.”

“She was beaming.” (s. 15, p.201)

- If it was necessary, the writer would add that phrase into the original sentence. Without making this addition, the meaning of the sentence can be conveyed in the SL. However, in the TL, translator feels a necessity to make such an addition to make the sentence more comprehensible.

Ex. 10: “**Daha** saygın görünüyor muyum canım?”

“Do I look distinguished, my dear?” (s. 16, p. 202)

- In the source sentence, there is not a comparison between the current and past situation of the blind man. But in translated sentence, with the addition made by translator, it seems there is a comparison because of ‘daha’. This addition is not necessary and it is the translator’s preference for that sentence.

Ex. 11: “Karşımdaki kör adam, ellisine yaklaşmış görünüyordu. Kısa boylu ve iriceydi.”

“This blind man was late forties, a heavy-set,...” (s. 17, p. 202)

- There is not a word in the source sentence giving the meaning of ‘irice’ but translator added it to make the meaning more effective.

Ex. 12: “... İrlandalı bir actor vardı, Barry Fitzgerald, **anımsar mısınız bilmem.**”

“The Irish actor, Barry Fitzgerald?”(s. 18, p. 203)

- ‘anımsar mısınız bilmem.’ is the outcome of the question mark in the source sentence. In order to give the same meaning as in the source sentence, such kind of addition is necessary. The same meaning and same effect can be provided via question mark in the original sentence. But in the target sentence it is necessary to add word(s) or phrases to get an acceptable translation.

Ex. 13: “**Sadece** yedik.”

“We ate.” (s. 19, p. 204)

- ‘sadece’ is an addition made by translator there is not a word in the source sentence giving that meaning. But when the sentence is read by taking the previous and latter sentences into consideration such an addition seems necessary to provide the equivalence in translation.

Ex. 14: “**Doğrusu** ne diyeceğimi bilemedim.”

“I didn’t know what to say to that.” (s. 21, p. 205)

- This addition – doğrusu- provides the coherence between the sentences in the paragraph. Such an addition is not a must but the translator’s choice.

Ex. 15: “Bir şekilde anlıyorum.”

“... but I can tell.” (s. 22, p. 205)

- If it was necessary, the writer of the story could add that word in the source sentence. –but I can tell anyhow.- In fact the need for this addition comes from the use of ‘but’ in the original sentence.

Ex. 16: “Ashında sormamıştım.”

“I hadn’t,...” (s. 23, p. 206)

- This addition is also for providing the coherence in the sentence. It is necessary to give the closest meaning of the original sentence.

Ex. 17: “İçkilerimizi getirdikten sonra kanepeye yanına oturdum.”

“I got our drinks and sat down on the sofa with him.” (s. 23, p. 206)

- In the translated sentence ‘sonra’ is the addition made by translator. This is the result of the attempt of being coherent and getting an acceptable translation.

Ex. 18: “Sırayla öteki kanalları açtım.”

“I turned to the other channels.” (s. 28, p. 208)

- In fact there is not a clue about the fact that he turned to the other channels one by one. But translator concluded and added that word to the translated sentence.

Ex. 19: “Kör adama **ekranda** neler olup bittiğini anlatmaya çalıştım.”

“I tried to explain the blind man what was happening.” (s. 29, p. 209)

- Since the narrator talked about television in the sentence, translator added the word ‘ekranda’ to make a reference to television. This addition is one of the necessary ones.

Ex. 20: “‘İskeletleri bilirim’ dedi **yeniden** ve başımı salladı.”

“I know about skeletons’ he said and he nodded. (s. 29, p. 209)

- In the original sentence the writer did not add the word ‘again’ but the translator added ‘yeniden’ to emphasize that the action was also performed before.

Ex. 21: “‘**Hayır**’ anlamında başımı salladım.”

“I shook my head.” (s. 33, p. 212)

- Since nodding gives the meaning of saying “no” to something, translator might think that it would be necessary to add that word to make the meaning of the sentence clearer.

Ex. 22: “...olabilir, **tabii**. Unut bunu.’ dedi.”

“It’s okay. It happens. Don’t worry about it.” (s. 34, p. 212)

- This addition is translator’s preference. If it was necessary, the writer would add that word in the original sentence.

Ex. 23: “**Sehpanın üzerindeki** bazı şeyleri kenara ittim.”

“I moved some things,…” (s. 35, p. 213)

- The writer did not feel a need to add the word on the table but translator found it necessary to add that word to make the meaning of the target sentence more effective for the target readers.

Ex. 24: “Çok iyi. **Devam et**, iyi gidiyor.”

“Terrific. You’re doing fine.’ He said.” (s. 35, p. 213)

- In the original sentence, there is not a word giving the meaning of ‘Devam etmek’. To provide coherence translator made addition in the translation.

Ex. 25: “..., sabahlığının eteği **hala** açıktı.”

“...her robe hanging open.” (s. 36, p. 213)

- In order to emphasize the continuity of situation, translator added ‘hala’ in the target sentence. The translation with this addition is acceptable in terms of the target culture and TL.

Ex. 26: “Kalemi **daha çok** bastır.”

“Press hard.” (s. 36, p. 214)

- With the addition of word ‘daha çok’ , there is a meaning of comparison in translated sentence. But there is not such a meaning in the original sentence.

Ex. 27: “**Sonra bana döndü.** ‘Gözlerini kapa şimdi,’ dedi kör adam.”

“‘Close your eyes now,’ the blind man said to me.” (s. 36, p. 214)

- To complete the scene being described in the story, translator added that sentence – ‘sonra bana döndü.’-. However the writer did not add such a sentence so, it shows that this is translator’s preference.

4.1.4.3. Mistranslated Sentences

Ex. 1: “Kocası için bunun **ne önemi olabilir!**”

“... **-what difference to him?**” (s. 14, p. 200)

- “...bu ne fark eder ki?” could be alternative for that sentence.

Ex. 2: “Başını salladıkça, **gövdesinin tümü** bir öne bir arkaya hareket ediyormuş gibi görünüyordu.”

“**The whole upper part of his body** seemed to be moving back and forth.”
(s. 32, p. 211)

- In the original sentence the writer says ‘the whole upper part of his body’, but in translation, translator translated it as ‘gövdesinin tümü’. This is a mistranslated sentence.

Ex. 3: “**Uzun bir nefes aldı,**...”

“She drew **a long breath,**...” (s. 33, p. 212)

- “Derin bir nefes aldı” could be an alternative for that sentence. Because there is not an expression saying ‘uzun bir nefes almak’ in the target language. So this is not acceptable in the target culture and in TL.

Ex. 4: “**Ayaklarının yanına** oturdum.”

“... sat down with it **near his legs.**” (s.35, p. 213)

- In that sentence, word for word translation leads to mistranslated sentence. The words should not be translated as they are. ‘Dizlerinin dibine oturdum’ would be more acceptable in the target culture and TL.

Ex. 5: “Çizmeye **başladım.**”

“I **kept at it.**” (s. 36, p. 213)

- ‘to keep at it’ means ‘devam etmek’ in the TL, so it is mistranslated sentence because of the translators word choice –başlamak-. The writer could also give the same meaning in the original sentence by choosing the verb ‘to start’.

Ex.6: “Ressam değilim ama yine de **çizdim.**”

“I’m no artist. But I **kept drawing** just the same.” (s. 36, p. 213)

- ‘to keep doing something’ means continue to do something. But in the translation there is a meaning of past tense.

4.1.4.4. Sentences with Omission

Ex.1: “Kör adamla oldukça iyi dost olmuşlar.”

“They’d become good friends, **my wife** and the blind man.” (s. 8, p. 196)

- Since in the previous sentences, the wife was mentioned, translator did not translate that word. It can be understood from the previous sentences. So this omission is acceptable.

Ex. 2: “Kör adam dudaklarına dokunduğu sırada neler hissettiğini, aklından neler geçtiğini yazmıştı.

“...when the blind man touched **her nose** and lips.” (s. 8, p. 197)

- Translator did not feel a need to translate the word ‘nose’ or he might forget to translate.

Ex. 3: “... bu hiç tanımadığım yabancı adam benim adımlı anıyordu!”

“... I heard my own name in the mouth of this stranger, **this blind man** I didn't even know!” (s. 11, p. 198)

- ‘this blind man’ was not translated. Most probably, translator found it unnecessary to emphasize the blind man in the sentence.

Ex. 4: “Eğer rahatsız etmiyorsam seninle kalmak isterim.”

“No, I'll stay up with you, **bub**.” (s. 28, p. 208)

- “Bub” was not translated. In fact it is not necessary to include that word in the translated sentence.

Ex. 5: “Canavar biçiminde heykelcikleri gösteriyorlar.”

“**Gargoyles**. Little statues carved to look like monsters.” (s. 30, p. 209)

- Translator did not translate the word ‘Gargoyles’. But there is a need to add that word in the translation. It is an important detail defining the statues being talked about.

4.1.4.5. Correctly Translated Idioms

Ex. 1: “Sakalıma aklar düştü artık,...”

“I have winter in my beard now,...” (s. 17, p. 202)

Ex. 2: “Mal canın yongasıdır.”

“He was taking his bearings.” (s. 18, p. 203)

Ex. 3: “kıtlıktan çıkmış gibi yedik.”

“We ate like there was no tomorrow.” (s. 19, p. 204)

Ex. 4: “... on parmağında on marifet.”

“...jack-of-all-trades.” (s. 20, p. 205)

Ex. 5: “İyice tepesi atmak üzereydi.”

“She was heading toward a boil.” (s. 21, p. 205)

Ex. 6: “İyi bir uyku çekmeye hazır mısınız?...”

“Are you ready to hit the hay?” (s. 27, p. 208)

Ex. 7: “Bayağı yol kat ettin .”

“You’re cooking with gas now.” (s. 36, p. 214)

CHAPTER V

DISCUSSION

During the analysis of the STs, the following were taken as a base:

- Shift of expressions
- Sentences with omission
- Sentences with addition
- Sentences that do not give the same meaning as in the SL
- Correctly translated idioms
- Uncompleted sentences
- Mistranslated sentences (Kuran, 1993)

While detecting these points, both the syntactical/structural and semantic features of the TT were examined as the source for the study. In order to detect some of these criteria, semantic features of the TT was taken as a base and syntactic and stylistic features of the TT were analyzed.

While doing this, translator's preferences were the prominent factors affecting the equivalence and acceptability of the TTs. Some of the criteria mentioned above were not detected in some stories and this was mostly related with the style of the writer and the preferences of the translator.

According to Popovic (1970: 79), talking about the preferences in the translation criticism is more important than absolute correct or absolute wrong. Since the translation takes its form in the frame of linguistic and literal principles and rules, the things that seem weird for us may stem from the differences between the two languages and the two writers (the writer of the ST and the translator) and the two literary statuses.

One of the stories criticized in this study is *The Ebony Tower* by John Fowles, English author who is accepted as one of the post-modern novel writers was translated into Turkish by Aysun Babacan in 2008. Its translation was firstly analyzed within the target cultural system from the perspective of content, meaning, form and language on the level of 'text', 'sentence' and 'word'. The notable differences between these items and the target text were described.

The following results were obtained by comparing the evaluation of target texts within their cultural systems. The messages in the texts will be understood according to the society they belong to and their social experiences, traditions, value judgments. Turkish society and American society will make different inferences from these texts/short stories.

When the source text *The Ebony Tower* and the target text *Abanoz Kule* are compared, it is detected that 'equivalence' is provided between the texts via 'efficient' translation in terms of 'text', 'sentence' and 'word'. In other words, the equivalence was provided by means of being faithful to the structural norms in the source literature.

Since the translation includes some stylistic features similar to those short story characteristics, figures of speech, the style of the use of language, driving the language forward, plays on words, the use of short and simple sentences, it suits for the norm 'acceptable' from the perspective of structure.

On the 'word' level, semantic displacements were frequently detected and the equivalents adopted in target culture system were preferred. Besides, the translation was based on coherent norms. It was also detected that the common points between the two language systems and intercultural communication played an important role in the success of the translation.

From the perspective of content and meaning, there is an equivalent translation and on the 'text' level, the equivalence was provided via 'efficient' translation. However, on the 'sentence' and 'word' level, especially in idioms,

‘acceptable ‘ translation was provided via adopting the norms of the target language literature.

The Cathedral by Raymond Carver who is considered as one of the authors writing in a post-modern style is translated into Turkish by Gökçen Ezber. Its translation was firstly analyzed within the target cultural system from the perspective of content, meaning, form and language. On the level of text, sentence and word, the outstanding differences between ST and TT are tried to be unfolded.

The following results were obtained by comparing and contrasting the TT and the analysis of its translation. The comprehension of the message in the texts and the comments on them would be made according to the culture and society they belong to.

When ST ‘*Cathedral*’ and the TT ‘*Katedral*’ were analyzed, it can be stated that equivalence was provided in the translation by the help of efficient translation on the text, sentence, and word levels.

On the word level, shift of expressions overweighed the other norms and this demonstrated how translator’s choices affect the fate of the translation. The shifts are mostly the translator’s preference in order to make the meaning more powerful and to provide an acceptable translation for the target readers. The equivalents adopted in the target culture and language systems were preferred.

From the perspective of content and meaning, there is efficient translation, on the text level, the norms of equivalence and acceptability were provided via efficient translation. Besides, on the sentence level, acceptable translation was provided by adopting the norms of the TL system.

In the analysis of *Göçmüş Kediler Bahçesi – The Garden of Departed Cats* Bilge Karasu which was translated by Aron Aji, it can be detected that shift of expressions are more than the other items that are searched for. This is because of translator’s choices and his attempt to present an efficient and acceptable translation. The concern of being faithful to the ST as much as possible forces the translator to make some shifts in the translation. There are also some uncompleted sentences and

sentences with additions which are the most observable proofs of the marks of translator preferences.

Göçmüş Kediler Bahçesi was initially analyzed within the target cultural system from the perspective of content, style, and language and on the level of text, sentence and word.

When the ST *Göçmüş Kediler Bahçesi* and the TT *The Garden of Departed Cats* are compared and analyzed stylistically, it can be concluded that shift of expressions has affected the equivalence and efficiency of translation in a negative way. The reason why the shifts affect the TT might be the fact that translator is not Turkish and might be far from the source culture or SL. There is not any information about his Turkish language proficiency level. This can be one of the important reasons of the negative effects of the shifts in expressions in the TT. For example, in *Cathedral*, there are also so many shifts of expressions in its translation but these do not affect its acceptability or efficiency in a negative way. So, the source language proficiency level of translators comes to the stage as one of the crucial factors in translation process.

On the word level, it is characterized that equivalents of the words adopted in TL system are preferred but in some preferences there are semantic differences which lead to shift of expressions and mistranslated sentences in the translation. Besides, the translation is mainly based on coherent norms.

It is also detected that there are some common points between the two language systems and that intercultural communication plays an important role in the success of the translation since the translation of cultural items affects the efficiency and acceptability of translation.

In terms of content and meaning, there is equivalence in the TT, on the text level the equivalence is provided via efficient translation. However, on the sentence and word level, especially in some words, acceptability is controversial since the norms of the TL system are not taken into account.

In the analysis of *Dağın Öteki Yüzü – The Other Side of the Mountain* by Erendiz Atasü, there are some shifts in the TT made by the translator. But for that story and its translation there is an exemption since the writer is the translator herself. Erendüz Atasü helped the translator Elizabeth Maslen. So while analyzing the ST and the TT, and while criticizing the translation, this information was kept in mind. If the writer herself made a contribution to the TT, it can be stated that there might be some shifts made on purpose. During the analysis of the short story and its translation, the items that were detected in the TT such as additions, shift of expressions and uncompleted sentences were evaluated not only as a result of translator's preferences but of the writer's preferences. As it cannot be understood in which part of the TT the writer interfered, the comments made on the TT included both the writer's and the translator's side.

As a result of the stylistic and contrastive analysis of the ST and TT, it can be said that equivalence was provided via efficient translation on the text, sentence and word level. On the word level, there are shift of expressions and some additions to provide the closest meaning that would be acceptable in the target culture.

The equivalents of the words adopted in the target (English) culture and language systems were preferred. Since the writer and the translator as the author worked on the same material, they could have brought new and different perspectives to the translation of the ST. The writer knows the characteristics of source culture and SL and translator knows the features of the target culture and TL. This situation enriches the translation and affects its acceptability and efficiency in a positive way.

In the analysis of target texts in English, it was seen that there were some words and idioms that did not give the same meaning as in Turkish cultural system. Besides, it can be stated that these words and idioms were used in order to provide an 'efficient' translation and with this aim these terms were taken from the source text as they are.

It was also detected that, on the text level, the target texts were not different when it was considered from the perspective of form. That determination was also valid for the sentence and word levels. However, in the translation of the texts, on the

sentence level, there were some structures that could be considered as different in the Turkish literary system.

After the comparison between the source and the target text, it was understood that the different structures stated above were included in the translation because of the concern to be faithful to the source texts. One of the reasons that affect the smoothness of the target texts was the constant change of the tenses in the target texts. It was determined that that situation partly stemmed from the concern of faithful translation and partly from the style of the translator.

In the comparison between the target and the source text, translator's norms were found out. According to that determination, in the translation, 'efficiency' norm overweighed from the perspective of form. On the other hand, on the meaning level, the translation is consistent with the 'efficiency' norm. In the use of idioms reflecting cultural images, the 'acceptable' norm mostly ruled over.

In some situations where the 'efficiency' norm was adopted from the perspective of 'meaning', the texts smelled like pure translation and it was alienated to the Turkish literary and cultural system.

The formal and semantic equivalence in the translation were provided by being faithful to the 'efficiency' norm. However, a consistent 'acceptability' norm in the idioms was dominant in the translation.

In some parts of the target texts, there were mistranslated sentences, incomplete sentences or some small additions and the obligatory or conscious shifts of expressions which are all the outcomes of the translator's preferences in the translated sentences and words.

Moreover, it can be stated that the translation was successful generally, and it conveyed the author's message directly without distortion. Most of the items stated above such as semantic displacements, incompletely translated sentences, etc. were because of the cultural and syntactic differences between the source and the target texts. The translator used his/her personal preferences in some situations and made his/her comment on the sentences or the words that he/she will translate. Such kind

of additions and omissions were found out to be acceptable to some extent because in some situations, the cultural differences between the ST and the TT forced the translator make some additions or omissions to provide the most acceptable and equivalent translation. Via these additions, the style of both the translator and the writer could be detected. With the constant additions or constantly used words made it easy to detect the styles of the writers and the translators in this study.

As Aksoy (2002: 11) points out in the translation education, teaching of translation theories including different topics such as translation research, semantic, comparative linguistics, communication methods, cultural studies and equivalence are crucial for the learners. However, theoretical issues are learned by the students in an abstract way. The students studying translation have realized the relation between the theory and practice directed in translation process.

The stylistic analysis of both the Turkish and English short stories made it possible to compare both syntactic differences and similarities of the translated stories. Furthermore, this analysis can be useful for the classes in English Language Teaching and Translation and Interpretation departments. In classes such as translation, text analysis, translation criticism, such kind of analysis can be helpful in translation process since translation is a useful tool to learn grammar, syntax, and lexis in both SL and TL.

As a conclusion the features detected in the TTs are the products of the writer's style that is one of the important factors affecting the style of the TT. Translators' preferences which include his educational, social and cultural background and the translation method he adopted are other effective factors in translation. Each translator may adopt different translation methods according to their choices and the style of the work he is expected to translate. As Toury (1980: 39-40) states source-oriented methods put forward that specific features of the source or the original text should be transferred to the TT. On the other hand, in target-oriented methods, translation is described as the reconstruction process, and thus, the TL, target culture and literal environment are defined. Translator may adopt one of these methods and conducts his translation journey by taking its principles as a base.

CHAPTER VI

CONCLUSION AND SUGGESTIONS

6.1. Conclusion

In this thesis study, some short stories were selected and analyzed according to the stylistic features of both TT and ST. The translation of these literary works is chosen for the thesis since the volume of stories is suitable for the comparative and stylistic analysis. Another criterion for choosing these short stories is the period that they were written. All the stories being analyzed belong to the Post-Modern period in terms of their authors' writing style.

In order to show the common features in the literary works and in the styles of their writers, the stories were analyzed contrastively and stylistically. In this study, four short stories and their translations were analyzed. Two of them from Turkish literature – Dağın Öteki Yüzü – The Other Side of the Mountain by Erendiz Atasü and Göçmüş Kediler Bahçesi – The Garden of the Departed Cats by Bilge Karasu. The other two stories were from English literature. Cathedral – Katedral by Raymond Carver and Ebony Tower – Abanoz Kule by John Fowles are the stories analyzed comparatively with their translations.

During the analysis of the short stories and the translation of these stories, the following items were taken into account:

- The common points between these stories and their translations,
- Whether the translations are close to the target language system or the source language system,
- Whether the translations are close to the target text or the source text
- Whether the shifts of expressions are necessary or optional,
- Whether translators chose the norm of adequacy or acceptability

As a result of the analysis, it can be concluded that translators are mostly in an attempt to provide an equivalent and acceptable translation by considering both the source and the target cultures. During the analysis, shift of expressions and additions are mainly encountered. The reason why they are mostly used is assumed to be the translators' preferences during the translation process.

After the comparison between the source and the target text, it was understood that the different structures in the ST were included in the translation because of the concern to be faithful to the source texts. One of the reasons that affect the smoothness of the target texts was the constant change of the tenses in the target texts. It was determined that that situation partly stemmed from the concern of faithful translation and partly from the style of the translator.

When the examples reviewed in the categories mentioned in *The Findings and The Interpretation* are considered as a whole, it is observed that Atasü and Maslen translate *The Other Side of the Mountain* in a more source-oriented way. They try to remain loyal to the meanings of the words and sentences in the source text and translate them word for word. While producing an adequate target text, they tend to underestimate the norms of the target language and sometimes, this result in the meaningless words and sentences. It is also the same for *Ebony Tower* translated by Babacan . While translating she tends to ignore the norms of target language and this sometimes results in the meaningless words and sentences. By giving importance to the norm of “adequacy” and to the rules of the source language, Atasü-Maslen and Babacan may fail to create the same effect on the target language readers that Carver and Atasü create on the source language readers in some parts of the work.

On the other hand, Ezber and Aji translate the works in a more target-oriented way. They try to use Turkish expressions and idioms more often than Atasü-Maslen and Babacan. They give importance to translating the work sense for sense. They try to create an authentic text in the target language. Besides, they tend to comment on the source text and to shorten or summarize some sentences and expressions or make some additions and shifts in some sentences and expressions. By giving importance

to the rules of the target language and regarding the norm of “acceptability”, Ezber and Aji may succeed to create the same effect on the target language readers.

It was also observed that there are some shifts or additions in the translated sentences stemming from the elements in the target culture and TL. In some sentences, it was necessary to make some changes or some additions/omissions, shift of expressions so as to provide acceptable translation.

Since translation could be affected by the personal, cultural, educational and social background of the translator, it was thought to be beneficial to provide background knowledge about the translators in appendices.

Another outcome of this study is that through stylistic analysis, translation activities can help language learning and teaching process, and it can be used as a medium to teach a language. As Duff (1989: 7) puts forward if properly designed, translation activities can be employed to enhance the four skills and develop accuracy, clarity and flexibility.

Moreover, if they are properly designed, translation activities can be successfully applied at all levels and ages. In deciding whether to use it, the teacher should take into consideration the preferences of her learners, her own pedagogical objectives and the texture of the teaching context and situation he/she is in.

All in all, by the help of the data collected in this study, the courses in the mentioned departments can be conducted effectively and successfully. When the importance of translation in language teaching is taken into account, it can be stated that translation can be invaluable in provoking discussion and helping teachers increase their own and their students’ awareness of the inevitable interaction between the mother tongue and the target language inevitably occurring in the process of language acquisition.

The comparative analysis between two source texts and two target texts demonstrates the differences of four translators in their translation process in an objective way. Instead of determining the quality of the target texts, this study has tried to ask the questions of “why” and “how” about the translated texts and has tried to determine how such kind of stylistic analysis can be useful in English Translation and Interpretation Departments and ELT departments and how it can enrich the learning environment.

6.2. Suggestions

By taking the findings and conclusion of the study mentioned so far into account, the following suggestions can be offered to the academicians, researchers, curriculum designers and teachers dealing with teaching foreign language.

- The study could be repeated with different authors from different cultures. As the scope of this study was English writers and their works, it was difficult to generalize the findings for other authors and their styles.
- The study could also be repeated with different translated versions of the same short stories. If the other translated versions by different translators are available, this would enrich the study and provides a different perspective to the stylistic and comparative analysis of the translated literary works.
- The thesis study is limited just with the authors who have a post-modern style in their works. Further studies may include some other authors who have different styles.

- In this study, short stories were analyzed comparatively and stylistically. Other literary genres such as novels, poems and dramas can be included in the study and they could be analyzed comparatively with their translations. By that way, different styles in different literary works can be determined. Since the translation methods for all of the literary genres mentioned above are different, the styles of the translators can also be found out.
- The findings and results of the study can be utilized by the departments of Translation and Interpretation, English Language and Literature, and ELT departments.
- Curriculum designers and teachers should include stylistic analysis in their teaching materials in the departments of Translation and Interpretation, English Language and Literature, and ELT departments. Especially in ELT classes, if the learning occurs via such kind of stylistic analysis of the literary works, it will enable learners to learn the language by directly dealing with it.
- Further studies, so as to see the results of stylistic analysis of different literary genres and of comparative analysis of different translated versions of the same source text are required. Such further studies can also enable the researchers to come to a general conclusion about the stylistic features of literary works and their translations and about how the translator's preferences are effective in determining the stylistic features.

6.3. Limitations

- In the thesis study, only the literary works whose authors have post-modern style were included. The writers having different writing styles such as modern style, structuralist and post-structuralist periods can be included to enrich the study.
- The study included only short stories and their translations. Other literary genres like poems, novels, dramas could be added.
- During the analysis of the stories, just one translated version of the selected short stories was evaluated. Thus, just one translator's style or his/her preference was taken as a base. More than one translated version of the same short stories could also be analysed to see the styles of different translators.
- This study was conducted only with the texts in English and Turkish. There can be a trinity by choosing a ST in three different languages. For example, Turkish translation of a story in German and English can improve the scope of the study.
- The stories selected for the study were just analysed stylistically by comparing them with their translations. These stories can also be analysed from different perspectives adopting different methods and criteria.

BIBLIOGRAPHY

- Aksoy, Berrin. (2001). *Çeviride Çevirmen Seçimleri Işığında Çeviri Eleştirisi*. Hacettepe University. Edebiyat Fakültesi Dergisi. Cilt: 18/Sayı: 2/ss. 1-16.
- Aksoy, Berrin. (2002) *Geçmişten Günümüze Yazın Çevirisi*. İmge Publishing House. ISBN 975-533-371-1
- Apter, Ronnie. (1984). *Digging for the Treasure: Translation*, Peter Lang, New York.
- Atasü, Erendiz. (2000). *The Other Side of The Mountain*. Translated by Erendiz Atasü and Elizabeth Maslen. Milet Publishing Limited.
- Atasü, Erendiz. (2001). *Dağın Öteki Yüzü*. Bilgi Yayınevi. 5. Basım.
- Baker, Mona (ed.) (1998). *Routledge Encyclopedia of Translation*, Routledge, London/New York.
- Bell, Roger T. (1991) *Translation and Translating: Theory and Practice*. Longman. London and New York. General Editor: C.N. Candlin
- Bressler, Charles E. (2007). *Literary Criticism. An Introduction to Theory and Practice*. Fourth Edition. Pearson Prentice Hall.
- Broeck, Raymond van den. (1985). "Second Thoughts on Translation Criticism: A Model of its Analytic Function". *The Manipulation of Literature: Studies in Literary Translation*, (Ed.) Theo Hermans. New York: St. Martins Press.
- Çakır, Abdülkadir. (2006). *Teching Translation, Theory and Practice. A Coursebook of Translation for Intermediate and Advanced Level Students*. Nüve Culture Center Publishing.
- Catford, John. (1965). *A Linguistic Theory and Translation*. :73
- Carver Raymond. (2007). *Katedral*. Translated by S. Gökçen Ezber. Notos Kitap Yayınevi.

- Carver, Raymond. (2003). *Cathedral*. Vintage Books. London.
- Chesterman, A. and J. Williams (2002). *The Map: A Beginner's Guide to Doing Research in Translation*, Manchester: St Jerome.
- Egel, İ. (1999). *Çeviribilimde Çeviriyi Temel Alan Bazı Kuramlar ve Birbirlerine Olan İlişkileri*. TÖMER Çeviri Dergisi, Haziran '99, Sayı: 19
- Ekinci, Şenay Alkaya, (2005). A Stylistic Analysis of Oscar Wilde's The Picture of Dorian Gray and His Selected Short Stories. M.A. Thesis. Yuzuncu Yil University. Department of English Language and Literature:
- Erdinç, Didem Gamze. (2007). A Stylistic Analysis of Translation of Hilmi Yavuz's Poetry. M.A. Thesis. Dokuz Eylül University Department of Translation and Interpretation: 48-52.
- Erten, Asalet. (1999). "Reading Process of the Literary Translator", *Çeviribilim ve Uygulamaları*. Ankara, pp. 45-53.
- Even-Zohar, I. (1978). "The Position of Translated Literature within the Literary Polysystem" In *Literature and Translation: New Perspectives in Literary Studies*, eds. James S Holmes, José Lambert, and Raymond van den Broeck. Leuven: Acco.
- Even-Zohar, Itamar. (2005). "Polysystem Theory /Revised)". In Even-Zohar, Itamar 2005. *Papers in Culture Research*. Tel Aviv: Porter Chair of Semiotics (Temporary electronic book.)
- Fowles, John. (2006). *The Ebony Tower*. Vintage Classics.London.
- Fowles, John. (2008). *Abanoz Kule*. Translated by Aysun Babacan. Ayrıntı Yayınları
- Freilander, A. (1990). "Composing in English: Effects of a First Language on Writing in English as a Second Language." In: Kroll, B. (ed.) *Second Language Writing Research Insights for the Classroom*. Cambridge, Cambridge University Press.

- Gabrielatos, C. (1998). Translation Impossibilities: Problems and Opportunities for TEFL. TESOL Greece Newsletter 60. 21-24.
- Gentzler, Edwin. (1993). *Contemporary Translation Theories*, Routledge, London.
- Hatim, Basil and Jeremy Munday. (2004). *Translation : An Advanced Resource Book*. Routledge Applied Linguistics. Series Editors: Christopher N. Candlin and Ronald Carter.
- Hermans, Theo. (ed.) (1991). "Translational Norms and Correct Translations", *Translation Studies: The State of the Art*, ed. Kitty M. Van Leuven-Zwart and ton Naaijken, Amsterdam, Rodopi. pp. 155-70.
- Holmes, J.S. (ed.) (2000). 'The name and nature of translation studies', in L.Venuti (ed.), pp. 172-85.
- House, Juliane. (2009). *Translation*. Oxford University Press. Oxford Introductions to Language Study. Series Editor H.G. Widdowson
- Karasu, Bilge. (2003). *The Garden of Departed Cats*. Translated by Aron Aji. New Directions Publishing Corporation. New York.
- Karasu, Bilge. (2008). *Göçmüş Kediler Bahçesi*. Metis Yayınları. Sekizinci Basım.
- Kuran, Nedret Pınar. (1993). Kültürlerarası İletişim Aracı Olarak Çeviri. Ingeborg Bachmann'ın Das Dreissigste Jahr adlı Öyküsü'nün Türkçe ve İngilizce Çevirileri üzerinde bir Eleştiri Denemesi. Boğaziçi Üniveritesi/Mütercim Tercümanlık Bölümü. p. 12
- Landers, Clifford E. (2001). *Literary Translation: A Practical Guide*. Buffalo: Multilingual Matters.
- Lefevere, André. (1992). *Translation, Rewriting and The Manipulation of Literary Fame*, Routledge, London/New York

- Maier, Carol. (1998). "Reviewing and Criticism". *Routledge Encyclopedia of Translation Studies* (Ed). Mona Maker. London and New York: Routledge: 205-210
- Malone, Joseph L. (1988). *The Science of Linguistics In the Art of Translation: Some Tools from Linguistics for the Analysis and Practice of Translation*. State University of New York Press, Albany.
- Motemadi, Abbas. (2008). *A Glossary of Concepts and Terms in Translation Studies*. Rahnama Press.
- Munday, J. (2001). *Introducing Translation Studies: Theories and Applications*. Taylor&Francis Group, London and New York: Routledge.
- Newmark, Peter. (2006). *A Textbook of Translation*. Longman. Eleventh Impression 2006- Printed in Malaysia.
- Nida, Eugene. (1964). *Toward a Science of Translating*. Brill, Leiden.
- Popovic, Anton (1970). The Nature of Translation. Essays on the Theory and Practice of Literary Translation in 'The Concept of Shift of Expression in Translation Analysis'. James Holmes (Ed.) The Hague: Mouton.
- Reiss, Katharina and Hans Vermeer (1984). *Grundlegung einer allgemeinen Translations Theorie*, Tübingen, Max Niemeyer.
- Riccardi, Alessandra (2008). *Translation Studies: Perspective on Emerging Discipline*. Cambridge University Press.
- Schaffner, Christina (2001). *Skopos Theory*. Cited in Baker's *Encyclopedia of Translation Studies*. Routledge: London and New York: 235
- Shuttleworth, Mark (2001). *Polysystem Theory*. Cited in Baker's *Encyclopedia of Translation Studies*. Routledge: London and New York : 176-7
- The Concise Oxford English Dictionary. Eleventh Edition. Edited by Catherine Scanes and Angus Stevenson.

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

Toury, G. (1980). *In Search of a Theory of Translation*. Tel Aviv: Porter Institute for Poetics and Semiotics.

Verdonk, Peter. (2002). *Stylistics*. Oxford Introductions to Language Study. Series Editor H.G. Widdowson. Oxford University Press.

Wechsler, Robert. (1998). *Performing Without a Stage: The Art of Literary Translation*. Connecticut: Catbird Press.

Internet Sources

Ewandro Magalhães, Jr. "His Majesty, The Interpreter: The Fascinating World of Simultaneous Translation" (April, 2009) reviewed by Arlene M. Kelly. Retrieved June 6, 2009 from <http://www.translationdirectory.com/article1120.htm>

Ketkar Sachin. "Literary Translation: Recent Theoretical Developments." Retrieved January 10, 2009 from <http://www.translationdirectory.com/article301.htm>

"Qualitative Research Methods: A Data Collector's Field Guide" Retrieved September 16, 2008 from <http://www.fhi.org/NR/rdonlyres/etl7vogszehu5s4stpzb3tyqlpp7rojv4waq37elpbyei3tgmc4ty6dunbccfzxtaj2rvbaubz4f/overview1.pdf>

"Biography of John Fowles in English". (2009). Retrieved May 7, 2009, from John Fowles's personal website. <http://www.fowlesbooks.com/biography.htm>

"Translation" (2008). Retrieved February 2, 2008 from <http://en.wikipedia.org/wiki/Translation>

"Translation Studies" (2008). Retrieved April 4, 2008 http://en.wikipedia.org/wiki/Translation_Studies

"Çeviribilim" (2008). Retrieved April 6, 2008 from <http://tr.wikipedia.org/wiki/%C3%87eviribilim>

"Descriptive Research". Retrieved September 16, 2008 from <http://www.okstate.edu/ag/agedcm4h/academic/aged5980a/5980/newpage110.htm>

"The Art of Translation: To Theorise or Not to Theorise Translation". (2007).

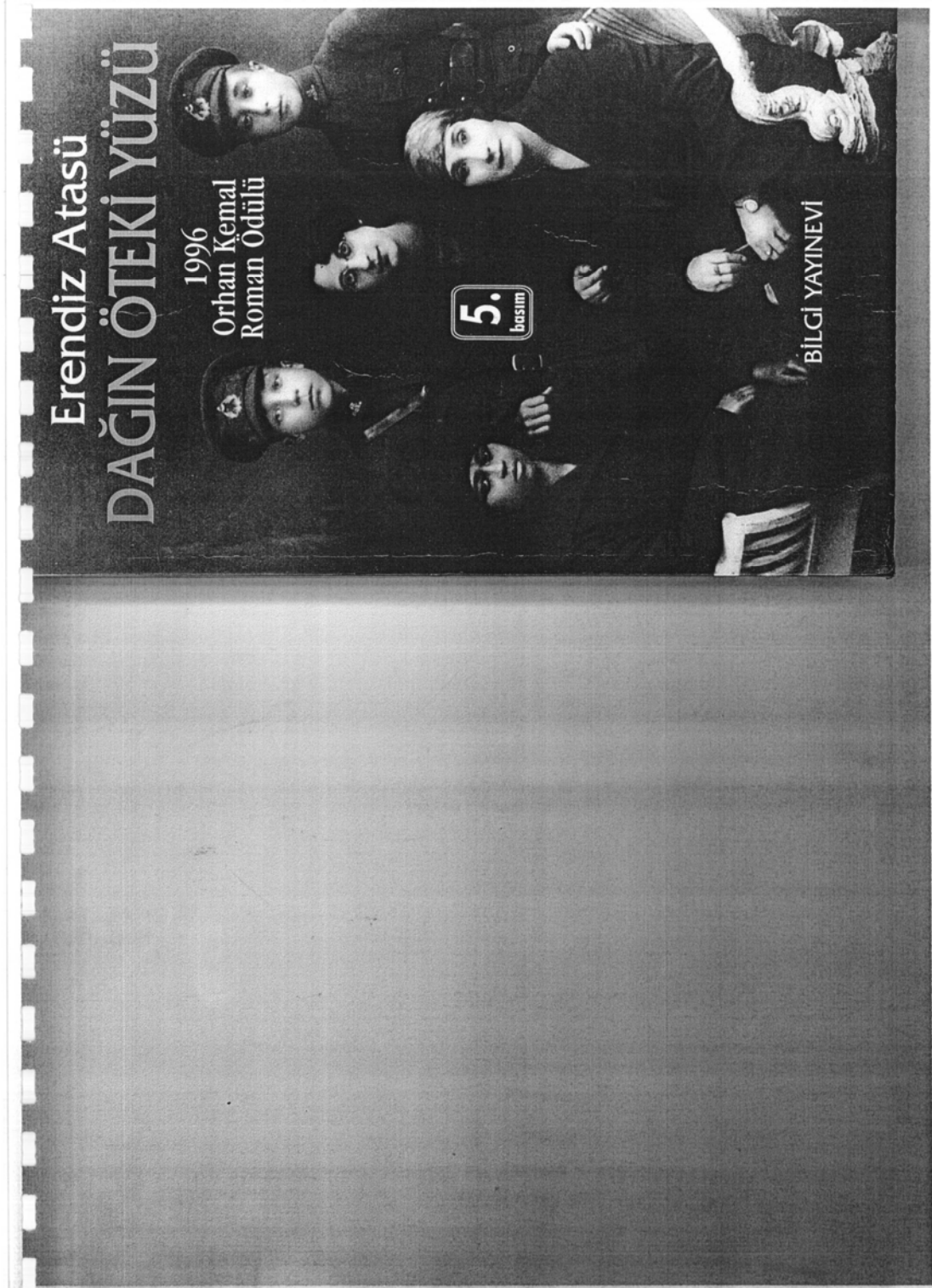
Retrieved Msy 18, 2008, from The British Council: <http://www.literarytranslation.com/art/theory/>

- Carreres, Angeles. (2006). Strange bedfellows: Translation and Language Teaching. Retrieved from <http://www.cttic.org/ACTI/2006/papers/Carreres.pdf> on September, 15, 2009.
- Carver, Raymond. Retrieved May 7, 2009 from http://en.wikipedia.org/wiki/Raymond_Carver
- Aji, Aron. Retrieved May 8, 2009 from <http://www.ou.edu/worldlit/Aron%20Aji%20Bio.pdf>
- Maslen, Elizabeth. (2008) Retrieved May 8, 2009 from <http://www.women.qmul.ac.uk/virtual/women/atoz/maslen.htm>
- “Stylistics (linguistics)” (2009). Retrieved May 14, 2009 from http://en.wikipedia.org/wiki/Stylistics_%28linguistics%29
- “Post-modernism” (2008). Retrieved February 2, from <http://en.wikipedia.org/wiki/Postmodernism>
- “Biography of Erendiz Atasü in English”. (2009). Retrieved May 5, 2009, from Erendiz Atasü’s personal website: <http://www.erendizatasu.com/eng/index.php?id=1>
- “Biography of Gökçen Ezber in English”. (2009). Retrieved May 7, 2009, from Gökçen Ezber’s personal website <http://gokcenezber.net/img/cvge.swf>
- Karasu, Bilge. “The Garden of Departed Cats”. Retrieved May 5, 2009 from <http://www.metiskitap.com/Scripts/Catalog/MetisBooks/929.asp>
- “Qualitative Research Methods” HelpSheet 9 (May, 2003). Retrieved September 16, 2008 from <http://projects.exeter.ac.uk/prdsu/helpsheets/Helpsheet09-May03-Unlocked.pdf>

Popvic Radmila (2009). "The place of translation in Language Teaching".
Retrieved October 16, 2009 from
http://www.sueleatherassociates.com/pdfs/Article_translationinlanguageteaching.pdf

APPENDICES

Appendix 1: Dağın Öteki Yüzü – The Other Side of the Mountain by Erendiz Atasü





Erendiz Atasü kahramanlarıyla alabildiğine dürüst ve acık bir ilişki içine girmiş.. Yaşadıkları döneme ve simgeledikleri kuşağa özgü "tipik" toplumsal özellikleriyle yakalamış onları; her birine kattığı bireysellik onlara psikolojik derinlik kazandırmış, onları Türkiye Cumhuriyeti tarihinin çeşitli aşamalarında, gerçekten yaşamaları olası insanlara dönüştürmüştür.

... Yüreklik ve içtenlik Atasü'nün yaptını taze bir "parıltı"ya ulaştırmış.

Prof. Dr. Ayşegül Yüksel

"Dağın Öteki Yüzü" ... yeni kurulan, bağımsız olmak, bir kez daha boyunduruk altına girmemek, "çağdaş uygarlık deneyine bir an öncesinde varabilmek uğruna canlarını dışlarına takmış, "sivil" bir savaşım veren bir avuç insanın, dönemine de ışık tutan, romanı/anılatısı.

Erendiz'in ön plandaki kahramanları kadın. İyi ki de kadın. Anlatığı dönemde erkeklerin neler yaptıklarını, nereden başlayıp nereye geldiklerini romanlardan, hikâyelerden, anılardan çok iyi biliyoruz. Ama ya kadınlar? Onları biliyoruz.

Tarık Dursun K.



5. basım



ISBN 975 - 494 - 819 - 4
2001 . 06 . Y . 0106 . 1948
KDV dahil

kapak düzeni : fahri karagözoğlu

ERENDİZ ATASÜ / BÜTÜN ESERLERİ

1. Kadınlar da Vardır
(1982 Akademi Kitabevi Birincilik Ödülü)
2. Lanetliler
3. Dullara Yas Yakışır
4. Onunla Güzeldim
5. Dağın Öteki Yüzü
(1996 Orhan Kemal Roman Ödülü)
6. Taş Üstüne Gül Oyması
(1997 Yunus Nadi Öykü Ödülü)
(1997 Haldun Taner Öykü Ödülü)
7. Uçu
8. Gençliğin O Yakıcı Mevsimi
9. Benim Yazarlarım

bası : canteğin matbaacılık yayıncılık
ticaret ltd. şti.
tlf : 384 34 35 - 384 34 36 - 384 34 37

İÇİNDEKİLER

(Okura mektup)	
SUNUŞ	13
(Özgürlüğe doğru...)	
MASUMİYETİN SON ON YILI	25
(Açık denize doğru... Anımsayış ve düşünme...)	
DALGA	33
(Mazi adaları... Eski fotoğraflar ve mektuplar)	
KEMALİSTLER	47
Vicdan ile Nefise	49
Dorukta	101
Şerefli Bir Subay	117
Yanlışlık	139
Gazi	145
Selanik'i Unuttun	180
Mutlu Bir Evlilik	212
Bursa'da Zaman	226
Dağın Öteki Yüzü	244
(Bir başka kıyıda...)	
KIZIMA GÜNCE	259
SÖZLÜK	283

MASUMİYETİN SON ON YILI

Yüzyıl ortası yaklaşırken doğdum... '50'leri anımsıyorum... İkinci Savaş sonrası... Dünya yeniden kuruyor atom bombasının körleştirici ışığında, rumba, samba, ça-ça ritimleri, infaz aygıtlarından gelen boğuk sesler arasında...

Ak karlar üzerindeki kok yığınlarını anımsıyorum; "kara cevher" kütelerinin altında iki büküm kömürcü çiraklarını, ayaklarını çiplak bırakan aşınmış pabuçları, delik deşik çoraplarıyla... İvi ısıtılmamış ilkokul sınıf odalarını anımsıyorum; ancak sobanın çevresinin sıcak olduğu eviçlerini... Yolculukları... Babamın doğduğu Karadeniz kentinden İstanbul'a kalkın vapurları... Kiç güverteyi koyunlar ve keçilerle paylaşılan yoksul kalabalıkları...

Düşlerimi anımsıyorum... Varlığını işittğim, hiç görmediğim, sıcak, kristal avizelerinden ışık dökülen, zemini altın sarısı parke kaplı salonlarda, kavalyelerinin kollarında, omuzlarını çiplak bırakan Christian Dior tuvaletlerle dans eden kadınları... "Seksapeli" oyununu...

Annemle babam yalnızca tango ve vals yaparlarmış Cumhuriyet Balolarında... Bakın bakın, geçmişin görüntüleri arasında onları seçebiliyor musunuz? Ayaklarını cendere gibi sikan rugan iskarpinleri, alışık olmadıkları fraklarının içinde tere batmış, hiç yakımadan, canla başla vals yapan taşralı Kemalisterleri... '70'lerin penceresinden gülünç gözükürlerdi, şim-diye trajik...

(Dokunaklı, eğlenceyi bile ciddiye almaları; tıpkı senin kuşağın gibi...)

Yaşam ne zaman bitmez tükenmez bozukturdaki tekdüze yolculuklar gibi yoksullaştı?... Kendimi iyi hissetmiyordum. Gövdemim yalnızlığı bitmişti, oysa...

(Gövdem susuz kalmış taçyaprakları gibi döküldü... Varlığının teninden başka her şeyini yadsıyan okşama her okşama ruttu, yaktı, yok etti...)

Bilincim yarılıyordu. Yüzyılın başında Viyana'da yaşıyordum; Freud'un hastası olmuştum... Opera balosunda, Imparatorluk ordsunun genç bir teğmeniyle dans etmiyordum, Strauss'un valsleriyle. Teğmene âşık olmuştum... Ağlamalıydım...

(Kadınların yazısına batmıştın, boğazına kadar; ayrımsamak istemiyoordun. Evlenmiyordun. Sadık eş ve anne olmalydın. Gözlerini yummuşsun, bataklığın çamurunu görmemek için; masumiyetini yitirmekten ölesiye korkuyordun.)

Evliliğimin mutlu dönemleri de vardı. Belki, '80'lerin fırtınası yıpratmıştı onu. "Sizi anlaşılmış bir çift sanıyorduk!" Tanık olduğumuz içtenlik, çekirdeklerimiz için birbirimize ödediğimiz diyetli Cinayetler işleniyor, farkında mıyız? Usandım, arkadaşlarımızın saldırısına uğradığı, kimi kez öldürüldüğü haberlerini almaktan; usandım cenazelere katılmaktan, insan yitirmekten, gözyaşı dökmekten, öfke duymaktan, öldürülme fedirginliğinin eşliğinde yaşamaktan; çocuk bezi yıkamaktan, yazılı kâğıdı okumaktan, kocamın dostlarını ağrlamaktan... Usandım bu ülkede sahnelenen kanlı güdüdürde rol almaktan...

'20'lerde Paris'te bir çatı katında resim yapıyordum. Aşadaki kafede Hemingway karısıyla kavga etmeli ve onu başka bir güzelle aldatmalıydı. Picasso rengârenk çimacı kıyafetleri giymeli, ağız dolusu küftetmeliydi, krep ve ucuz şarap kokan sokaklardan geçerken. Hale Asaf* gibi narin ve özgür olmalıydım; yaralı kalbimi gizlemeliydim.

(*) 20'li, 30'lu yıllarda, Paris'te çalışmalarını bir güçlükte, mali sıkıntılar içinde sürdüren ve orada genç yaşında kanserden ölen Hale Asaf, Cumhuriyet'in ilk kadın ressamlarından biriydi.

'50'lerin gri, soğuk koridoru, '60'lara gençliğin baharına açıldığında, annemle babamın kitaplıklarını keşfediyordum... Çalikuşu Feride, uçarı, duygulu; Sineklibakkal'ın Rabia'sı, bal renkli gözleri, dindar, ciddi... O nazlı Handan, Eski Hastalık'ın menden Züleyha'sı! Kardeşsiz çocukluğumun kız kardeşleri...

Sonra beyaz mukavva kapaklı, ağır başlı görünümü, dizim dizim kitaplar, '40'li yıllarda "Millî Eğitim Bakanlığı"nın hazırladığı, dünya klasiklerinden çeviriler, '50'lerde "Maarif Vekâletinin" savsakladığı, sonra da yok olup giden dizi... Çocukluğumun son dönemlerinin, gençliğimin başlangıcının arka kadeşleri... Gençcik Jülyet, Verona'daki balkonunda Romeo'sunu bekleyen. Marie Stuart ateş alı giysileriyle, fütursuz yürüyor (başını uçuracak cellada doğru, sonuna kadar başkalıdırıcı ve yenilmez... Leydi Macbeth vicdan azaplarıyla kıvrıyor. Eugenie Grandet boynu bükük, içine kapalı, mahzun, taşradaki evinde boşuna bekliyor. Uçarı Nataşa Prens Andrey ile Piyer arasında kararsız. Madam Bovary sönük taşra kentinde intihar ediyor. Sonia cezalandırılma tutkusu yüzünden suç işliyor. Nora kapıyı çekip özgürlüğe yürüyor; yalnız genç kızlığım şaşkın, hüznü ve çimutluk bakakalıyor ardından... Şövalye

Nora, o benim kahrmanımı... Kararlı, dik başlı, dirençli...

(Yanıyorsun! On-yılları birbirine karıştırıyorsun, anım-sarken. Kadımlık bilincin henüz uyanmamıştı ki; dışıl güdüdü kıpırdayan... İlk okuduğunda Bebek Evi'nden sende kalan, yalnızca kopan evlilik bağının acısıydı. Cinselliği merak ediyor, bir tek onu özlüyordun, öyle değil mi?)

Başka kahrmanlarım da vardı, solcu kahrmanlar... '60'larda, bir de '70'lerin ortalarında yaşam güzeldi... Gençlik umut, coşku, paylaşım, ortak amaçlar güzeldi...

(Dostluk, imcece ruhu, türkülere... Derinde yatan uyumsuzluğ, örten o büyük şal... Çocukluğun bittikten sonra ne yaşadığın mekânı sevdim, ne zamanı! Kabul et!)

diği bozkıra geri döndüm, yurduma. Annemle babamın kuş-
ğına ve kendi kuşağıma saygı duymasını yeniden öğrendim;
gülüp geçmesini de.

Şimdi, ilk kez özgürüm.

"Sırtımy bonuş o'orak avırdım"
i kemiklerin' sızlanmak =

Oysa işte burdaydım: büyükannelerimin kemikleri bozkır
toprağında sızlarken—dedelerim Makedonya'da unutulmuş—
içimde bir boztlak ağlıyordu, bir Rumeli havası şaha kalkar-
ken.

(Anakronizm... Sahnedeysen, bir farsia rol aldığını anım-
sayan oyuncu, rolünü sürdürmez. Oyunun bilincindedir, an-
cak eşzamanlı bir diğer bilinçle unuttur bildiğini... Sonra dö-
ner bakar... Ve, "Bir farsia rolüm vardı" der. İkili bilinçlerle
sürer oyun, ancak birisi baskındır. İkisinin birden şiddetlendi-
ği ve çakıştığı anın şimşeginde, ya zihnin körleşmesi yaşanır,
ya yaratıcılık! Oysa sen, ikisini de yaşamadın. Sonraki duygu-
larını öncekilere katarak anımsıyorsun. Küçük bir çocuğu
olan, mazbut bir ev kadımıydın o yıllarda, yan uğraşı üniversi-
tede öğreticilik.

Viyana'yı, Paris'i o dönemde düşlemedin. Olsa olsa, ya-
şanan kanlı güldürünün orta yerinde, ölümün kol gezmediği
bir kıyıda, bir fincan kahve düşlemişsindir.)

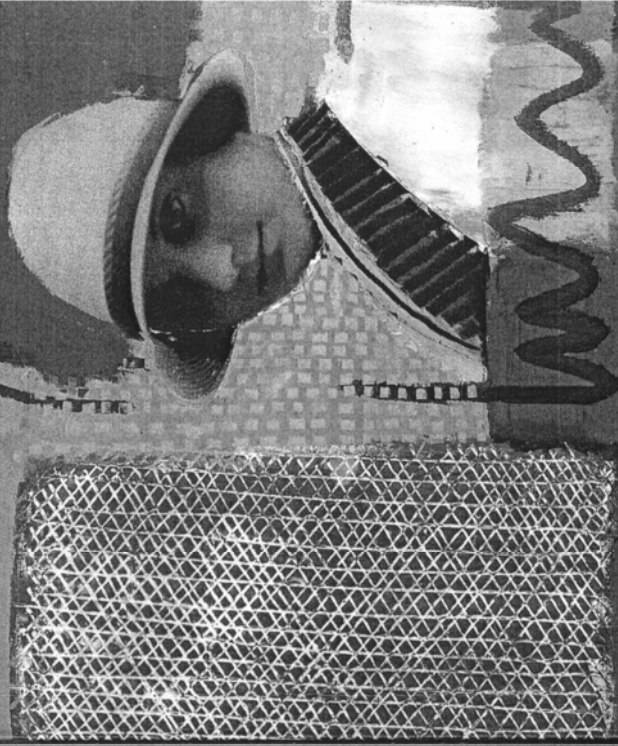
Sonra '80 darbesi vurdul! Bildiğimiz dünyaya dağıldı. Kos-
tümler değişti, kaldırılan oyunun yerine yeni bir kanlı güldürü
sahneye kondu.

(Uyumsuzlukları örten tüm şallar yırtıldı... Çıplak kaldı
herkes—O zaman kendimi ve diğerlerimi gördüm...)

Nora gibi kapıyı çekip yürüdüm. Anna Karenina gibi aşık
oldum —yitik gövdeme kavuştum— onun gibi kıymadım canı-
ma. Anne Dubreuilh gibi doğrulabildim yıkıldığım yerden. Da-
yandım. Yölcülükler çıktım, dünyayı doluştum; masumiyetimi
hepten yitirdim. Ve ancak o zaman, o güne dek gördüklerimi
ve okuduklarımı gerçekten anlayabildim. Masumiyetini yitir-
miş dünyayı kavrayabildim! Kimse, atom bombasının körleşti-
rici ışığında görme yeteneğini yitirdiğini, mazeret diye öne sü-
remez artık. Yaratılan öcüler yok oldu. Ardına sığınılıp,
masumiyet taklidi yapılacak "demir perde" yıkıldı! Geriye em-
peryalizm ve açlık kaldı!

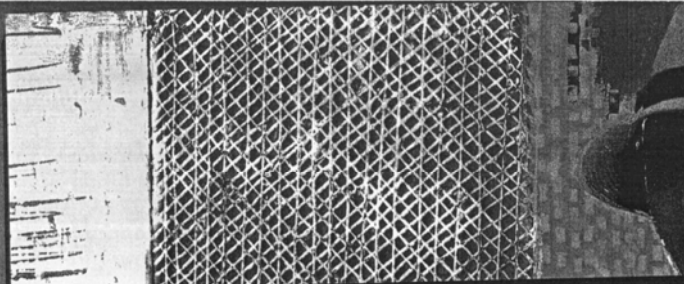
İçimdeki bozlağa yeniden kulak verdim; yanı açların yaşa-

An award-winning novel tracing the lives of three generations of a Turkish family from the end of the Ottoman Empire to the 1990s.



*The Other Side
of the Mountain*

Erendiz Atasü



Winner of Turkey's most prestigious literary prize, *The Other Side of the Mountain* traces the lives of three generations of a Turkish family, from the end of the Ottoman Empire to the 1990s. Running through the novel, like a tributary to its source, is a daughter's journey back to her mother's student days at Cambridge and later struggles to find a place in Atatürk's new social order.

'This is a bold and poignant novel, a powerful evocation not only of Turkish history through the twentieth century, but also of world history and of the interweaving of nationalism and ideology. The passages set in Cambridge are beautiful, passionate without being sentimental. The blending of the personal and the documentary is superbly handled. This is a remarkable and important novel.'

Margaret Drabble

'Literature ascends to great heights when a novelist portrays the spirit and history of a nation with such unforgettable characters that the reader feels a native of that country. *The Other Side of the Mountain* masterfully provides that universal appeal. Erendiz Atasü presents us with the soul of Turkey. This is an outstanding achievement.'

Moris Farhi

ISBN 1-84059-113-7 UK £7.99

Mile
Mile.com.tr
t: (212) 243 35 63 f: (212) 249 47 57

Photograph courtesy
of Erendiz Atasü
Cover design by LOOK AT ME

Funded by
THE
ARTS
COUNCIL
OF ENGLAND

9 781840 591132

THE LAST DECADE OF INNOCENCE

I was born in the middle of the century. I can remember the fifties, the years after the war, the world being rebuilt under the piercing glare of the atom bomb, to the rhythms of rumba, samba and cha-cha, backed by stifled voices echoing from instruments of death.

I remember black heaps of coal on white snow. I remember delivery boys bent under the heavy burden of their baskets of coal. I remember their dilapidated shoes exposing bare feet. I remember the cold classrooms, and living rooms where only the area round the coal-fire stove was warm enough. I remember voyages, boats that sailed to Istanbul from the Black Sea town where my father was born. I remember the miserable crowds crammed on the third-class decks, huddled together with their sheep and goats.

I remember my dreams . . . about women in Christian Dior evening gowns with low-cut necklines and bare shoulders, dancing on golden, gleaming parquet floors of halls that I had never seen but heard of, bathed in light flooding from crystal chandeliers . . . the game of 'sex appeal' . . .

My parents used to dance the tango and the waltz at the balls to mark the anniversaries of the Republic. Look at them . . . can you pick them out among the images of the past? Can you spot the men, with their feet encased in patent-leather shoes, sweating in their tails, dancing with the utmost earnestness, those provincial Kemalists? They used to look absurd seen through the eyes of the Seventies, but now seem so tragic . . .

(Is it not touching that they even took enjoyment so seriously, just like your generation?)

While the grey, chilly passageway of the fifties was opening out into the youthful spring of the sixties, I discovered my parents' library. Feride, *The Wren*, so sensitive, so merry, so sad with her broken heart, teaching deprived children in the devastated villages of Anatolia; Rabia from *Sinekli Bakkal*, with her heavenly honey-coloured eyes, so intense, so pious; the

graceful Handan, so independent, her young life trapped and wrecked by the passion of two loves; the modern Zuleyha from *The Ancient Disease*, her marriage shattered; all these heroines of Turkish fiction were the sisters of my lonely childhood. . . .

Then there were all those solemn-looking books in their white paper covers, published by the Ministry of Culture during the forties, translations of world classics . . . those wonderful publications that disappeared completely during the fifties, abandoned by the Ministry. The friends of my adolescence and early adulthood: young Juliet yearning for her Romeo on her balcony in Verona; Mary Stuart wrapped in her flame-red robe walking recklessly towards the axe, rebellious and unbowed to the end. Lady Macbeth is racked by a guilty conscience; Eugénie Grandet, meek, timid, and withdrawn, waits in vain for her lost love. Natasha's impetuous heart veers between Pierre and Prince Andrei; Madame Bovary poisons herself in her dull provincial punishment. Nora slams the door behind her and walks away to freedom, my lonely girlhood staring sadly and wistfully after her, unyielding, determined, and strong . . .

(You are getting it wrong, confused about the decades. Your sense of yourself as a woman was not awake as yet, it was only your sexual instinct beginning to resonate, timidly. What impressed you when you first read *The Doll's House* was only the pain of the broken marriage tie. You were only curious about sexuality, yearned only for that.)

I had other heroes, socialist heroes. Life was so beautiful during the sixties and into the mid-seventies, full of youth, enthusiasm, sharing, and mutual aims. . . .

(Friendship, the spirit of cooperation, folk songs . . . they were like a great shawl spread over the incoherence and incongruities hidden in the depths . . . why don't you accept that you have never loved either the time or place you inhabited, ever since your childhood ended?)

When was life reduced to a tedious trail through the unending

steppe? I did not feel well . . . though my body's loneliness was at an end.

(Like parched petals, your body wilted. Caresses that ignored all of your being, except for the flesh, injured it, burned it up, wiped it out.)

My needs and wants warred against each other. How I wish I had lived in Vienna during the Belle Epoque, been one of Freud's patients, danced at the Opera Ball with a lieutenant of the Imperial Army and fallen in love with him. He would have been shot in battle, and I would have wept, wept . . .

(You refused to admit that you were buried up to your neck in the common fate of woman. You closed your eyes tight, saw neither mud nor marsh. You had to marry, had to become a faithful wife and mother, that is what you thought. You were scared to death of losing your innocence.)

My marriage had its moments of bliss. Probably it was the hurricane of the eighties that wore it out. 'We thought you were a happy couple.' The forbearance you saw was only compensation for wounds we had inflicted on each other. Don't you realise murders are being committed? I am weary of hearing reports of friends being attacked or murdered, I am tired of attending funerals, losing people, shedding tears, feeling angry, tired of a life dogged by the fear of being killed . . . I am tired of washing baby clothes, of marking exam scripts, and still acting the perfect hostess to my husband's circle of friends. I am sick of playing a part in the bloodstained comedy that is being staged in this country.

I should have been in Paris in the twenties, painting pictures in a garret. Hemingway would have fought with his wife in the café below. Picasso, dressed in a picturesque sailor's outfit, would have sworn vividly as he passed along the street smelling of cheese, wine, and crépes, where I lived. I should have been as delicate and free as my fellow countrywoman, the painter, Hale Asaf . . . I should have hidden my bleeding heart, like her . . .

And here I am, while the splintering bones of my grandmothers ache in the deep soil of the steppe - those of my

grandfathers abandoned in Macedonia - an Anatolian ballad mourning within me even as a gallant tune from Thrace strikes up jauntily.

(Sheer anachronism . . . any player who is aware that he or she is acting, while on stage, cannot go on. Of course they are aware of the play, but by a kind of simultaneous amnesia, they forget what they are aware of. Later they say, 'I had a part in a farce.' Acting operates with dual awareness - one part of which is paramount.) When both intensity and interest, at that very moment either you experience a surge of creativity - like a thunderbolt - or the mind grows utterly dark. You experienced nothing. You are recalling the emotions of a later time and confusing them with earlier ones. In the years of armed political anarchy, you were an ordinary housewife. And what was your pastime? Teaching at the University!

You did not dream of Paris and Vienna in the late seventies, your only dream in the midst of the bloody comedy you were living through, was a cup of coffee on a seashore where death was not on parade.

Then the coup of 1980 struck! The world we had known till then disintegrated. Another bloody comedy began to be performed in place of the old one.

(All the shawls that had covered the incongruities, the incoherence, were torn to shreds. Everyone stood naked. And as for me, I saw myself for the first time clearly, and I saw all the others.)

I slammed the door and walked straight ahead, like Nora; fell in love like Anna Karenina - reunited with my missing body - but did not sacrifice my life like her. I got up - like Anne Dubrèquih from where I had collapsed. I survived. I made journeys, and lost my innocence completely. And only then could I comprehend a world which had lost all innocence. No one now can offer the excuse that their capacity for seeing clearly was damaged by the blinding light of the atom bomb. All the genies ever created have vanished into thin air! The 'iron curtain' has been torn down! You cannot hide any more on either side of it, in a state of mock

ICT comedy Venet

innocence. And what is there left to fill the gaze? Exploitation, cruelty, and pain.

I listened once more to the ballad within me, and returned home to the steppe where the starved creatures dwell. I learnt once more how to respect my parents' and my own generations, and sometimes how to treat their passionate earnestness as a joke. Now, I am free, for the first time.

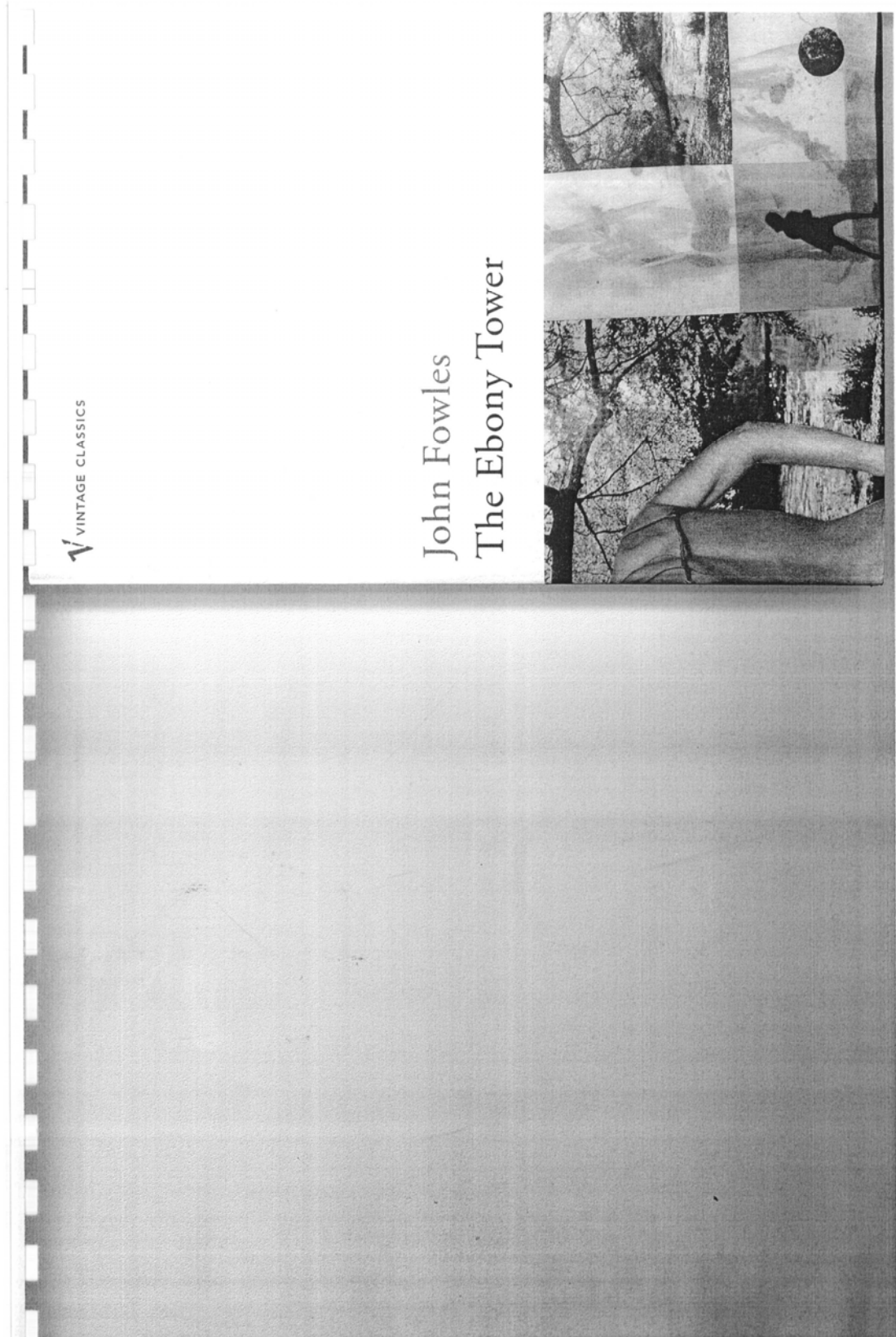
to make the other side of the mountain to be a better scene than this (inspired by)

motivated by the experience of being in the mountains address for using the time to write a memoir on the mountains

" splintering bones" turn over roll over your grave roll in I survive spin in I survive

get up = dead make correctly treated when

Appendix 2: The Ebony Tower - Abanoz Kule by John Fowles



VINTAGE CLASSICS
randomhouse.co.uk/vintage/classics

'Arresting... This collection impresses me as deeply as any of the novels which Fowles has published'

Guardian

John Fowles's prodigious reputation as a master storyteller was further advanced by this collection of novellas, which are as intriguing and compelling as anything he wrote. Characteristically varied in narrative style and subject, they also echo themes from his other books.

These novellas are models of the narrator's art – each one a journey in which the travelling is as much a pleasure as the arrival itself.

'An immensely stimulating book, rich in imagery, sure in dialogue, profound in characterisation, dazzling in its descriptive powers and constantly haunting' *The Times*

FICTION
Cover illustration by



ISBN 0-099-48051-4
ISBN 978-0-099-48051-8



9 780099 480518

Contents

THE EBONY TOWER	7
ELIDUC	115
<i>A Personal Note</i>	117
<i>Eliduc</i>	123
POOR KOKO	143
THE ENIGMA	185
THE CLOUD	241

Published by Vintage 2006
4 6 8 10 9 7 5 3

Copyright © John Fowles 1974

This book is sold subject to the condition that it shall not by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser

First published in Great Britain in 1974 by
Jonathan Cape

First published by Vintage in 1997

Vintage
Random House, 20 Vauxhall Bridge Road,
London SW1V 2SA

www.randomhouse.co.uk/vintage/classics

Addresses for companies within The Random House Group Limited can be found at:

www.randomhouse.co.uk/offices.htm

The Random House Group Limited Reg. No. 954009

A CIP catalogue record for this book is available from the British Library

ISBN 9780099480518 (from Jan 2007)
ISBN 0099480514

The Random House Group Limited makes every effort to ensure that the papers used in its books are made from trees that have been legally sourced from well-managed and credibly certified forests. Our paper procurement policy can be found at:
www.randomhouse.co.uk/paper.htm

Printed and bound in Great Britain by
Cox & Wyman Ltd, Reading, Berkshire

between vassal and lord. It was not only that the power structure depended on a man being as good as his word; all civilized life depended on it. Today we can go to law over a broken contract; in those days you could only take to arms. The second context is the Christian, which is responsible for the ending of *Eliduc*, but not much else. Marie is patently more interested in the human heart than the immortal soul. The third system was that of courtly love, where the same stress on keeping faith was applied to sexual relations. It is hardly a fashionable idea in the twentieth century; but *amour courtois* was a desperately needed attempt to bring more civilization (more female intelligence) into a brutal society, and all civilization is based on agreed codes and symbols of mutual trust. An age in which the *demesure* of Watergate - in my view far more a cultural than a political tragedy - can happen should not find this too difficult to understand.

122

*De un mut ancien lai breton
Le cunte e tute la reism
Vus dirai...*

I am going to give you the full story of a very old Celtic tale, at least as I've been able to understand the truth of it.

In Brittany there was once a knight called Eliduc. He was a model of his type, one of the bravest men in the country, and he had a wife of excellent and influential family, as finely bred as she was faithful to him. They lived happily for several years, since it was a marriage of trust and love. But then a war broke out and he went away to join the fighting. There he fell in love with a girl, a ravishingly pretty princess called Guilliadun. The Celtic name of the wife who stayed at home was Guildeluec, and so the story is called *Guildeluec and Guilliadun* after their names. Its original title was *Eliduc*, but it was changed because it's really about the two women. Now I'll tell you exactly how it all happened.

Eliduc's overlord was the King of Brittany, who was very fond of the knight and looked after his interests. Eliduc served him faithfully - whenever the king had to go abroad, Eliduc was left in charge of his territories, and kept them safe by his military skills. He got many favours in return. He was allowed to hunt in the royal forests. No gamekeeper, even the most resolute, dared stand in his way or complain about him. But other people's envy of his good luck did its usual work. He was slandered and traduced, and brought into bad relations with the king. Finally he was dismissed from the court without any reason. Left in the dark, Eliduc repeatedly asked to be allowed to defend himself before the king - the slanders were lies, he had served the king well, and happily so. But no answer came from the court. Convinced he would never get a hearing, Eliduc decided to go into

123

exile. So he went home and called together all his friends. He told them how things lay with the king, of the anger towards him. Eliduc had done the best he could and there was no justice in the royal resentment. When the ploughman gets the rough edge of his master's tongue, the peasants have a proverb: *Never trust a great man's love*; if someone in Eliduc's position is sensible, he puts more trust in the love of his neighbours. So now he says* he's sick of Brittany, he'll cross the sea to England and amuse himself there for a while. He'll leave his wife at home; have his servants take care of her, along with his friends.

Once it was made, he kept to this decision. He fitted himself – and the ten horsemen he took with him – out handsomely for the journey. His friends were very sad to see him go, and as for his wife ... she accompanied him for the first part of the journey, in tears that she was losing him. But he swore solemnly that he would stay true to her. Then he says goodbye and rides straight on to the sea. There he takes ship, crosses successfully and arrives at the port of Totnes.

There were several kings in that part of England, and they were at war. Towards Exeter in this country there lived a very powerful old man. He had no male heir, simply an unmarried daughter. This explained the present war: because he had refused her hand to an equal from another dynasty, the other king was putting all his land to the sack. He had trapped the old king in one of his fortified cities.† No one there had the courage to go out and join combat, general or single, with the invader. Eliduc heard about all this and decided that since there was war he would stay in those parts instead of going on. He wanted to help

* The shifts to the narrative present (like those into dialogue) are all in the original.

† The text says 'in a castle', but it seems clear that Exeter, then a walled city, is meant. Marie would have known of its importance in West Saxon times and of William the Conqueror's siege of 1068. The Saxons took East Devon and Exeter from the Celts in the latter half of the seventh century, so Marie's original source for *Eliduc* must antedate that time. Totnes, incidentally, is a frequently mentioned port in the *matière de Bretagne*.

the besieged king, who was getting into worse and worse trouble and faced with ruin and disaster. He would hire himself out as a mercenary.*

He sent messengers to the king, explaining in a letter that he had left his own country and had come to help him; but he was at the king's disposal and if he didn't want Eliduc's services, then Eliduc asked only for safe conduct through his lands, so that he could go and offer his fighting abilities somewhere else. When the king saw the messengers, he was delighted and welcomed them warmly. He summoned the castle commander and ordered that an escort be provided immediately for Eliduc and that he should be brought to him. Then the king had lodgings arranged. All that was necessary for a month's stay was also provided.

The escort were armed and horsed and sent to fetch Eliduc. He was received with great honour, having made the journey without trouble. His lodging was with a rich townsman, a decent and well-mannered man who gave up his tapestry-hung best room to the knight. Eliduc had a good meal prepared and invited to it all the other anxious knights who were quartered in the city. He forbade his own men, even the most grabbing, to accept any gift or wages for the first forty days.

On his third day at Exeter the cry ran through the city that the enemy had arrived and were all over the surrounding countryside – and already preparing an attack on the city gates. Eliduc heard the uproar from the panicking townspeople and immediately donned armour. His companions did the same. There were fourteen other knights capable of fighting in the town, the rest being wounded, or captured. Seeing Eliduc mount his horse, they go to their lodgings and put on their own armour as well. They won't wait to be called, they'll go out of the gates with him.

* ... *en soudes remaneir*. The knight *soudoyer* has to be understood (at least in romance) in a far more honourable, and honour-driven, sense than in the contemporary or even the Renaissance use of 'mercenary'. Perhaps the Japanese samurai is the best equivalent.

'We'll ride with you, sir,' they now say. 'And whatever you do, we'll do the same.'

Eliduc answers. 'My thanks. Is there anyone here who knows an ambush place? A defile? Somewhere where we might catch them hopping? If we wait here, we'll get a good fight. But we have no advantage. Has anyone a better plan?' *(SD) loyalty*

'There's a narrow cart-road, sir. Beside that wood by the flaxfield over there. When they've got enough loot, they'll return by it. They ride back carelessly from such work, as a rule. Like that they're asking for a quick death. *(SD) correct the late*

It could be over in a flash; and much damage done.'

'My friends,' said Eliduc, 'one thing for certain. Nothing venture, even when things look hopeless, then nothing gain - either in war or reputation. You're all the king's men, you owe him complete loyalty. So follow me. Wherever I go, and do as I do. I promise you there won't be setbacks if I can help it. We may not get any loot. But we'll never be forgotten if we beat the enemy today.'

His confidence spread to the other knights and they led him to the wood. There they hid by the road and waited for the enemy to return from their raid. Eliduc had planned everything, showed them how they should charge at the gallop and what to cry. When the enemy reached the narrow place, Eliduc shouted the battle-challenge, then cried to his friends to fight well. They struck hard, and gave no quarter. Taken by surprise, the enemy were soon broken and put to flight. The engagement was brief. They captured the officer in command and many other knights, whom they entrusted to their squires. Eliduc's side had had twenty-five men, and they took thirty of the enemy. They also took a great deal of armour, and a quantity of other valuable things. Now they return triumphantly to the city, full of this splendid victory. The king was there on a tower, desperately anxious for his men. He complained bitterly, having convinced himself that Eliduc was a traitor and had lost him all his knights.

They come in a crowd, some laden, others bound - many

(Note: beginning addition) 126

more on the return than at the going out, which was why the king was misled and stayed in doubt and suspense. He orders the city gates closed and the people up on the walls, bows and other weapons at the ready. But they have no need of them. Eliduc's party had sent a squire galloping on ahead to explain what had happened. The man told the king about the Breton mercenary, how he had driven the enemy away, how well he had conducted himself. There was never a better handler of arms on horseback. He had personally captured the enemy commander and taken twenty-nine prisoners, besides wounding and killing many others. *(SD) very interesting*

When the king hears the good news, he's beside himself with joy. He came down from the tower and went to meet Eliduc; then thanked him for all he had done and gave him all the prisoners for ransoming. Eliduc shared out the armour among the other knights, keeping no more for his own men than three horses that had been allocated to them. He distributed everything else, even his own rightful part as well, among the prisoners and the other people.

After this exploit the king made Eliduc his favourite. He retained him and his companions for a whole year and Eliduc gave his oath of faithful service. He then became the protector of the king's lands.

The king's young daughter heard all about Eliduc and his splendid actions - how good-looking he was, such a proud knight, how civilized and open-handed. She sent one of her personal pages to request, to beg Eliduc to come and amuse her. They must talk, get to know each other, and she would be very hurt if he didn't come. Eliduc replies: of course he'll come, he looks forward very much to meeting her. He got on his horse; and taking a servant with him, he goes to chat with the girl. When he's at the door of her room, he sends the page ahead. He doesn't barge in, but waits a little, till the page comes back. Then with gentle expression, sincere face and perfect good manners he addressed the young lady formally and thanked her for having invited him to visit her. Guilliadun was very pretty, and she

(Note: beginning addition) 127

took him by the hand* and led him to a couch, where they sat and talked of this and that. She kept stealing looks at him ... his face, his body, his every expression ... and said to herself how attractive he was, how close to her ideal man. Love fires his arrow, she falls headlong in love. She goes pale, she sighs, but she can't declare herself, in case he despises her for it.

Eliduc stayed a long time, but in the end took his leave and went away. Guilliadun was very unwilling to let him go, but there it was. He returned to his lodgings, unsmiling and very thoughtful. The girl alarmed him, since she was the king's daughter and he the king's servant. She had seemed so shy, yet subtly accused him of something. He feels badly done by - to have been so long in the country, yet not to have seen her once till now. Yet when he said that to himself, he felt ashamed. He remembered his wife, and how he had promised to behave as a husband should.

Now she had met him, the girl wanted to make Eliduc her lover. She had never liked a man more - if only she can, if only he'll agree. All night she was awake thinking of him, and had neither rest nor sleep. The next morning she got up at dawn and went to a window and called down to her page. Then she revealed everything to him.

'Dear God,' she says, 'I'm in such a state, I've fallen into such a trap. I love the new mercenary, Eliduc. Who's fought so

* As a mark of favour, allowed her by her higher rank. Normally medieval gentlemen took the lady's left hand, and by the fingers alone. Even men held delicate hands like this - going arm-in-arm was almost unknown before the Renaissance. This partly explains, or is explained by, the high erotic value accorded the female hand throughout the Middle Ages, and even as late as Holbein. I may mention here that the seductive use of see-through fabrics is well attested from other (shocked masculine) sources of the period. It helps to visualize Guilliadun - *Gaillit* - means 'golden' - to borrow a passage from another of Marie's stories (*Lanval*): 'She was dressed like this: in a white linen shift, loosely laced at the sides so that one could see the bare skin from top to bottom. She had an attractive slim-waisted figure. Her neck was as white as snow on a branch; bright eyes in a pale face, a lovely mouth, a perfect nose, dark eyebrows; but her hair was wavy and corn-coloured. In the sun it had a lighter finer than gold thread.'

brilliantly. I haven't slept a wink all night, my eyes just wouldn't shut. If he's really in love with me, if he'll only show he's serious, I'll do anything he likes. And there's so much to hope for - he could be king here one day. I'm mad about him. He's so intelligent, so easy-mannered. If he doesn't love me, I'll die of despair.

When he'd heard all she had to say, the young page gave her good advice: no need to give up hope so soon.

'My lady, if you're in love with him, then let him know it. Send him a belt or a ribbon - or a ring. To see if it pleases him. If he's happy to accept the gift, looks glad to hear from you, then you're in. He loves you. And show me an emperor who wouldn't dance for joy if he knew you fancied him.'

The girl mulled over this advice.

'But how shall I know just by a gift whether he really wants me? You don't realize. A gentleman has to accept, whether he likes the sender or not. One has to take such things with good grace. I should loathe it if he made fun of me. But perhaps you could learn something from his expression. So get ready. Quickly. And go.'

'I am ready.'

'Take him this gold ring. And here, give him my belt. And be very warm when you greet him for me.'

The page turned away, leaving her in such a state that she very nearly calls him back. Nevertheless she lets him go - and then begins to rave to herself.

'Oh God, I've fallen in love with a foreigner! I don't even know if he's of good family. Whether he won't suddenly disappear. I shall be left in despair. I'm insane to have made it all so obvious. I'd never even spoken with him before yesterday, and now I'm throwing myself at him. I think he'll just despise me. No he won't, if he's nice he'll like me for it. It's all in the lap of the gods now. If he doesn't care for me at all, I shall feel such a fool. I'll never be happy again, as long as I live.'

Meanwhile, as she agonized on like that, the page rode fast on his way. He found Eliduc and gave him in private the kind of

basically the same
in my opinion
to add that

greetings the girl had asked. Then he handed him the little ring and the belt. The knight had thanked him, then put the ring on his finger and fastened the belt* around his waist. But he said nothing else to the page, asked him nothing - except that he offered him his own ring and belt in return. But the page didn't accept them and went away back to his young mistress. He found her in her room; then passed on Eliduc's return of greetings and his thanks.

'For pity's sake don't hide the truth. Does he really love me?' I think so. He wouldn't deceive you. In my opinion he's playing polite and being shrewd - he knows how to hide his feelings. I said hallo to him for you and gave him the presents. He put the belt on himself, and was rather careful to get it right. Then the ring on his finger. I didn't say anything else to him. Or he to me.

'But did he realize what it meant? Because if he didn't, I'm lost!'

'I honestly don't know. But if you must have my solemn opinion, then, well, since he didn't turn up his nose at what you sent, he doesn't exactly ... hate you?'

'Stop teasing me, you cheeky boy! I'm perfectly well aware he doesn't hate me. How could I ever hurt him? Except by loving him so much. But if he does, he deserves to die. Until I've spoken with him myself, I won't have anything to do with him. Either through you or anyone else. I'll show him myself how wanting him tears me apart. But if only I knew how long he was staying here!'

'Lady, the king has him under contract for a year. That ought to be time enough to show him how you feel?'

When she heard Eliduc wasn't going away, Guilliadun was in ecstasy: how wonderful that he must stay! What she didn't know was the torment Eliduc had been in from the moment he

* The fashionable belt of the Middle Ages had links, with a hook at one end. It was fastened with a free end left hanging at the side. There is a superb fourteenth-century example in thornwood, made for a lady of Breton family, in the Victoria and Albert Museum.

set eyes on her. Fate had dealt him a cruel hand - that promise to his wife when he left home, that he'd never look at another woman. Now his heart was in a vice. He wanted to stay faithful. But nothing could hide the fact that he had hopelessly fallen for Guilliadun and her prettiness. To see her again and talk with her, kiss her and hold her in his arms ... Yet he could never show her this longing, which would disgrace him - on the one hand for breaking his promise to his wife, on the other because of his relationship with the king. He was torn in two; then mounted his horse, and hivered no more. He calls his friends to him, then goes to the castle to speak to the king. If it can be managed, he will see the girl - and that is why he hurries so.

The king has just risen from table and gone to his daughter's rooms, and now he's begun to play chess with a knight from overseas. On the other side of the chessboard, his daughter had to show the moves. Eliduc came forward. The king greeted him kindly and made Eliduc sit beside him. He spoke to his daughter.

'My dear, you must get to know this gentleman. And pay him every honour. There's no finer knight in the country.'

The girl was delighted to hear this command from her father. She stands up, invites Eliduc to sit with her well away from the others. Both are struck dumb with love. She dared not explain herself to him, and he was afraid to speak as well ... except to thank her for the presents she had sent him: he had never liked a present so much. She tells him she is pleased that he is pleased. Then suddenly why she sent him the ring, and her belt as well - that her body was his, she couldn't resist, she loved him to madness, she gave herself to his every wish. If she couldn't have him, he knew, he must know it was true, no other man would ever have her.

Now it was Eliduc's turn.

'Princess, I'm so happy that you love me. All joy. That you should like me so much - how could I feel otherwise? I shan't ever forget it. You know I'm promised to your father for a year, under oath that I shan't leave till the war's ended. Then I shall go home. Provided you'll let me. I don't want to stay here.'

Eliduc, I'm so grateful for your frankness. You're so honest, you know such a lot. Long before you go you'll have decided what to do with me. I love you, I trust you more than anything else in the world.

They knew now that they were sure of each other; and on that occasion no more was said.

Eliduc goes back to his lodgings, enchanted at how well things have turned out. He can talk as often as he likes with Guilliadun, they're wildly in love.

He now occupied himself so well with the war that he captured the enemy king, and liberated the old king's country. His military reputation grew, as did that of his ingenuity and public generosity. On this side of his life everything went very well.

But during this same time the King of Brittany had sent three messengers over the sea to find Eliduc. Things at home were in a very bad way, and getting worse. All his strongpoints were under siege, his lands being put to the sword. With increasing bitterness, the king regretted having driven Eliduc away. His judgment had been distorted by the malicious advice he had listened to. Already he had thrown the treacherous clique who had blackened Eliduc and intrigued against him into permanent exile. Now, in his hour of great need, he commanded, he summoned, he begged Eliduc - in the name of the trust that had existed between them ever since the knight first paid homage to him - to come and save the situation. He was in the direst straits.

Eliduc read this news. It distressed him deeply. He thought of Guilliadun. He loved her now to the anguished depths of his being, and she felt the same for him. But there had been no madness between them - nothing improper, theirs was no casual affair. Caressing and talking, giving each other lovely presents - the passionate feeling between them hadn't gone beyond that. She kept it so on purpose, because of what she hoped. She thought he'd be entirely hers, and hers alone, if she played her cards right.

She did not know there was a wife.

'Alas,' thinks Eliduc to himself, 'I've gone astray. I've stayed too long here. It was cursed, the day I first set eyes on this country. I've fallen head over heels in love. And she with me. If I have to say farewell to her now, one of us will die. Perhaps both. And yet I must go, the King of Brittany's letter commands it, and there's my promise to him. To say nothing of the one I swore my wife. I must pull myself together. I can't stay any longer, I have no alternative. If I were to marry Guilliadun, the church would never stand for it. In all ways it's a mess. And oh God, to think of never seeing her again! I must be open with her, whatever the cost. I'll do whatever she wants, whichever way she sees it. Her father has got a decent peace, no one wants war with him any more. I'll plead the King of Brittany's need and ask for permission to leave before the day's out. It was what was agreed - I'd go to him as soon as we had peace here. I'll see Guilliadun and explain the whole business. Then she can tell me what she wants, and I'll do my best to make it come true.'

Without further delay, Eliduc went to the king to seek leave. He explained the situation in Brittany and showed him the letter the king there had sent him - the cry for help. The old king reads the command and realizes he will lose Eliduc. He is very upset and worried. He offered him a share of his possessions, a third of his heritage, his treasury - if he'll only stay, he'll do so much for him that Eliduc will be eternally grateful.

But Eliduc stayed firm.

'At this juncture, since my king's in danger and he's taken such trouble to find me, I must go to his assistance. Nothing would make me stop here. But if you ever need my services again, I'll willingly return - and bring plenty of other knights with me.'

At that the king thanked him and gave him leave to go without further argument. He puts all his household possessions at Eliduc's disposal - gold and silver, hounds and horses and beautiful silks. Eliduc took no more than he needed. Then he politely told the king that he would like very much to speak with his daughter, if it were allowed.

MS-B.1.1
134
'Consent is a pleasure,' said the king.

Eliduc sends a young lady ahead to open the door of Guilliadun's room. Then he goes in to speak with her. When she saw him, she cried out his name and passionately clung to him. Then they discussed his problem, and he explained briefly the necessity for his journey. But when he had made it all clear, and yet pointedly still not asked for her permission to leave, for his freedom, she nearly fainted with the shock. Her face went white. When Eliduc sees the agony she is in, he begins to go mad. He keeps kissing her mouth and begins to cry in sympathy. At last he takes her in his arms and holds her until she recovers.

'You sweetest thing, oh God, listen - you're life and death to me, you're my whole existence. That's why I've come. So that we can talk about it, and trust each other. I must go home. I've got your father's permission. But I'll do whatever you want. Whatever may happen to me.'

'Then take me with you, if you don't want to stay! If you don't, I'll kill myself. Nothing good or happy will ever happen to me again.'

Gently Eliduc tells her how much he loves her; how beautiful she is.

'But I've solemnly sworn to obey your father. If I take you away with me I'll be breaking my oath to him before its term is over. I swear, I promise you with all my heart that if you'll let me leave you now for a while, but name a day on which I must come back, then nothing on earth will stop me doing so - as long as I'm alive and in good health. My life's entirely in your hands.'

She loved him so much. So she gave him a final date, a day by which he must return and take her away. They parted in tears and misery, exchanging their gold rings and tenderly kissing each other.

Eliduc rode to the sea. The wind was good and the crossing quick. When he gets home, the King of Brittany is overjoyed, and so are Eliduc's relations and friends and everyone else - and especially his wife, who remained as attractive and worthy of him as ever. But all the time Eliduc stayed turned in on himself,

because of the shock love-affaire in England. Nothing he saw gave him any pleasure, he wouldn't smile - he'll never be happy till he sees Guilliadun again. His wife was very depressed by his secretive behaviour, since she had no idea what caused it. She felt sorry for herself; kept asking if he hadn't heard from someone that she'd misbehaved while he was abroad. She'll willingly defend herself before the world, whenever he wants.

'My lady, no one's accused you of anything bad. But I've solemnly sworn to the king in the country where I've been that I shall return to him. He has great need of me. I told him I'd be on my way within a week, as soon as the King of Brittany had peace. I've got a huge task ahead of me before I can return. I can't take pleasure in anything at all until I've got back there. I will not break promises.'

And that was all he told his wife. He went to join the King of Brittany and helped him greatly. The king adopted his strategy and saved his kingdom. But when the date approached that Guilliadun had named, Eliduc intervened to make peace. He agreed all the terms the enemy wanted, then he got ready to travel and picked his companions - two nephews he was fond of and one of his pages, a boy who had known what was going on and had carried messages between Eliduc and Guilliadun. Besides them, only his squires; he didn't want anyone else. He made these companions swear to keep the secret.

He waits no longer, puts to sea and soon arrives in Totnes. At last he was back where he was so longed for. Eliduc was very cunning. He found an inn well away from the harbour, since he was very anxious not to be seen ... traced and recognized. He got his page ready and sent him to Guilliadun to tell her he had returned and kept strictly to his promise. By night, when darkness had fallen, she must slip out of the city; the page would escort her and Eliduc come to meet her. The boy changed into a disguise and went all the way on foot straight to Exeter. He cleverly found a way to get into her private apartments; then greeted the princess and told her her lover had come back. He found her sad and hopeless, but when she hears the news she

and sincerely thought she was dead. He was in agony. He stood up and rushed at the sailor and struck him down with an oar. The man collapsed to the deck and Eliduc kicked the body over the side, where the waves took it away. As soon as he had done that, he went to the helm. There he steered and held the ship so well that they came to the harbour and land. When they were safely in, he cast anchor and had the gangway let down. Still Guilliadun lay unconscious, her only appearance that of death. Eliduc wept without stop - if he had had his way, he would have been dead with her. He asked his companions their advice, where he could carry her. He refused to leave her side until she was buried with every honour and full ritual, and laid to rest in holy ground. She was a king's daughter, it was her due. But his men were at a loss and could suggest nothing. Eliduc began to think for himself. His own house was not far from the sea, not a day's ride away. There was a forest around it, some thirty miles across. A saintly hermit had lived there for forty years and had a chapel. Eliduc had often spoken with him.

I'll take her there, Eliduc said to himself, I'll bury her in his chapel. Then bestow land and found an abbey or a monastery. Nuns or canons, who can pray for her every day, may God have mercy on her soul.

He had horses brought and ordered everyone to mount, then made them promise they would never betray him. He carried Guilliadun's body in front of him, on his own horse. They took the most direct road and soon entered the forest. At last they came to the chapel, and called and knocked. But no voice answered and the door stayed closed. Eliduc made one of his men climb in and open it. They found a fresh tomb: the pure and saintly hermit had died that previous week. They stood there sad and dismayed. The men wanted to prepare the grave in which Eliduc must leave Guilliadun for ever, but he made them withdraw outside the chapel.

'This isn't right. I need advice first from the experts on how I can glorify this place with an abbey or a convent. For now we'll lay Guilliadun before the altar and leave her in God's care.'

breaks down and begins to cry, then kisses and kisses the page. He told her she must leave with him that evening; and they spent the whole day planning their escape in every detail.

When night had come, they stole cautiously out of the city alone together. They were terrified someone might see them. She wore a silk dress delicately embroidered in gold and a short cloak.

About a bowshot from the city gate there was a copse enclosed in a fine garden. Eliduc, who had come to fetch her, waited under the hedge. The page led her to the place. Eliduc sprang down from his horse and kissed her: such joy to meet again. He helped her on to a horse, then mounted his own and took her bridle. They rode quickly away, back to the port of Totnes, and boarded the ship at once: no other passengers but Eliduc's men and his beloved Guilliadun. They had favourable winds and settled weather, but when they came near the coast of Brittany they ran into a storm. A contrary wind drove them out away from the harbour. Then the mast split and broke, and they lost all the sails. They prayed in despair - to God, to St Nicholas and St Clement - to Our Lady, that she might invoke Christ's protection for them, save them from drowning and bring them to land. Backwards and forwards they were driven along the coast, the storm raging round them. One of the sailors began to shout.

'What are we doing? My lord, it's the girl you've brought aboard who's going to drown us all. We'll never reach land. You have a proper wife at home. But now you want another woman. It's against God and the law. Against all decency and religion.'

So let's throw her in the sea, and save our skins. Eliduc hears what the man cries, and nearly goes berserk. 'You son of a whore, you fiend, you rat - shut your mouth! If she goes into the sea, I'll make you pay for it!'

He held Guilliadun in his arms, gave her what comfort he could. She was seasick, and riven by what she'd just heard: that her lover had a wife at home. She fainted and fell to the deck, deathly pale; and stayed like that, without breath or sign of consciousness. Eliduc knew she was only there because of him,

hermit died some time ago. I know Eliduc was very fond of him, but that wouldn't make him behave like this. Not show such grief.'

Thus for the time being she left the mystery.

That very same afternoon Eliduc set off to speak with the King of Brittany. His wife took the servant with her and he led her to the hermitage chapel. As soon as she went in she saw the bed and the girl lying on it, as fresh as a first rose. She pulled back the covering and revealed the slender body, the slim arms, the white hands with their long and delicately smooth-skinned fingers. She knew the truth at once - why Eliduc had his tragic face. She called the servant forward and showed him the miraculous corpse.

'Do you see this girl? She's as lovely as a jewel. She's my husband's mistress. That's why he's so miserable. Somehow it doesn't shock me. So pretty ... to have died so young. I feel only pity for her. And I still love him. It's a tragedy for us all.'

She began to cry, in sympathy for Guilliadun. But as she sat by the death-bed with tears in her eyes a weasel darts out from beneath the altar. The servant struck at it with a stick to stop it running over the corpse. He killed it, then threw the small body into the middle of the cancel floor. It had not been there long when its mate appeared and saw where it lay. The living animal ran round the dead one's head and touched it several times with a foot. But when this failed, it seemed distressed. Suddenly it ran out of the chapel into the forest grass. There it picked a deep red flower with its teeth, then carried it quickly back and placed it in the mouth of the weasel the servant had killed. Instantly the animal came back to life. The wife had watched all this, and now she cried out to the servant.

'Catch it! Throw, boy! Don't let it escape!'

He hurled his stick and hit the weasel. The blossom fell from between its teeth. Eliduc's wife went and picked it up, then returned and placed the exquisite red flower in Guilliadun's mouth. For a second or two nothing happened, but then the girl stirred, sighed, and opened her eyes.

139

He had bedding brought and they quickly made a resting-place for the girl; then laid her there, and left her for dead. But when Eliduc came to leave the chapel, he thought he would die of pain. He kissed her eyes, her face.

'Darling heart, may it please God I'll never bear arms again or live in the outer world. I damn the day you ever saw me. Dear gentle thing, why did you come with me? Not even a queen could have loved me more trustingly. More deeply. My heart breaks for you. On the day I bury you, I'll enter a monastery. Then come here every day and weep all my desolation out on your tomb.'

Abruptly then he turned from the girl's body and closed the chapel door.

He had sent a messenger on ahead to tell his wife he was coming, but tired and worn. Full of happiness at the news, she dressed to meet him; and welcomed him back affectionately. But she had little joy of it. Eliduc gave her not a single smile or a kind word. No one dared to ask why. He stayed like that for a couple of days - each early morning, having heard mass, he took the road to the forest and the chapel where Guilliadun lay ... still unconscious, without breathing, no sign of life. Yet something greatly puzzled him: she had hardly lost colour, her skin stayed pink and white, only very faintly pale. In profound despair, Eliduc wept and prayed for her soul. Then having done that, he returned home.

The following day, when he came out of the church after mass, there was a spy - a young servant his wife had promised horses and arms to if he could follow at a distance and see which way his master went. The lad did as she ordered. He rides into the forest after Eliduc without being seen. He watched well, saw how Eliduc went into the chapel, and heard the state he was in. As soon as Eliduc came out, the servant went home and told his mistress everything - all the sounds of anguish her husband had made inside the chapel. From being resentful, she now felt touched.

'We'll go there as soon as possible and search the place. Your master must be off soon to court, to confer with the king. The

138

live with two wives. Eliduc did not try to argue with her; he'll do exactly as she wants and give her the land.

In the same woodlands near the castle that held the hermitage chapel he had a church built, and all the other offices of a manny. Then he settled a great deal of property and other possessions on it. When everything was ready, his wife took the veil, along with thirty other nuns. Thus she established her order and her new way of life.

Eliduc married Guilliadun. The wedding was celebrated with great pomp and circumstance, and for a long time they lived happily together in a perfect harmony of love. They gave a great deal away and performed many good deeds, so much so that in the end they also turned religious. After great deliberation and forethought, Eliduc had a church built on the other side of his castle and endowed it with all his money and the greater part of his estate. He appointed servants and other religious people to look after the order and its buildings. When all was ready, he delayed no more: he surrenders himself with his servants to omnipotent God. And Guilliadun, whom he loved so much, he sent to join his first wife. Guildeleuc received her as if she were her own sister and did her great honour, teaching her how to serve God and live the religious life of the order. They prayed for the salvation of Eliduc's soul, and in his turn he prayed for both of them. He found out by messengers how they were, how they comforted each other. All three tried in their own ways to love God with true faith; and in the end, by the mercy of God in whom all truth reposes, each died a peaceful death.

The noble Celts composed this story long ago to enshrine the strange adventure of these three. May it never be forgotten!

147

'Good lord,' she murmured, 'how long I've slept!' When the wife heard her speak, she thanked heaven. Then she asked Guilliadun who she was. *2018 WA woman/old me*
 'My lady, I'm British born, the daughter of a king there. I fell hopelessly in love with a knight, a brave mercenary called Eliduc. He eloped with me. But he was wicked, he deceived me. He had a wife all the time. He never told me, never gave me the least hint. When I heard the truth, I fainted with the agony of it. Now he's brutally left me helpless here in a foreign country. He tricked me, I don't know what will become of me. Women are mad to trust in men.'

'My dear,' said the lady, 'he's been quite inconsolable. I can assure you of that. He thinks you're dead, he's been mad with grief. He's come here to look at you every day. But obviously you've always been unconscious. I'm his real wife, and I'm deeply sorry for him. He was so unhappy ... I wanted to find out where he was disappearing to, so I had him followed, and that's how I found you. And now I'm glad you're alive after all. I'm going to take you away with me. And give you back to him. I'll tell the world he's not to blame for anything. Then I shall take the veil.'

She spoke so comfortingly that Guilliadun went home with her. The wife made the servant get ready and sent him after Eliduc. He rode hard and soon came up with him. The lad greeted Eliduc respectfully, then tells him the whole story. Eliduc leaps on a horse, without waiting for his friends. That same night he was home, and found Guilliadun restored to life. He gently thanks his wife, he's in his seventh heaven, he's never known such happiness. He can't stop kissing Guilliadun; and she keeps kissing him shyly back. They can't hide their joy at being reunited. When Eliduc's wife saw how things stood, she told her husband her plans. She asked his formal permission for a separation, she wished to become a nun and serve God. He must give her some of his land and she would found an abbey on it. And then he must marry the girl he loved so much, since it was neither decent nor proper, besides being against the law, to

140

Abanoz kule

JOHN FOWLES



İngilizce'den çeviren:
Aysun Babacan



İçinde sürekli değişen anlamlar ve yankılı imgeler barındıran bu kitap, tekrar tekrar okuyup, her okuyuşta hem elinizdeki yapıtı hem de genel olarak kurmaca sanatını daha iyi kavramanıza sağlayacak ustalıkla bir çağdaş yazın örneği.

Bir kısa roman, bir anlatımın çevirisi ve üç öyküden oluşan *Abanoz Kule*, Fowles'un doğa ve insan, yaşama sanat ilişkisine adeta ressam gözüyle bakışının örnekleriyle dolu. İki genç kadının eşliğinde Fransız taşrasına çekilip kendini dünyadan yalıtmış yaşlı bir ressam, son yaptımın elyazması yok olmuş başarılı bir yazar, ortaçağda geçen bir aşk öyküsü, kaybolan bir adam ve güneşli bir pazar günü ailece yapılan bir piknik. Fowles'un imgelerle yüklü betimlemeleri, esrarengiz olay örgüleri ve gizemli karakterleri, bu öykülerin ortak noktaları.

Abanoz Kule adlı kısa romanda, *Biggipiti*'nin bazı temaları yankılanır. Genç bir ressam, iki genç kadınla birlikte tasradaki malikânesinde, aslında bir nevi Cennet Bahçesi'nde yaşayan büyük İngiliz ressam Henry Breasley ile görüşmek üzere Fransa'ya gider. Diyaloglar ve betimlemeler, düşünce yönünden zengin: Sanatı ve yaşamı sahibi ve değerli kılan nedir? Etik ne anlama gelir ya da hangi noktalarda anlamdan yoksundur? Güzellik ve estetik deneyim gerçekten ender midir ve onlara erişmek için harcanan onca emeğe değer mi? Sanat akımlarını, anlam ve değeri, kimlikle kişiliği, kabul görenle aykırıyı, kadınla erkeği, yaşamla ölümü yüzleştirerek topluma ve bize ayna tutan Fowles, seçimlerimizin arkasında yatan "asıl biz"'i keşfetmeye devam ediyor.

Abanoz Kule'nin sanatı, tarihi ve nesiller arası uzlaşmazlıkları sorgulayarak yeni bir bakış açısı vaat ettiği söylenebilir. Ancak bu vaadi gerçekleştirecek olan okurdur. Çünkü Fowles her zaman olduğu gibi bu kitabında da karakterlerine "seçme özgürlüğü" tanıyarak okuru kendi bakışını oluşturma ayrıcalığına davet ediyor.

Bu ayrıcalıktan yararlanabilmek için arkanıza yaslanın, derin bir soluk alın, yakalayacağınız her bir ayrıntıyla başka bir yöne çekilmeye hazır olun. Sanatla doğanın, gerçekle yanulsamanın, orijinalle taklidin birbirine geçtiği, anlamların ansızın yer değiştirmesinin yarattığı gerilimin tadını çıkarın.

"Kitabı zaman zaman hummanın sınırlarında gezinen bir takdirle okudum... Fowles, yapıları ancak yaşadığı çağdan daha sonraki bir çağda adlıane değerlendirilebilecek yazarlardan biri."

New Statesman - Peter Prince



AYRINTI EDEBİYAT
ISBN 975-338-312-1



9 799755 395127



İçindekiler

E	GÜLNEŞİ AŞKILARI/Milan Kundera → KALECİNİN PENALTI ANINDAKİ ENDİŞESİ/Peter Handke → YÜZBAŞI
D	VE KADINLAR TABIRLU/Mario Vargas Llosa → BİZ/Yevgeny Zamyatin → KESİK BİR BAŞ/İris Murdoch → YE-
E	NE TANIRLAR/Alberto Vazquez-Figueroa → INFZA ÇAĞRI/Vladimir Nabokov → EVET AMA BİR LOKOMOTİF
B	BUNU YAPABİLİR Mİ BAKALIM?/Woody Allen → ÇALI HOROZU/Michel Tournier → BANYO/Jean-Philippe To-
i	ussaint → BALKON/Jean Genet → GÜNEŞ İMPARATORLUĞU/J.G. Ballard → BEYAZ ZENCİLER/Philippe Amb-
l	İrrenstein → SİYAH MADONNA/Doris Lessing → KAPANDA ÜÇ KAPLANG. Cabrera Infante → ZAMANIN KİT-
E	SINDAKİ KADIN/Marge Piercy → ANARŞİNİN KISA YAZI/Hans Magnus Enzensberger → FOTOĞRAF MAKİNE-
D	SI/Jean-Philippe Toussaint → GÜLÜN GÜNLÜĞÜ/Usula K. LeGuin → HOTEL DU LAC/Arita Brookner → AZIZ-
E	LER ve ALİMLER/Terry Eagleton → VEDA YEMESİ/Michel Tournier → ORLANDO/Virginia Woolf → UTANÇ BİT-
B	TI/Agia Meulenbelt → YAKIN GELECEĞİN MITOSLARI/J.G. Ballard → KARANLIĞIN SOL ELI/Usula K. LeGuin
A	na Barnes → İNSAN POSTUNA BÜRÜNÜMÜŞ KÖPEK/Ingrid Angliörn → CUMA/Michel Tournier → AFRO-
Y	DITİN BAŞKALDIRISI/Lawrence Durrell → GÜNDELİK MUTLULUĞA ALIŞMA/Agia Meulenbelt → MURPHY/S-
A	msuel Beckett → MASAL MASAL İÇİNDE/Kharrnng/John Barth → ZEN VE MOTOSİKLET BAKIM SANATI/Robert
l	MENN KADINI/John Fowles → BEYAZ OTEL/D.M. Thomas → MYRA/Gore Vidal → DALGALARI/Virginia Woolf
l	ATLANİK ÖTESİ/Witold Gombrowicz → HAYRANLIK/Agia Meulenbelt → FERDYURKE/Witold Gombro-
E	wicz → MELEKLER ZAMANI/İris Murdoch → PAULINA. 1980/Pierre Jean Jouve → ESEKARISI/FABRİKASI/İain
D	Banks → BAŞTAN ÇIKARICININ GÜNLÜĞÜ/Søren Kierkegaard → KONFEDENZ/Arif Dorflman → ALTIN DANIJA/Mic-
E	hel Tournier → BİR ÇARİP VAKA: MATMAZEL P./Brian O'Doherty → NİETZSCHE AĞLAĞINDA/İrvin D. Yalom
B	entis → KALPSIZ AMANDA/Jurek Becker → B2-MAKET SETI/Julio Cortázar → ÇARŞISMA/J.G. Ballard
l	ÜÇLEMENİ-Malone Ölüyor-Adlandırmıyor/Samuel Beckett → DUR BİR MOLA VER/Tom Robbins → ERGİN-
E	LİK YAŞI/Michel Leiris → AŞKSIZ LİŞKİLER/Samuel Beckett → ESİRGEYEN GÖKYÖZÜ/Paul Bowles → HİÇ İÇİN-
D	HİRSZİN GÜNLÜĞÜ/Jean Genet → KÜÇÜK DEĞİŞİMLER/Marge Piercy → LILA/Robert M. Pirsig → ERGİN-
E	LANGI JAKOB/Jurek Becker → DİVANI/İrvin D. Yalom → PORNOGRAFYA/Witold Gombrowicz → MERCER/LE
B	CAMERİ/Samuel Beckett → BİR ERKEĞE NASIL TECAVÜZ EDİLİR?/Marta Trakanen → BENDİZ VE MARCO
l	POLDI/Paul Griffiths → DOĞMAMIŞ KRİSTOF/Carlos Fuentes → DUYGULU YOLCULUĞU/Laurence Sterne → BETTY BLUE/Philip-
E	pe Dian → AŞAĞKAKANI/Tom Robbins → ANARŞİST/Tristan Hawtens → BAKAKA/Witold Gombrowicz
D	PORTNOY'UN FERYADI/Philip Roth → 10 ^o BÖLÜME DÜNYA TARİHİ/Julian Barnes → BAŞUÇU OĞLANI/Alison Fer-
E	YÖL/Jean-Philippe Toussaint → ÇİÇEKLERİN MERYEM ANAŞI/Jean Genet → GÜLÜN MUCİZESİ/Jean Genet → MÜS-
B	cardo Pajla → MANŞ ÖTESİ/Julian Barnes → ADA/Aldous Huxley → SENİ SEVİYORUM/Julian Barnes → TONEL/Ernesto Sa-
l	YARATIK/John Fowles → SENİ SEVİYORUM/Julian Barnes → ZENCLER/Jean Genet → BAŞUÇU OĞLANI/Alison Fer-
E	ZINDAN EVRENİN HİKAYESİ/Franco Ferrucci → HAYATIN VE AŞKIN YASALARI/Connie Palmen → KÖHRA-
D	MANLAR VE MEZARLARI/Ernesto Sabato → FLAUBERTİN PAPAGANI/Julian Barnes → ALDINTI/Philip Roth
E	Ballard → DİŞİ ADAMI/Joanna Russ → KAYNAK VE ÇALI/Michel Tournier → CERNETE BİR KOŞU/J.G.
B	KOKAIN GECELERİ/J.G. Ballard → ACABA NASIL?/Samuel Beckett → MANTISSA/John Fowles → KOLERSI-
l	YONCU/John Fowles → BENJAMİN: DAR GEÇTİ/TEKİ AYDIN/July Parris → METEORLAR/Michel Tournier →
E	ARKADAŞLIK/Connie Palmen → AŞK VESİAİRE/Julian Barnes → SIRUŞTAN GELEN KURBAĞA/Tom Robbins
D	TANŞADAN ÖNCE/Julian Barnes → İNGİLTERE İNGİLTEREYE KARŞI/Julian Barnes → 111/Şey David Lodge
E	ARKADAŞLIK/Connie Palmen → AŞK VESİAİRE/Julian Barnes → SIRUŞTAN GELEN KURBAĞA/Tom Robbins
B	BEYAN GÜLLÜVER ÇÜCELER/Alison Fall → GELECEKTEN ANILAR/William Morris → BENİMLE
l	TANŞADAN ÖNCE/Julian Barnes → TERAPI/David Lodge → ÖLÜRKEN/Jim Crace → GÜZELLİK
E	YITIK RUHLAR/İrma Ağu/Connie Palmen → SÜPER KENT/J.G. Ballard → SİSKA BACAKLARI/Tom Robbins → BİR
D	HİRSZLARI/Pascal Bruckner → İLK AŞK, SON TÖRENLER/İain McEwan → GILLES LE JEANNE/Michel Tournier → BİR
E	ADAM/J.G. Ballard → İLK AŞK, SON TÖRENLER/İain McEwan → GILLES LE JEANNE/Michel Tournier → BİR
B	KOMÜNİSTLE EYLENDİM/Philip Roth → KIZILDERİLİNİN ŞARKISI/James Welc → SİNEMA MÜDAMİM/Walter
l	Piercy → KARANLIKLARIN EFENDİSİ/Ernesto Sabato → METROLAND/Julian Barnes → BİZİ NEDEN TETAH-
E	ETTİRİ SAVIN BAŞKANI?/François Vignon → DÜŞÜNCE BALONLARI/David Lodge → MİLENTUM İNŞİSİ
D	LARI/J.G. Ballard → MÜNECCİM KRALLARIM. Tournier → BEYAZDAMI KARAR/Maggie Gee → KATİBOLUĞU
E	LARI/J.G. Ballard → MÜNECCİM KRALLARIM. Tournier → BEYAZDAMI KARAR/Maggie Gee → KATİBOLUĞU
B	Pence → HİÇ AYLARIP. Bruckner → LIMON MASASI/J. Barnes → BOYUCU/J. Fowles → GÜNDOĞUĞU
l	YOLCULUK/J. Barnes → OKLUK/İrma Ağu. Barnes → FISKADORO/D. Johnson → HAYALETLERİN GÖÇÜP
E	Meville → ÖLEN HAYVAN/P. Roth → SICKAK ÜKLELERDEN DÖNEN VAHŞİ SAATLARI/Tom Robbins → PAS-
D	TORAL AMERİKA/P. Roth → ABANOZ KULE/İ. Fowles

— Abanoz Kule	7
— Eliduc	127
— Zavallı Koko	157
— Muamma	203
— Bulut	265

gerçekte bu iki kadını ilgilii olduğu için ismi değiştirilmiştir. Şimdi size her şeyi tam olduğu gibi anlatacağım.

Eliduc'un efendisi Bretagne kralymış, şövalyesini pek sever ve çıkarlarını korurmuş. Eliduc onun sadık bir hizmetkârıymış ve kral ülke dışına çıkmak zorunda kaldığı zamanlarda sınırları korumak için Eliduc'ü görevlendirir, o da askeri becerileri sayesinde ülke sınırlarını korurmuş. Eliduc bunun karşılığında bol bol taltif edilirmiş. Kraliyet ormanlarında avlanmasına izin verilirmiş. En yiğit avlak bekçisi bile onun yoluna çıkmaya, ondan şikâyet etmeye yeltenemezmiş. Ama onun bu iyi şansını kiskanımlar yapacaklarını yapmışlar. İftira ve ihanete uğramış, kralla arası bozulmuş. Sonunda bir gün hiçbir sebep gösterilmeden saraydan kovulmuş. Dünyaya karıran Eliduc kralın huzuruna çıkıp kendisini savunmasına, iftiraya uğradığını, krala mutluluk ve sadakate hizmet ettiğini anlatmasına izin verilmesini talep etmiş defalarca. Gelgelelim saraydan hiçbir cevap gelmemiş. Saraydan umudunu kesen Eliduc sürgüne gitmeye karar vermiş. Evine döndüğünde arkadaşlarını toplamış. Kralla aralarında geçenleri ve ona duyulan öfkeyi anlatmış. Eliduc elinden geleni yaptığını ama kralın öfkesinde adalet olmadığını söylemiş. Efendisinin keskin dilinin hisşuna uğradığında köylülerin söylediği bir atasözü vardır: *Büyük adamın sevgisine asla güvenme*. Eliduc'un durumuna düşen bir insan, hele bir de aklı başında bir insanısa, komşularının sevgisine daha çok güvenmeye başlar. Nitekim, Eliduc Bretagne'dan sığıldığını, denizi aşmış İngiltere'ye gideceğini ve bir süre orada oyalanmak istediğini söyler. Karısını evde bırakacaktır, başlıca dostları ve hizmetkârları ona göz kulak olacaklardır.

Bir kere karar aldı mı, Eliduc'ü tutmak imkânsızmış. Yanına alacağı on atıyla birlikte yolculuk için güzelce hazırlanmış. Dostları Eliduc giderken çok üzülmüş, karısına gelince... Yolculuğun ilk yarısında karısı da Eliduc'e eşlik etmiş; kocasını kaybetmekten korkan kadıncağız göz yaşları içindeymiş. Ama Eliduc ona sadık kalacağına dair yemirmiş etmiş. Sonra hoşça kal der ve doğruca deni-

* Anlatıda (ve diyaloglarda) bu şekilde birdenbire geniş zamana atılmalar metrin orijinalinde de vardır. (y.n.)

137

*De un mut ancien lai breton
Le cunte e tate la reison
Vus dirai...*

Size çok eski bir Kelt öyküsünün tamamını ya da en azından anlattığım kadarıyla hakikatini anlatacağım şimdi.

Bir zamanlar Bretagne'da Eliduc adında bir şövalye varmış. Kendi sınıfının öykünülen ideal, örnek bir kişisi, ülkedeki en cesur erkeklerden biriymiş, seçkin ve nüfuzlu bir ailenin kızıyla evliymiş. Karısı, çok iyi yetmiş biri olduğu kadar, kocasına da sadık bir eymiş. Evlilikleri, güven ve sevgi üzerine kurulduğu için yıllarca mutluluk içinde yaşamışlar. Fakat bir gün savaş çıkmış ve Eliduc savaşmak için uzaklara gitmiş. Gittiği yerlerden birinde Guilliadun adında son derece güzel bir prensese aşık olmuş. Evde bıraktığı karısının Keltçe ismi de Guildeleuc'miş. Bu yüzden bu öyküye *Guilliadun ve Guildeleuc* öyküsü de denir. Asıl adı *Eliduc*'tür ama öykü

136

ze yönelir. Gemiye biner, sağ salım karşı kıyıya ulaşır ve Totnes li-
manına çıkar.

İngiltere'nin o bölgesinde birkaç tane kral varmış ve bu krallar
o sırada savaştaymış. Bu ülkede, Exeter civarında çok güçlü yaşlı
bir adam yaşarmış. Erkek vârisi yokmuş, yalnızca henüz evlenme-
miş bir kızı varmış. İşte savaşın nedeni de buymuş: Baba, kızını
başka bir hanedandan kendisine denk birine vermeyi reddettiğin-
den, öteki kral da ülkeyi yağmalıyormuş. Yaşlı kralı, surlarla çevri-
li kentlerinden birinde sığırtmış. Kimse kaleden çıkıp da, toplu ya
da tek başına, istilacıyla savaşmaya cesaret edememiş. Eliduc tüm
bunları duymuş ve savaş sürdüğünden, yola devam etmeyip, orada
kalmaya karar vermiş. Kuşatma altında günden güne kötü duruma
düşen, perişanlığa ve felakete sürüklenen krala yardım etmek iste-
miş. Eliduc onun paralı askeri¹ olmaya karar vermiş.

Krala elçiler göndermiş ve yazdığı mektupta kendi ülkesini terk
ettiğini ve ona yardım etmeye geldiğini, ama kralın emrinde oldu-
ğunu ve o hizmetlerini istemezse, bu arzusunun saygı gösterdiğini,
o topraklardan güvenli geçişinin temin edilmesinden başka bir şey
dilemediğini, böylece başka bir ülkeye gidip savaş becerilerini ora-
larda kullanabileceğini anlatmış. Kral elçileri görünce pek sevinmiş
ve onları çok sıcak karşılamış. Hemen kale kumandanını çağırıp
Eliduc için bir refakatçi atanmasını ve onun kaleye getirilmesini bu-
yurmuş. Kral sonra da Eliduc'un kalacağı yere ilgili gerekli hazırla-
mları yaptırmış. Bir ay kalması için gereken ne varsa hepsi ayarlan-
mış.

Refakat edecek adamlar silahlarını kuşanmış, atlarına binmiş,
Eliduc'u götürmeye gitmiş. Büyük bir saygı gösterisiyle yanına var-

¹ Metinde "kalede" denmektedir ama o sıralar surlarla çevrili Exeter'in kastedildi-
ği açıkça görülmektedir. Kentin Batı Saksonlar dönemindeki önemini ve Faith Wil-
lam'ın 1068 tarihli kuşatmasını Marie de Biliyor ölmüştür. Yedinci yüzyılın ikinci
yarısında Saksonlar Doğu Devon ve Exeter'i Keltlerin elinden almışlardır; bu yüz-
den Eliduc'un özgün kaynağı o tarihlerden öncekine uzanıyor olmalı. Totnes ise
"...en soudées remaneir. Sövalye soudoyer sözcüğünün, şeref, narınus gibi kav-
ramları günümüzde, hatta Rönesans döneminde kullanılan "mercenary" (paralı
asker) sözcüğünün taşıdığından çok daha yoğun olarak işerdiği bilinmektedir. Je-
pon samurayları belki de bunun en uygun eşdeğeri'dir. (y.n.)

mışlar, hiçbir sorunla karşılaşmadan kente dönmüşler. Eliduc için
hazırlanan yer zengin bir kentlinin eviymiş; bu dürtüst ve beyefendi
adam şövalyeye vermek için goblenlerle süslü en güzel odasından
feragat etmiş. Eliduc için çok özel bir ziyafet hazırlanmış, kenite
geceleyen tüm diğer endişeli şövalyeleri davet etmiş. Kendi adam-
larının, en seçkizli olanının bile ilk kırk gün herhangî bir hediye ya
da para kabul etmesini yasaklamış.

Exeter'deki üçüncü gününde, tüm şehir düşmanın gelip, etrafta-
ki kırsal bölgeyi kuşattığı ve şimdiden şehir kaplarına saldırmaya
hazırlandığı feryatlarıyla ayağa kalkmış. Eliduc paniğe kapılan kent
sakinlerinin yarattığı hengâmeyi duyunca hemen silahlarını kuşan-
mış. Adamları da onun yaptığını aynısını yapmışlar. Kenite sava-
şabilecek on dört şövalye varmış; geri kalanlar ya yaralıymış ya da
esir düşmüşler. Eliduc'un at binip kılıç kuşandığını görünce onlar
da evlerine gidip silahlarını kuşanmışlar. Çağrılmayı bile bekleme-
den Eliduc'le birlikte kent kaplarından dışarı çıkacaklarmış.

"Biz de sizinle geliyoruz efendim," deyiverirler. "Siz ne yapar-
sanız biz de aynısını yapacağız."

Eliduc yanıt verir: "Teşekkürler. Aranızda onları pusuya düşüre-
bileceğimiz bir yer bilen var mı? Dar bir geçit mesele? Onları sıkış-
tırabileceğimiz bir yer! Burada beklersek, layıkıyla savaşmış ama
avantajımız olmaz. Daha iyi bir plan olan var mı?"

"Bir yerde dar bir araba yolu var efendim. Şurada, keten tarla-
rının yanındaki ormanın kıyısında. Yeterince ganimet topladıkların-
da, o yoldan dönerler. Böyle bir işin ardından her zaman gaflet için-
de dönerler. Adeta, gel beni öldür dercesine."

Bu plan beğenilmiş. Çabucak halledilmiş, evet. Üstelik, düş-
mana epey zarar verilebilirmiş.

"Dostlarımız" demiş Eliduc, "kesin olan bir tek şey var; her şey
ünütsüz görünse bile riske atılmamızı istiyorum, yoksa hiçbir şey ka-
zanamazsınız, ne savaş ne şöhet. Hepiniz kralın adamısınız; ona
sonsuz sadakat borcunuz var. O halde beni izleyin. Nereye gider-
sem, ne yaparsam siz de aynısını yapacaksınız. Elimden gelirse hiç-
bir aksilik çıkmayacağına söz veriyorum. Ganimet alamayabiliriz.
Ama bugün düşmanı yendiğimiz takdirde asla unutulmayız."

Eliduc'un özgüveni öteki şövalyeleri de etkilemiş; onlar önde, Eliduc arkada ormana yönelmişler. Yolun kenarına saklampa düşmanın yağmadan dönmemesini beklemişler. Eliduc her şeyi planlamış, dörtlüye giderken nasıl hücum edeceklerini, nasıl bağıracağını göstermiş. Düşman dar geçide girince Eliduc arkadaşlarına saldırı işaretini vermiş, gösterin kendinizi diye bağırması. Adamları fena saldırmış, düşmana aman vermemişler. Gafil avlanan düşman çok geçmeden dağılıp kaçmaya başlamış. Çarpışma fazla sürmemiş. Düşman komutanını ve çok sayıda şövalyeyi esir alıp silahtarlara teslim etmişler. Eliduc'un yanında yirmi beş adam varmış, otuz düşman esir almışlar. Üstelik, çok sayıda zırh ve başka değerli eşyalar ele geçirmişler. Sonunda bu muhteşem zaferin sarhoşluğuyla kente muzaffer bir dönüş yapmaktadırlar. Kral kulelerden birinin tepesinde endişeyle beklemekteymiş adamlarını. Acı acı şikâyet edip, Eliduc'un hain olduğunu, bütün şövalyelerini ona kaptırduğunu düşünmekteymiş.

Büyük bir kalabalık halinde gelirler kent kapısına, kimisi sırtında yük taşımaktadır, kimisinin eli kolu bağlıdır; geri gelenler gidenlerden daha fazla sayıda olduğundan kral şaşırılmış, kuşulanmıştır durumdur. Kent kapılarının kapalı kalmasını emreder, kale içindekilerin surlara dizilmelerini, ok ve silahların hazırlanmasını. Fakat bunlara hiç ihtiyac kalmamış. Eliduc önden silahtarı yollamış durumunu açıklamak için: "Adam krala Bröton şövalyeden söz etmiş, düşman nasıl ölüme katıldığı, her şeyi nasıl iyi idare ettiğini anlatmış. At üstünde bu kadar iyi dövişen biri daha olamazmış. Düşman komutanını ve yirmi dokuz askeri tek başına o esir almış; ayrıca birçoğunu da ya yaralamış ya da öldürmüştü."

Kral bu iyi haberleri duyunca sevinçten havalara uçmuş. Kuleden aşağı inip Eliduc'ü karşılamış; ona yaptığı her şey için teşekkür edip tüm esirleri fidiye için alabileceğini söylemiş. Eliduc silahları diğer şövalyeler arasında paylaşmış; kendi adamlarına ayrılan üç attan daha fazla bir şey almamış. Geri kalan her şeyi dağıtmış, hatta kendine düşen payı bile esirler ve diğer insanlar arasında paylaşmış.

Bu kahramanlıktan sonra Eliduc kralın gözbebeği olmuş. Kral onu ve refakatçilerini bir yıl boyunca yanında tutmuş. Eliduc de ona

sadakatle hizmet edeceğine ant içmiş. Derken kralın tüm topraklarının koruyucusu olmuş.

Kralın gencecik kızı Eliduc'le ve muhteşem eylemleriyle ilgili her şeyi -ne kadar yakışıklı, gururlu bir şövalye olduğunu, ne kadar uygar ve cömert olduğunu- duymuş. Uşaklarından birini yollayıp, Eliduc'ten gelip, kendisine hoş vakit geçirtmesini talep etmiş, rica da bulunmuş. Mutlaka konuşmaları, birbirlerini daha yakından tanımaları gerekmektedir, gelmezse çok kırılmış. Eliduc cevap yollar; elbette gelecektir, o da prensesi tanımaya can atmaktadır. Atına atlamış; yanına bir uşak alarak kızla konuşmaya gider. Odasının önüne vardığında, haber vermesi için prensesin uşağını yollamış. Uşak dönene kadar odaya girmeyip beklemiş. Sonra yüzünde yumuşak bir ifade, samimiyet ve çok terbiyeli, resmi bir tavırla genç hanıma yaklaşıp, kendisini davet ettiği için teşekkür etmiş. Guilliadun çok güzelmış, Eliduc'ü elinden tutup divana götürmüştü. Oturup havadan sudan sohbet etmişler. Kız gizli gizli hep onu süzüyormuş... Eliduc'un yüzünü, vücudunu, yüzündeki her ifadeyi... Kendi kendine ne çekici, ideal erkeğime ne kadar da yakın diyormuş. Aşk ateşi bacayı sarmış, genç kız sevdaya kapılıvermiş. Beti benzi atar, iç çeker ama Eliduc onu hoş görmeyip, küçümser diye duygularını açığa vurmazmış.

GENÇ ERKEK

Eliduc epeyce uzun kalmış ama sonunda izin isteyip gitmiş. Guilliadun'un gönlü onu bırakmaya hiç razı gelmemiş ama elden ne gelir. Eliduc kaldığı eve dönmüş ama yüzü gülmüyormuş, pek dü-

* Prensese daha yüksek mevkide olduğu için bunu bir nezaket göstergesi olarak kullanır. Genelde ortaçağ beyefendileri, hanımların sol elini tutarlardı, sadece sağ elini öpmezlerdi. Erkeklerin böylesine narın elleri tutması veya kol kola yürütmesi Rönesans'tan önce görülmemeyen davranışlardır. Bu örnek kesmen, ortaçağ boyunca, hatta Holbein zamanında bile kadın eline atfedilen erotik değeri gösterir. Bu noktada bir şeyden daha söz etmem gerek: Şeffaf kumaşlar gibi kişirniciler ögeler kullanıldığına dair dönemin diğer hayretler içinde kalmış erkek kaynaklarından tanıklıklar gösterilmektedir. Böylece "altın" anlamına gelen Guilliadun (Guill) karakterini gözümüzün önüne getirmek daha kolay olur. Marie'nin bir başka öyküsünden (Larval) aldığımız parçadaki betimlemeye bakalım: "Söyle giyini rahatça seçilebiliyordu. Vücutu çok alımlı, belli incecikti. Boynu bir ağaç dalı üzerinde kar kadar beyaz, soluk tenli yüzündeki gözleri pırı pırı, Ağzı güzel burnu kusursuz. Kaşları karaydı. Ama saçları dalgalı ve mısır püskülü rengindeydi. Güneş vurdüğünde altın tellerden bile daha güzel ışıdıyordu." (v.n.)

"Ben hazırım."
"Ona bu altın yüzüğü götür. Bir de şunu, kemerimi ver ona. Benim adma onu selamlarken çok sıcak davran."

Uşak onu geri çağırarak çağırmamak arasında tereddüt eden kızı arkasını dönüp gider. Kız uşağın gitmesine izin verir, ama hezeyana kapılıp kendi kendine söylemeye başlar.

"Tanrım, yabancısı bir erkeğe aşık oldum! İyi bir aileden gelip gelmediğini bile bilmiyorum. Belki bir gün aniden ortadan kaybolur ve keder içinde kalacağım. Her şeyi bu kadar açıkça ortaya koymakla budalalık ettim. Daha dlin tanışıp konuşuk. Bugünse kendimi onun kollarına atıyorum. Beni hor göreceksin galiba. Hayır yapmaz, iyi bir insansa bunu yaptığım için bana sevgi duyacaktır. Artık her şey tanrılarının elinde. Beni hiç umursamıyorsa, kendimi aptal yerine düşürmüş olacağım. Yaşadığım süreç, bir daha asla mutlu olmayacağım."

Kız böyle ıstırap içindeyken atına atlayan uşak hızla yol almaktaymış. Eliduc'u bulup başka kimsenin olmadığı bir yerde kızın istediği gibi selamlamış. Sonra da küçük yüzüğü ve kemeri vermiş. Şövalye ona teşekkür etmiş ve yüzüğü takıp, kemeri beline dolanmış. Ama uşağa hiçbir şey söylememiş, bir şey de sormamış; yalnızca kendi yüzüğünü ve kemerini çıkartıp vermiş. Fakat uşak kabul etmemiş ve hemen genç hanımefendisinin yanına dönmüş. Odaında bulmuş prensesi; Eliduc'un selamını ve teşekkürlerini ilettiği mi?"

"Tanrı aşkına, gerçeği saklama benden. Beni gerçekten seviyor muyuz?"
"Öyle sanıyorum. Sizi aldatabilecek biri değil. Bence açık gözük ederek, kibar bir tavır takmıyor; hislerini saklamasını biliyor. Onu sizin için selamlayıp hediyeleri verdim. Kemeri beline doladı, düğün bağlamak için epey özen gösterdi. Sonra da yüzüğü parmağına geçirdi. Ona başka bir şey söylemedim. O da bana söylemedi."
"Ama bunun anlamını anlamış mıdır acaba? Anlamadıysa, mahvolurum!"

*Ortaçağda moda olan bu kemer bir ucunda kanca olan halkalardan oluşur. Serbest ucuyla bağlanır ve yan taraftan sarkıtılarak takılır. Bu kemerin, Bröton bir ailenin üyesi olan bir hanım için yaptırılmış, on dördüncü yüzyıla ait muhteşem ahsap örneklerinden biri Victoria and Albert Müzesi'nde sergilenmektedir. (y.n.)

143

şünceliymiş. Kız onu kaygılandırmış; ne de olsa o kralın kızı, kendisiye kralın hizmetkârı. Kız ona çok utangaç gibi gelmiş, ama sanki gizliden gizliye onu bir şeyden sorumlu tutar gibiyymiş. Eliduc kendisini çok kötü hissediyor, bunca zamandır o ülkede yaşamasına rağmen onu nasil olup da o güne kadar görmemiştir. Ama bunları düşündüğü için de utanmış. Karısını, bir kocanın davranması gerektiği gibi davranacağına söz verişini hatırlamış.

Kız ise Eliduc'u gördüğü o andan itibaren sevgilisi olsun istemiştir. Daha önce hiçbir erkekten bu kadar hoşlanmamıştı; keşke olsa, keşke Eliduc de bunu istese. Bütün gece uyumayıp Eliduc'u düşünmüş, ne uykulu kalmış, ne rahat. Ertesi sabah şafakla kalkmış, pencereye gitmiş, sonra uşağını çağırması. Ona her şeyi bir bir anlatmış. "Sevgili Tanrım," der kız, "öyle zor bir durumdayım ki, adeta bir tuzağa düştüm. Yeni paralı askeri seviyorum. Eliduc'u. O müthiş savaşçıyı. Bütün gece hiç uyumadım, gözümü bile kırpmadım. Eğer beni gerçekten severse, ciddi olduğunu gösterirse, onun her istediğini yaparım. Her şey ne kadar ümit verici, günün birinde o buranın kralı olabilir. Onun için çıldırıyorum. Ne kadar zeki, ne kadar teklifisiz! Beni sevmezse, kederden ölüyorum." *Beni gerçekten seviyor*

Genç uşak bunları dindikten sonra ona güzel bir tavsiyede bulunmuş: bu kadar çabuk ümitsizliğe kapılmak için neden yokmuş. "Hanımım, eğer onu seviyorsanız, bunu onun da bilmesini sağlayın. Ona bir kemer ya da kuşak yollayın, yahut bir yüzük. Bakalım hoşlanacak mı? Hediyenizi mutlulukla kabul ederse, sizden habere aldığımıza seviniriz, o zaman anlarsınız ki sizi seviyor. Her şey bir yana, sizin ondan hoşlandığınızı bilip de sevinçten havalara uçmayacak bir imparator gösterebilir misiniz bana?"

Kız bu tavsiye üzerine düşünmüş taşınmış. *Doğru*
"Peki, bir tek hediyeye nasil anlarm onun beni gerçekten istediğini? Anlaşılabilir ki. Bir beyefendi, gelen bir hediyeyi gönderenden hoşlansa da hoşlanmasa da kabul etmek durumunda değil midir? İnsan böyle şeyleri memnuniyetsizliğini gizleyerek kabul etmek zorunda kalır. Benimle alay ederse, kalırolurum. Ama belki sen onun yüz ifadesinden bir şeyler çıkarabilirsin. Haydi, hazırlan. Çabuk. Hemen yola çık."

142

"Gerçekten bilemiyorum. Ama benim naçizane görüşlerimi bilmek isterseniz; hediyelemize burun kıvrımadığına göre, sizden... şey... nefret ediyor olamaz, değil mi?"

"Beni kuzdurma, seni küstah çocuk! Nefret etmediğini ben de gayet iyi biliyorum. Onu incitebilir miyim ki benden nefret etsin? Çok sevmekten başka ne yapıyorum? Ama nefret ediyorsa, ölümlü hak ediyor demektir. Onunla kendim görüşene kadar hiçbir ilişkim olmayacak. Ne senin aracılığıyla ne de başkasının. Onu istememin beni nasıl paramparça ettiğini ona kendim göstereceğim. Ah, keşke onun burada ne kadar kalacağını bilsem!"

"Efendim, kral onunla bir yıllık sözleşme yaptı. Hislerimizi ona göstermeniz için bu kadar zaman yeter herhalde, değil mi?"

Eliduc'un gitmeyeceğini öğrenen Guilliadun sevinçten kabına sığamaz; demek kalacak, bu muhtesem bir şey! Kızın bilmediği bir şey varsa o da Eliduc'un onu gördüğü andan itibaren eziyet çekiyor olmasımı. Kader ona kötü bir oyun oynamış; şu evinden ayrılırken başka bir kadına asla bakmayacağına dair karısına verdiği söz. Şimdi yüreği eziliyormuş. Karısına sadık kalmak istiyormuş ama Guilliadun ve güzelliğine limitsizce aşık olduğu gerçeğini de saklayamazmış hiçbir şey. Onu bir kez daha görmek, onunla konuşmak, onu öpmek, kollarına almak... Ama ona bu özlemini gösterememiş, bu onu rezil edermiş. Bir yandan karısına verdiği sözü tutmadığı için, diğer yandan kralla ilişkisi nedeniyle. Kendisini ikiye bölünmüş gibi hissediyormuş; derken atına atlamış, tereddüt etmeyecekmış artık. Arkadaşlarını çağırıp kralla görüşmek üzere kaleye gider. Ayarlanabilirse kızı görecektir; acelesinin nedeni budur.

Sofradan yeni kalkan kral kızının odasına gitmiş; orada denizarsın bir yerden gelen bir şövalyeyle satranç oynamaya başlamış. Satranç tahtasının öteki tarafındaki kızı da ona hamleleri gösteriyormuş. Eliduc içeri girmiş. Kral onu sıcak karşılamış ve yanına oturmasını söylemiş. Kızıyla konuşuyormuş.

"Sevgili kızım, bu beyefendiyi daha yakından tanımalısın. Ve ona bütün onurları bahşet. Bu ülkede ondan daha iyi bir savaşçı yoktur."

Kız babasının bu emrine memnun olmuş. Ayağa kalkar ve Eli-

duc'ü diğerlerinden daha uzak bir köşede kendisiyle birlikte oturmaya davet eder. Her ikisi de birbirlerine duydukları aşkı anlatırlar. Kız hissettiklerini ona söylemeye cesaret edemez, şövalyemiz de onunla konuşmaya korkar... yalnızca gönderdiği hediyeler için teşekkür eder, hiçbir hediye onu bu kadar sevindirmemiştir. Kız da onun memnuniyetinin kendisini mutlu ettiğini söyler. Sonra aniden başlar anlatmaya yüzüğü ve kemeri neden gönderdiğini, bedeninin onun olduğunu, direncinin kalmadığını, onu deli gibi sevdiğini, ne isterse yapacağını. Eğer Eliduc'un olamazsa, kesinlikle bilimsini ki, artık asla başka bir erkeğin olamazmış.

Artık sıra Eliduc'e gelmiş.
"Prensesim, beni sevdiğiniz için o kadar mesudum ki. Bu büyük bir mutluluk. Benden bu kadar çok hoşlanmanız bana başka ne hissettirebilirdi ki? Bunu hiç unutmuyacağım. Bildiğiniz gibi, babamıza bir yıl için söz verdim, ettiğim yerin savaş sona erene kadar geçerlidir. Ondan sonra eve döneceğim. Elbette, siz buna izin verirsiniz. Burada kalmak istemiyorum."

"Eliduc, samimiyetiniz için minnettarım. Son derece dürüstünüz ve her şeyi biliyorsunuz. Gitmenizden çok önce benimle ilgili bir karar alacaksınız. Sizi seviyorum, size dünyadaki her şeyden çok güveniyorum."

Artık ikisi de birbirlerinin duygularından emindir ve o an için daha fazla bir şey söylemezler.

Eliduc kaldığı eve geri döner; her şeyin bu kadar iyi gitmesinden adeta büyülenmiş gibidir. Guilliadun'u istediği sıklıkta görebilecektir; birbirlerine çulgunca aşkıtlar.

Eliduc bunun üzerine kendini savaşta o denli kaptırmış ki, diğer man ülkenin kralını esir edip, yaşlı kralın ülkesini özgürlüğe kavuşturmuş. Askeri ününü, dehasını ve halka karşı gösterdiği cömertliğini duyurmuş. Yaşamının bu tarafında her şey yolunda gidiyormuş.

Bu sırada Bretagne kralı, Eliduc'un bulunması için karşı kıyıya üç ulak göndermiş. Yürüdüğü işler sarpa sarıyor, her geçen gün daha da kötüleşiyormuş. Ülkenin bütün stratejik noktaları kuşatma altında, toprakları kilitlenmiş, geçirilemiyor. Kral, Eliduc'un uzak-

lara gitmesine neden olduğu için her geçen gün daha büyük bir pişmanlık duyuyormuş. Kötü niyetli birlerinin iftirasına inanıp hak-sızlık yaptığını biliyormuş. Eliduc'e iftira atıp karalayan hain hizip-çiyi çoktan sonuza dek sürgüne yollamışmış. Artık, bu büyük ihti-yaç anında Eliduc'ü ülkeye geri çağırıyormuş, buyuruyormuş, hat-ta yalvarıyormuş; şövalye ona ilk kez saygılarını sunduğundan bu yana aralarında var olan güven adına yurduna dönmelerini ve durumu düzeltmesini istiyormuş. Çok sıkışık bir durumdaymış.

Eliduc bu haberi okumuş. Büyük bir üzüntü duymuş. Guilla-dun'u düşünmüştü. Onu artık benliğinin ıstırap dolu derinliklerinden gelen muazzam bir duyguyla seviyormuş, kız da onun için aynı duyguları besliyormuş. Ama hiçbir çalgınlık ya da uygunsuz bir şey yapmamışlar; onlarınki öyle sıradan bir macera değilmiş. Birbirler-ⁿⁱ kucaklamak ve sohbet etmek, birbirlerine güzel hediyeler ver-mek... Birbirlerine duydukları ihtiras bundan daha öteye gitmemiş. Kız kasıtlı olarak ilişkilerini bu düzeyde tutmuş, çünkü beklemediği bir şey varmış. Kartlarını doğru oynarsa Eliduc'un tamamen ve yalnız-^{ca} onun olacağına inanıyormuş.

Kız, onun bir karısı olduğunu bilmiyormuş.
"Ah," demiş Eliduc kendi kendine, "yolumu şaşırđım. Buralar-da çok fazla kaldım. Bu ülkeyi gördüğüm andan itibaren lanetlen-dim. Sırlıklam aşık oldum. O da bana aşık oldu. Ona şimdi elve-da demek zorunda kalırsam, ikimizden biri ölür. Belki ikimiz de-ölürüz. Ancak yine de gitmek zorundayım, Bretagne kralı mek-tubunda emrediyor ve ona verilmiş sözüm var. Hepsini bir yana kar-da ma verdiğim söz var. Kendime çektiğizden vermeliyim. Artık burada kalamam, başka seçeneğim yok. Guilliadun'la evlenmemi kilise as-la kabul etmeyecektir. Bunun hiçbir çıkar yolu yok. Tanrım, onu bir daha göremeyeceğimi düşünmek bile istemiyorum! Ne pahasına olursa olsun ona karşı açık olmalı, her şeyi anlatmalıyım. Nasıl is-terse öyle yapacağım, nasıl uygun görürse. Babasının toprakları hu-zur içinde, kimse onunla savaştık istemiyor artık. Bretagne kralı-nun bana duyduğu ihtiyacı mazeret olarak ileri sürüp, gün ağarma-dan gitmek için iznini isterim. Anlaşmamız da böyleydi zaten, bu topraklarda barış olur olmaz güdebilecektim. Guilliadun'u görmeye

gidip ona her şeyi açıklarım. O da bana ne istediğimi söyleyebilir, ben de bunu gerçekleştirerek için elimden geleni yaparım."

Eliduc fazla gecikmeden kralın yanına gitmiş ve ülkeden ayrıl-mak için izin istemiş. Bretagne'daki durumu açıklamış, kralının ona gönderdiği mektubu, imdat çağrısını göstermiş. Yaşlı kral emri okur ve Eliduc'ü kaybedeceğini anlar. Çok üzülmüş, endişelenmiştir. Ona sahip olduğu mal mülkten, mirasından, devlet hazinesinden üç-te birlik pay önerir; kalması şartıyla. Kabul ederse, Eliduc'e sonsu-za dek minnettarlık duyacağı kadar çok şey vereceğini söyler.

Ama Eliduc kararından dönmeyiz.
"Bu kritik noktada, kralım tehlikede olduğundan ve beni bulmak için bu kadar sıkıntı içine girdiğinden, onun yardımına koşmak zo-rundayım. Beni bundan hiçbir şey alıkoymaz. Eğer yeniden benim hizmetlerime ihtiyacı duyacak olursanız, seve seve geri dönerim ve yanınızda çok sayıda şövalye de getiririm."

Bunun üzerine kral ona teşekkür etmiş ve daha fazla tartışmadan gitmesine izin vermiş. Kaldığı evdeki tüm değerli eşyaları alabile-ceğini söylemiş; altın, gümüş, köpekler, atlar ve güzel ipekli kumaş-^{lar.} Eliduc ihtiyacı olandan fazlasını almazmış. Sonra kibarca, eğer izin verilirse, prensesse konuşmayı çok istediğini söylemiş.

"Memnuniyetle," demiş kral.
Eliduc nedimelerden birinin Guilliadun'un odasının kapısını aç-masını bekler. Sonra da kızla konuşmak üzere içeri girer. Kız onu görünce ihtirasla haykırmış adını ve Eliduc'e sarılmış. Birlikte ko-nuyu görmüş, tartışmışlar; Eliduc bu yolculuğu neden yapmak zorunda olduğunu kısaca açıklamış. Ancak, tam her şeyi anlatmış, prensesten azat edilmesini, özgürlüğünü isteyeceğini ki, kız çoktan bayılacak gibi olmuş. Bezi benzi atmış. Eliduc kızın ne büyük bir keder içinde boğulduğunu görünce deliye dönmüş; Guilliadun'u du-daklarından öpmeye koyulmuş ve onun duygularını paylaşılarak ağlamaya başlamış. Sonunda onu kollarına almış ve sakınleşene ka-dar bırakmamış.

"Ah, dünyalar güzeli, ah Tanrım, dinle beni... sen benim için ya-şamı ve ölümü simgeliyorsun; sen benim tüm varlığımın. İşte bu yüzden buradayım. Bu konuyu konuşalım istedim; birbirimize gü-

venelim istedim. Ülkeme dönmek zorundayım. Babanın iznini al-
dım. Ama sen ne dersen onu yapacağım. Başına ne gelirse gelsin
umurumda değil."

"Madem burada kalmak istemiyorsun, o halde beni de götür ya-
rında! Yoksa kendimi öldürürüm. Bir daha ne iyi bir şey gelebilir
başına, ne de mutlu olabilirim."

Eliduc yunuşak bir sesle onu ne kadar sevdiğini, onun ne kadar
güzel olduğunu söyler.

"Ama babana itaat edeceğime dair büyük yemin ettim. Eğer se-
ni yanmda götürürsem, daha vadesi dolmadan ona ettiğim yemini
bozmuş olurum. Yemin ediyorum, sana bütün kalbimle söz veriyor-
rum ki bir süre için gitmene izin verir ve bana dönmemi istediğin
tarihi söylersen beni hiçbir şey sana dönmekten alıkoyamaz... yeter
ki sağ ve sağlıklı olayım. Hayatım senin ellerinde."

(MS)
"Kız onu çok sevmiş. Ona bir tarih vermiş, Eliduc o gün dönecek,
onu da alıp götürülecektmiş. Sonra keder ve gözyaşı içinde ayrılmış-
lar; altın yüzüklerini değiştirmişler ve birbirlerine şefkatli öpücükler
vermişler."

Eliduc denize açılmış. Rüzgâr güzel esiyormuş, karşı kıyıya ça-
buk ulaşmış. Ülkesine gelince Bretagne kralı onu büyük bir sevinç-
le karşılar, Eliduc'un dostları, akrabaları ve başka herkes de çok se-
vinirler... özellikle karısı, ona layık güzel bir eş olarak onu bekleyen
karısı çok mutlu olur. Fakat Eliduc tüm bunlar karşısında kayıtsız
ve içedönük kalmış, çünkü hâlâ akli İngilizlere deki sarıstıcı aşk mace-
rasındaymış. Gördüğü hiçbir şey onu keyiflendirmiyor, hiç gülüm-
semiyormuş; Guilliadun'u tekrar görünceye kadar mutluluk yüzü
görmemiş bir daha. Karısı onun bu ketum haline çok üzülüyormuş,
çünkü buna neyin neden olduğunu bir türlü anlayamıyormuş. Ken-
disi için de üzülüyor, acaba kocası ülke dışındayken karısının kötü
bir şey yaptığını mı söylediler diye düşünüyormuş. Kocasını ne za-
man isterse, kendisini tüm dünyaya karşı savunmaya hazırmış.

"Sevgili hanımefendim, sizi hiç kimse kötü bir şey yapmaktla
suçlamadı. Ama kaldığım ülkenin kralına oraya geri döneceğine
dair büyük yemin ettim. Bana çok ihtiyacı var. Ona bir hafta içinde,
Bretagne kralı barışı sağlar sağlamaz dönmeye söz verdim. Dönme-

den önce yapmam gereken çok ağır bir görev var. Oraya dönene ka-
dar hayat zehir olur bana. Sözümden dönmeyeceğim."

Karısına yalnızca bunları söylemiş. Bretagne kralının yanına gi-
derek büyük yardımlarda bulunmuş, Kral onun stratejilerini uygula-
yarak ülkesini kurtarmış. Guilliadun'un belirlediği tarih yaklaşıncı,
Eliduc barış antlaşması yapılması için aracılık yapmış. Düşmanın
istediği bütün koşulları kabul etmiş ve gitmeye hazırlanmış. Yolu-
luğunda ona eşlik edecek kişileri seçmiş; pek sevdiği iki yeğeni,
uşaklarından birini, olan biteni bilen ve Eliduc ile Guilliadun arasın-
da haber taşıyan çocuğu almış yanına. Onların dışında da yalnızca
silahlarını almış, başka da kimseyi istememiş. Bu sırrı saklaya-
caklarına dair de yemin ettirmiş hepsine.

Hiç vakit kaybetmeden denize açılır ve kısa zamanda varır Tot-
nes'a. Sonunda özlemle beklemediği yere ulaşmıştır. Eliduc çok kur-
nazmış. Görülür... fakip edilir ve tanınır kaygısıyla limandan hayli
uzakta bir han bulunmuş. Uşağını hazırlatıp, döndüğünü, sözünü tuttu-
ğunu haber vermesi için Guilliadun'a göndermiş. Geceleyin, karan-
lık çöktüğünde gizlice şehirden çıkmalı, uşakla birlikte Eliduc'un
onu beklediği yere gelmeliymiş. Uşak kılık değiştirmiş ve Exeter'e
kadar yayan gitmiş. Zekice davranıp kızın odasına kimseye görün-
meden girmenin yolunu da bulmuş; sonra prensesi selamlamış ve
aşğının geri döndüğünü haber vermiş. Uşak onun karşısına çıktı-
ğında prensesin çok üzgün ve limitsiz olduğunu fark etmiş, fakat ha-
berleri duyunca sinirleri boşalıp ağlamaya başlar, derken uşağı öpu-
cüklerle boğar. Uşak kızın o gece onunla birlikte oradan ayrılması
gerekliğini söylemiş ve bütün günü kaçırlarının ayrıntularını planla-
makla geçirmişler.

Gece olunca birlikte, gizlice şehri terk etmişler. Birileri onları
görecek diye çok korkmuşlar. Kızın üzerinde zarif altın işlemeleri
olan ipek bir elbise ve kısa pelerin varmış.

Kent kapısından hemen hemen bir ok atımı mesafede güzel bir
bahçeyle kuşatılmış bir kuru varmış. Kızı almaya gelen Eliduc,
bahçe surnındaki çaluların altında bekliyormuş. Uşak kız oraya ge-
tirmiş. Eliduc onları görür görmez atından atlamış ve kızı öpmeye
başlamış; tekrar buluşmaktan ne kadar mutlularmış. Sonra onun atı-

termiyormuş. Eliduc durmaksızın gözyaşı döküyormuş; keşke mümkün olsa da onunla birlikte ölseymiş. Arkadaşlarına onu nereye götürebileceğini sormuş. Kız şanlı şerefli ve kusursuz bir törenle gömülene, kutsal topraklarda ebedi uykusuna yatırılana dek yandan ayrılmayı reddetmiş; O bir kral kızıymış; bu onun hakkıymış. Ama adamları çok üzgünmüş ve ona bir tavsiyede bulunamamışlar. Eliduc tek başına düşünmeye başlamış. Kendi evi denizden çok uzakta değilmiş, atla en fazla bir gün sürermiş. Evine otuz kilometre kadar uzakta bir orman varmış. Orada kırk yıldır yaşayan aziz gibi münevviyle, küçük bir kilisesi varmış. Eliduc eskiden onu sık sık ziyaret eder, konuşmuş.

Onu oraya götüreceğim, demiş kendi kendine, onu münevvinin kilisesine gömerim. Sonra bir arazi bağışlar, bir manastır kurarım, diye düşünmüş. Onun için her gün dua eden rahibeler olur, Tanrı ruhuna merhamet eylesin.

Atlari getirmiş ve herkese at binnelerini buyurmuş; sonra kendisine asla ihanet etmeyeceklerine yemin ettirmiş. Guilliadun'un bedenini kendi atının üzerinde taşımış, kendi de arkasından gitmiş. En kestürme yoldan gidip kısa zamanda girmişler ormana. Sonunda küçük kiliseye varmışlar, bağırıp geldiklerini haber vermişler ve kilisenin kapısını çalmışlar. Ama ne kimse cevap vermiş, ne de kapı açılmış. Eliduc adamlarından birini içeri turmandırıp kapıyı açtırmış. İçeride henüz kapalı bir mezar bulunmuş; aziz gibi saf münevvi, meğer önceki hafta ölmüşmüş. Bu duruma hepsi de çok üzgünmüş. Adamları Eliduc'un sevgilisinin sonsuza dek yatacağı mezarın kazılmasına yardımcı olmak istemişler ama Eliduc onlara kilisenin dışında beklemelerini söylemiş.

"Bu doğru olmaz. Önce uzmanlara danışıp, burayı manastır yapararak şereftendirminin yolunu öğrenmeliyim. Guilliadun'u şimdilik şunağın önüne bırakıp, Tanrının kollarına teslim edeceğim."

Eliduc bir yatak getirmiş ve çabucak kızın ebedi uykusuna yatacağı bir yer hazırlamışlar; onu oraya yatırıp, ölüme terk etmişler. Fakat sıra kiliseden ayrılmaya gelince Eliduc acıdan öleceğini sanmış. Kızın gözlerini, yüzünü öpmüş.

"Sevgilim, aşkım, Tanrı bilsin ki bundan böyle asla silah taşımama-

151

na binmesine yardım etmiş, kendisi de atına atlanmış ve kızın atının dizginlerini de eline almış. Çok geçmeden Tonnes limanına varmışlar ve gemiye binmişler; gemide Eliduc'un adamlarından ve sevgilisi Guilliadun'dan başka hiçbir yolcu yokmuş. Rüzgâr istedikleri yönden esiyormuş, hava da güzelmış. Ancak Bretagne kıyılarında yakıştıklarında fırtına kopmuş. Ters bir rüzgâr onları limandan uzaklara sürüklemiş. Geminin direği kırılmış, yelkenleri paramparça olmuş. Ümitsizlik içinde Tanrıya, Aziz Nikolaos'a, Aziz Clements'a da dua etmişler... Meryem Ana'ya da dua etmişler, belki o İsa'nın himayesini kendilerine döndürebilir, onları boğulmaktan kurtarabilir ve kıyıya ulaştırabilir diye. Var gücüyle süren fırtınada bir o yana, bir bu yana sürüklenip duruyorlarmış. Gemicilerden biri bağurmaya başlamış:

"Biz ne yapıyoruz? Efendim, gemiye bindirdiğimiz kız yüzünden hepimiz boğulup gideceğiz. Kıyıya asla ulaşamayacağız. Sizin evde iyi bir karınız var. Oysa şimdi siz başka bir kadın istiyorsunuz. Bu hem Tanrıya hem de yasalara karşı gelmek demek. Namusa ve dine de aykırı. Bence o kızı denize atalım da canımızı kurtaralım."

Eliduc adamı duyunca neredeyse deliye döner.

"Seni orospu çocuğu, seni şeytan, seni korkak fare... kapa çeneni! Eğer o denize düşecek olursa bunu sana fena ödettirim."

Guilliadun'a sarılmış. Elinden geldiğince rahatlatmaya çalışmış onu. Kızı zaten deniz tutmuş; bir de o korkunç sözleri duymak iyiden iyiyeye yaralamış; aşık olduğu adamı evde bekleyecek bir karısı var! Kendinden geçmiş ve güverteye yığılmış. Yüzünde ölümün solgun rengi varmış ve öylece kalmış; ne bir nefes ne de bir yaşam belirtisi. Eliduc kızın orada olmasının tek nedeninin, bu işin tek sorumlusunun kendisi olduğunu biliyormuş. Kızın şahiden de öldüğünü inanmış. Derin bir kedere boğulmuş. Ayağa kalktığı gibi geminin üzerine yürümüş ve elindeki kürekle adamı dövmeye başlamış. Adam güverteye yığılınca, Eliduc bir tekmede denize yuvarlamış adamı; dalgalara sürüklenmiş gemiciyi. Hemen ardından dümene geçmiş ve geminin rotasını öyle ustalıkla düzeltmiş ki limana ulaşmışlar. Güvenle kıyıya yanaştıklarında demir atmış ve iskeleyi kurduromuş. Guilliadun hâlâ bilinçsiz yatıyormuş; hiçbir hayat belirtisi gös-

150

üzere yola çıkmış. Karısı, uşağı da yanına alarak münzevinin kilisesine gitmiş. İçeri girer girmez yatağı ve üzerinde yatan kızı görmüş; yeni açmış bir gül kadar tazeymiş kız. Kızın üzerindeki örtüyü kaldırınca narin beden, ince kollar, uzun güzel parmaklı yumuşak beyaz eller ortaya çıkmış. Gerçeği hemen anlamış... kocasının o trajik ifadeye neden büründüğünü. Uşağını çağırıp mucizevi cesedi göstermiş.

"Şu kıza bir bakar mısın? Bir mücevher kadar güzel. Kocanın metresi o. Demek bu yüzdən bu kadar üzgün. Nedense bu beni şaşırtmadı. O kadar güzel ki... ölmek için çok genç. Ona acımamak elde mi? Her şeye rağmen kocamı hâlâ seviyorum. Bu hepimiz için bir trajedi."

Guilliadun için ağlamaya başlamış. Ama gözyaşları içinde ölüm döşeğinin yanına oturur oturmaz sunağın altından bir sansar fırlamış. Uşak eline bir sopa alıp cesetten uzaklaştırmak istemiş hayvanı. Sansarı öldürüp küçük leşi mihrabın yanındaki, din adamlarına ayrılmış bölümün ortasına fırlatmış. Az sonra ölü sansarın yanına erkeği gelmiş. Sansar ölen dişisinin çevresinde dolamıyor, bir ayağıyla ölüyü dürtüyor. Ama bir hareket olmayınca hayvan üzgün bir halde bir an durmuş ve birden kiliseden fırladığı gibi ormandaki çalılara dalmış. Ağzında, oradan kopardığı koyu kırmızı bir çiçekle geri dönmüş. Çiçeği uşağın öldürdüğü sansarın ağzına yerleştirmiş. Ölü sansar ansızın hayata dönmüş. Eliduc'un karısı tüm olanları izlemiş ve uşağına bağırarak:

"Fırla çocuk! Yakala onu! Sakın kaçırma!"

Oğlının fırlattığı sopa sansara isabet edince çiçek hayvanın ağzından yere düşmüş. Eliduc'un karısı gidip kırmızı, enfes çiçeği almış ve Guilliadun'un dudaklarına yerleştirmiş. Bir iki saniye hiçbir şey olmamış ama az sonra kız kıpırdanmış, iç çekmiş ve gözlerini açmış.

"Tanrım," diye mırıldanmış kız, "ne kadar çok uyumuşum!"

Eliduc'un karısı onun konuştuğunu duyunca Tanrıya şükretmiş. Sonra ona kim olduğunu sormuş.

"Hanımefendi, ben Britanya doğumluyum, oradaki bir kralın kızıyım. Eliduc adındaki bir şövalyeye, cesur bir paralı askere limit-

153

yacak, dış dünyaya çıkmayacağım. Beni gördüğün güne lanet okuyacağım. Narin sevgilim benim, neden geldin ki benimle? Bir kırık fişe bile bana böyle güven dolu bir sevgi duyamazdı. Kimse beni senden daha derin sevmeyizdi. Yüreğim paramparça. Seni gömdüğüm gün ben de manastıra kapanacağım. Sonra da her gün buraya gelip mezarında kederimden gözyaşı dökceğim.

Ansızın kızın bedeninden uzaklaşmış ve kiliseden çıkmış. Önden bir ulak gönderip karısına döndüğü, çok yorgun ve bitkin olduğu haberini yollamış. Bu habere çok sevinen karısı onu karşılamak için giyiniş kuşanmış, sevgi ve şefkatle karışmış kocasını. Ama mutluluğu uzun sürmemiş. Eliduc ona ne gülmese ne de tatl bir söz söylemiş. Kimse de nedenini sormaya cesaret edememiş. Eliduc birkaç gün hep böyle kalmış; her sabah erkenden ayın müziğini duyar duymaz ormanın ve Guilliadun'un yattığı yerin yolunu tutuyormuş... Kız hâlâ bilimsiz, soluk almadan, hiçbir hayat belirtisi göstermeden yatıyormuş. Yine de Eliduc'u şaşkırtan bir şey varmış: Kızın yüzünün rengi hiç değişmiyor, hâlâ pembe-beyaz duyuyormuş; yalnızca biraz solgunmuş. Derin bir umutsuzluk içinde ağlayıp ruhuna dua edermiş Eliduc. Bunu yaptıktan sonra da evine dönermiş.

Bir gün, ayından sonra kiliseden çıkarken, bir casus gözlemiş onu. Efendisini belli bir mesafeden izleyip ne yöne gittiğini öğrenmesi halinde karısının atlar ve silahlar vaat ettiği genç bir uşakmış bu. Delikanlı Eliduc'un karısının emrini yerine getirmekteymiş. Ormana sürer atını ve görünmeden izler Eliduc'u. Onu yakın takibe alıp kiliseye gidişini görür, ne durumda olduğunu duyar. Eliduc kiliseden çıkar çıkmaz, uşak eve gidip; hanımına her şeyi, kocasının kilisede çıkardığı kederli sesleri anlatmış. Başlangıçta kızgın olan kadın, şimdi duyulmuş.

"Hemen oraya gidip, etrafa bakalım. Efendin az sonra kralla görüşmek üzere sarayın yolunu tutacak. Münzevi geçenlerde ölmüştü. Eliduc onu çok severdi ama bu durum, onun böyle davranmasını açıklanıyor. Bu kadar kederlenmezdi."

Bu şimdilik onun için bir sırmuş.

Aynı gün, öğleden sonra Eliduc, Bretagne kralıyla görüşmek

152

sizce aşık oldum. Birlikte kaçtık. Ama kötü biriyim, beni aldatmış. Meğerse burada bir karısı varmış. Bana hiç söylememiş, ima bile etmemişti. Gerçeği öğrendiğimde kederden bayılmışım. O ise beni zalimce burada, bu yabancı ülkede biçare bırakıp gitmiş. Beni kandırdı, şimdi bana ne olacağını bilmiyorum. Kadınların erkeklerle güvenmeleri için akıllarını yitirmiş olmaları gerekir.”

“Canım,” demiş Eliduc’un karısı, “o şu anda teselli bultmaz acılar içinde. Seni temin ederim. Senin öldüğünü sandığı için kederden aklımı yitirdi. Her gün buraya gelip seni ziyaret etti. Ama anlaşılman sen bu zaman zarfında hep baygındın. Ben onun gerçek karışyım ve onun için derin bir üzüntü duyuyorum. O kadar mutsuz ki... Sık sık nereye kaybolduğunu merak ettiğim için onu takip ettirdim, seni de öyle buldum. Hayata dönmene memnun oldum. Seni yanında götürüp ona geri vereceğim. Onun suçlanacak bir şey yapmadığını tüm dünyaya haykıracağım. Sonra da manastıra kapanacağım.”

O kadar rahatlatıcı konuşmuş ki Guilliadun onunla dönmüş. Eliduc’un karısı uşağın hazırlanmasını ve Eliduc’e haber ulaştırmasını buyurmuş. Uşak dörtlüğe sürmüştü atını ve çok geçmeden Eliduc’ü bulmuş. Onu saygıyla selamlayıp olan biten her şeyi anlatmış. Eliduc arkadaşlarını beklemeden atına atlamış. Aynı gece evine ulaşmış ve Guilliadun’un hayatına döndüğünü görmüş. Karışına içtenlikle teşekkür etmiş, sevinçten havalara uçtuğunu, hiç bu kadar mutlu olmadığını söylemiş. Guilliadun’u öpmekten duramıyormuş; Az önce (SD) olmuştu utangaç bir tavırla onun öpücüklerine karşılık veriyormuş. Tekrar birleşmekten dolayı duydukları sevinci saklayamıyorlarmış. Eliduc’un karısı tüm bunları görünce, kocasına düşüncelerini açıklamış. Ayrılmak için kocasının resmi onayını istemiş, rahibe olup Tanrıya hizmet etmek istiyormuş. Ona topraklarının bir kısmını vermemeliymiş ki kendisine bir manastır kursun. Ancak ondan sonra Eliduc bu kadar çok sevdiği kuzla evlenemeliymiş; zira iki eşle birlikte yaşaması hem yasalara hem de ahlâki değerlere aykırı olurmuş. Eliduc onunla tartışmamış; tüm söylediklerini yapacak, ona toprak da verecektmiş.

Aynı ormanda, münezevinin küçük kilisesinin bağlı olduğu kalenin yanına bir kilise yaptırılmış, manastırda bulunması gereken her

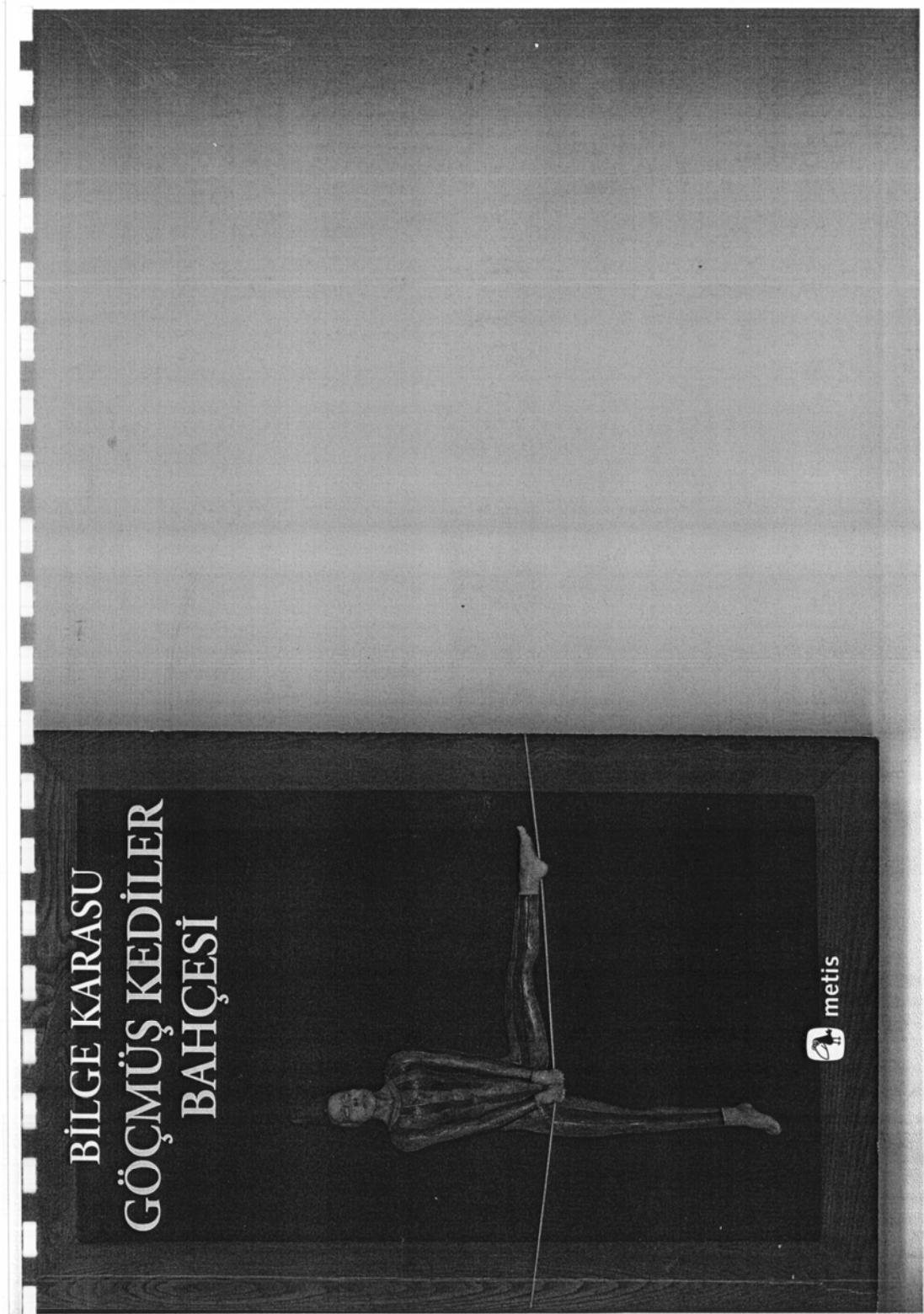
türlü müstemlatı da inşa ettirmiş. Ardından da bir sürü mal ve mülk bağışlamış. Her şey hazır olduğunda, karısı örtünmüş ve yanına otuz kadar rahibe alarak kiliseye girmiş. Böylece yeni düzenini, yeni yaşam biçimini kurmuş.

Eliduc Guilliadun’la evlenmiş. Düşün muazzam kutlamalarla gerçekleşmiş. Uzun yıllar mükemmel bir uyum içinde birbirlerini severek yaşamışlar. Çevrelerine bol bol mal mülk bağışlamışlar, birçok iyilikte bulunmuşlar; o kadar ki sonunda kendileri de dindar olmuşlar. Uzun süre düşünüp taşınan Eliduc kendi kalisinin karşısında bir kilise yaptırmış ve tüm parasını ve malvarlığının büyük bir bölümünü bu kilise için harcamış. Tarikat ve binaların korunması için uşaklar ve din görevlileri atamış. Tüm bunlar yapıldıktan sonra fazla beklememiş ve uşaklarla birlikte kendisini kadiri mutlak Tanrının kollanma teslim etmiş. Çok sevdiği Guilliadun’u ise ilk karışının yanına göndermiş. Guilidileec onu kardeşi gibi karşılamış ve Tanrıya nasıl hizmet edeceğini, tarikatın dinsel yaşamını nasıl sürdüreceğini öğreterek ona büyük bir onur bahsetmiş. İkisi birlikte Eliduc’un ruhunun selameti için dua etmişler; o da bu iki kadın için dua edermiş. Ara sıra ulaklar yollayıp onların nasıl olduğunu, birbirlerini nasıl teselli ettiklerini öğrenirmiş. Her üçü de kendi tarzlarında Tanrıyı, ona gerçek bir inanç besleyerek sevmeye çalışıyorlarmış ve sonunda hakikatin beşiği Tanrının merhametiyle üçü de huzur içinde hayata gözlerini yummuşlar.

Asil Keltler, uzun zaman önce, bu üç kişinin garip macerasını ölümsüzleştirmek için bu öyküyü derlemişler. Akıllardan hiç çıkmaya!

Sevinçle okuyulmuş
(SD)

Appendix 3: Göçmüş Kediler Bahçesi – The Garden of Departed Cats by Bilge Karasu



Bütün Yapıtları 6

“Oyun üzerine ne biliyorsam ondan öğrenmişim. Ustam karşında duruyordum. Ama oyunun oynanması üzerine bilgi vermemişti. Satranca çok benzeyen bu oyunda taşların, yani bizlerin adı, satrançtaki gibiydi, kurallar hemen hemen aynıydı. Bir iki noktada satrançtan ayrılmıyordu. O noktaları da başkaları anlatmıştı bu sabah. Ne ki, satranç oynamasını bilip bilmediğimi kimse sormamıştı. Morların bilmesi gereksizdi zaten. Bir zamanlar biraz oynamış olduğum için, oyunu bilmiyorum diyerek işin içinden sıyrılmışa da kalkışmamışım. Oynamak istemişim, başından beri, onu gördüğümünden, oyuna katılıp katılmayacağımı soruşundan beri...”



BİLGE KARASU

Bütün Yapıtları

Uzun Süzmüş

Bir Günün Akşamı

Gece

Klavuz

Kismet Büfesi

Ne Kitapsız Ne Kedisiz

Göçmüş Kediler Bahçesi

Narlı İncire Gazel

Troya da Ötüm Vardı

Altı Ay Bir Güz

Lağım Araması Ya da

Beyoğlu

Öteki Metinler

Bilge Karasu Fotoğrafı:

Levent Kazak

Metis Edebiyat
ISBN-13: 978-975-342-063-1



Metis Yayınları
www.metiskitap.com

BİLGE KARASU • BÜTÜN YAPITLARI

- TROY'DA ÖLÜM VARDI, 1963
 UZUN SÜRMÜŞ BİR GÜNÜN AKŞAMI, 1970
 GÖÇMÜŞ KEDİLER BAHÇESİ, 1979
 KISMET BÜFESİ, 1982
 GECE, 1985
 KILAVUZ, 1990
 NE KİTAPSIZ NE KEDİSİZ, 1994
 NARLA INCİRE GAZEL, 1995
 ALTI AY BİR GÜZ, 1996
 LAĞIMLARINASI YA DA BEYOĞLU, 1999
 ÖTEKİ METİNLER, 1999

İçindekiler

- Göçmüş Kediler Bahçesi, 9
 Avından El Alan, 15
 Geceден Geceye Arabayı Kaçıran Adam, 31
 Bir Ortaçağ Abdalı, 46
 Korkusuz Kirpiye Övgü, 57
 Yengece Övgü, 73
 Yağmurlu Kentin Güneşçisi, 82
 Dehlizde Giden Adam, 93
 "Usta Beni Öldürsen El!", 106
 Bizim Denizimiz, 123
 İncitmebeni, 130
 Alsemender, 161
 Bir Başka Tepe, 193
 Masalın da Yırtılıverdiği Yer, 211
 Notlar, 230

YAĞMURLU KENTİN GÜNEŞÇİSİ

Altıncı yaşında, Aslı'ya

Ufarak teferek, sıskaca, kuruca bir adam duruyordu pencerenin ardında. Pencere kapalıydı; camı, su çizikleri içinde. Dışarıdan bakan, adamın yüzünü dalgalı dalgalı görürdü. Adam gözlerini kaldırmış, gökyüzüne bakıyordu. Oysa gökyüzünde görülecek bir şey yoktu.

Düpedüz yoktu. Bu ülkeye her gün, her gece, her sabah, her akşam, yağmur yağardı çünkü. Durgu durak bilmeksizin, huzlanmadan, yavaşlamadan, hele hele hiç dinmeden, tel tel, iplik iplik yağmur yağardı. Kurşun rengi şuncacak değişmeyen bir gökyüzünde bakacak ne olsun, görececek ne olsun?

Yağmur yağdığı için caddelerin asfaltları, sokakların taşları hep pırlı ışıldar, duvarlar hep tertemiz ama karanlık yüzölçümü, pencere pervazları, köşelerinden aşağı hep çizgi çizgi is bir yıkları salar, kiremit damlar hep cilalanmış gibi dururdu. Bahçeler yemyeşil olurdu ya kendi haline kalsa, nasıl kalsındı ki yağmur, bacalardan çıkan dumanları hep bu yeşilliğin üzerine örterdi.

Bu kentte oturanlar, doğdukları günden öldükleri güne değin, gökyüzüyle denizi bir tek renkte bilirler, gökyüzünün mavimsi, denizin koyu mavimsi, gene de mavimsi olabileceğini, denizin de ona uyarak koyu mavimsi, kırmızı, mor, sarı bile görünebileceği türü renge girip çıktığını, kırmızı, mor, sarı bile görünebileceği-

YAĞMURLU KENTİN GÜNEŞÇİSİ

ni, ancak dünyayı gezmiş görmüş kişilerden öğrenirlerdi. Hele, bunların anlatığına göre başka gökyüzlerinde parıl parıl ışyan sarı -sarımsı, akımsı, kırmızısı- bir güneş olmuştuk gündüzleri. Geceleri ay, sürü sürü, türlü türlü yıldızlar görülmüş bu göklerde. Bu kentten çıkmayanlar ise bu güneşi de hiç görmemişlerdi, ayla yıldızları da... Gerçi, öğrenirlerdi okullarda, güneşin gün aydınlığını verdiğini. Onların günü ise, gökyüzleri gibi, denizleri gibi, kurşun rengi, daha doğrusu, kurşunumsu bozumsu bir renkti.

İnsanlar bu kentte rengi yalnız deniz teknelerinde görürlerdi. Sandallar, mavnalar, gemiler, sarı, kırmızı, yeşil, mavimsi, mor, akla geldik, düşünüldük her türlü renge boyanmış yol, öyle salt verilir di denize.

Yağmur durmadan yağdığı için kediler köpekler, hele hele tavuklar, hiç dışarıda dolaşmazdı. Çıktıp tüyün teleğün surlısıklam islansın diye gezilir miydi hiç? Akılsız kediler, köpekler, tavuklar da vardı elbet. Onlar çıkar, islanı, sonra da hastalanır, yataklara düşerlerdi. Bir kazlar vardı, bu yağmurun altında gemekten hoşlanan. Onar yirmiye, kanatları, kuyrukları birbirine değe değe dolaşırlar, yerin biraz üstünde salınan ayaklı bir buluta benzerlerdi. Bu bulutun üzerinde de uzun boyunları kavraklar gibi rıngar, gagaları, neredeyse, bu boyunlara bağı değilmiş gibi açılır kapanır. Ama kaz sürüleri tek tük görüldü; saçak altlarında, duvar diplerinde küskün küskün oturan köpekler, kediler ise pek çok...

Bu kentte, sokakta gezen herkes şemsiye kullandığı için, dışarıya çıkarken de şemsiyeler hiç kapamıyordu için, ana caddelerde adam boyunda bir dalgalı örtü gerilmiş gibi olurdu yerle gök arasında. Bu örtü ancak otobüslerin, tramvayların, evlerin, dükkanların, iş yerlerinin kapısında, çekilir, gerilir, yutuluverirdi iki dudak, iki çene, iki silindir arasına sıkışmış gibi...

Gene bu yüzden her evde, şemsiye, pabuç kurutma gözleri, bu gözlerde biriken suları aktıracak küçük oluklar olurdu.

Daha önemlisi, gene bu yüzden, sabahları uyanan adamlar, başka kentlerde oturanlar gibi pencerelere, kapalı kepenklere,

pancullara koşup "hava bugün nasıl acaba?" diye heyecanlı, ya da sıkıntıyla, gökyüzüne bakmaz, yahut, yattığı yerde, perdelerden sızan, pencerelerden duvara vuran ışığa bakıp, kimi zaman da arabaların tekerlek seslerine kulak verip yağmur mu yağıyor, kar mı, hava kuru mu, güneşli mi, diye kestürmeğe kalktığı akıllarının köşesinden bile geçirmezlerdi. Bu kentte yaşayanlar, havanın nasıl olsa yağmurlu olacağını bildiklerinden, ne işiğâ bakarlardı ne de seslere kulak verirdi. Doğdukları günden bu yana, bunların hiçbirini düşünmemişti ki...

Bu kentlin insanları, hava konusunda ne umut bilirdi, ne umut kırıklığı; ne sinemadan, tiyatrodan, kahveden, konserden çıkıp şakır yağın yağmurla karşılaşır, şemsiyelerini yanlarına almamak için şaşak altlarında bekler ya da koşu koşu derlerdi gidecekleri yere; ne de, pazar günü, hava güzel olursa, denize, maça, kıra gideriz diye düşünürlerdi. Böyle bir şey beklemezlerdi ki...

Bu kentlin insanları, yağmura tutulma korkusu nedir bilmez, havanın açmasını beklemezlerdi ya, işlerinden yalnız bir tanesi onlara benzemezdi. Bu adam, pencereden gökyüzüne bakan bu adam... Bu adamın kimi kimsesi yoktu. Kentin iş kesimindeki koca koca yapıları birindeydi iş yeri; oraya gider, gelir, evine kimseyi çağırmazdı. Gelmeyeceklerini bildiği için, Kendi eşinin dostunun evine pek gitmezdi, üst üste çağırılmazdı. Siz bir adamdı bu. Kimseye kötülüğü dokunmamıştı, kimseyi kırmamıştı şimdiye dek. Bir tek kusuru vardı. Eşi dostu da bu yüzden, yalnız bu yüzden, tedirgin olurdu.

Bu kentten çıkıp dünyayı gezmemişti gezmesine, başka gökyüzleri görmemişti ama güneş üzerine söylenenleri dinlemiş, okumuştur. Susar susar, "yann sabah..." diye söze başlayacak olurdu; yannadıklar de "ya, ya..." deyip kaçarlardı hemen yannadan. Bilirdi çünkü arkasından ne geleceğini. Hoş, bu yüzden, adam çoğu zaman sözünü bitirmezdi bile.

"Yann sabah, gökyüzünde, hani, güneşi göreceksiniz ne yaparsınız?" Deyip deyeceği de bu kadardı yani. Deyecek zaman braksalar...

Tutturmuştu işte. Güneş çıkıverecek, kendini gösterececek olsa, diye... Oysa, hep bildikleri şeydi. Güneşin çıkması yağmurun durması, bulutların açılması demekti; doğdukları günden bu yana bildikleri gökyüzünün değişmesi, şemsiyelerin kapamması, kurutma odalarının kullanılmaması, daha kötüsü, umutla umut kırıklığının içlerinde baş göstermesi demekti. Taşların, duvarların, kiremitlerin kuruyup parıltılarını yitirmesi, dumanların yeşilliğinin üzerine incek yerde göğe ağması demekti. Olacak şey miydi bütün bunlar?

Bu tedirgin edici taknağı, saplantısı olmasa, adamın arkadaşları, tanıdıkları, ona daha bir yakınlık gösterirdi ya, şimdi söyleyecek o "yann sabah..." sözlerini, birazdan söyleyecek, diye keyifleri kaçardı.

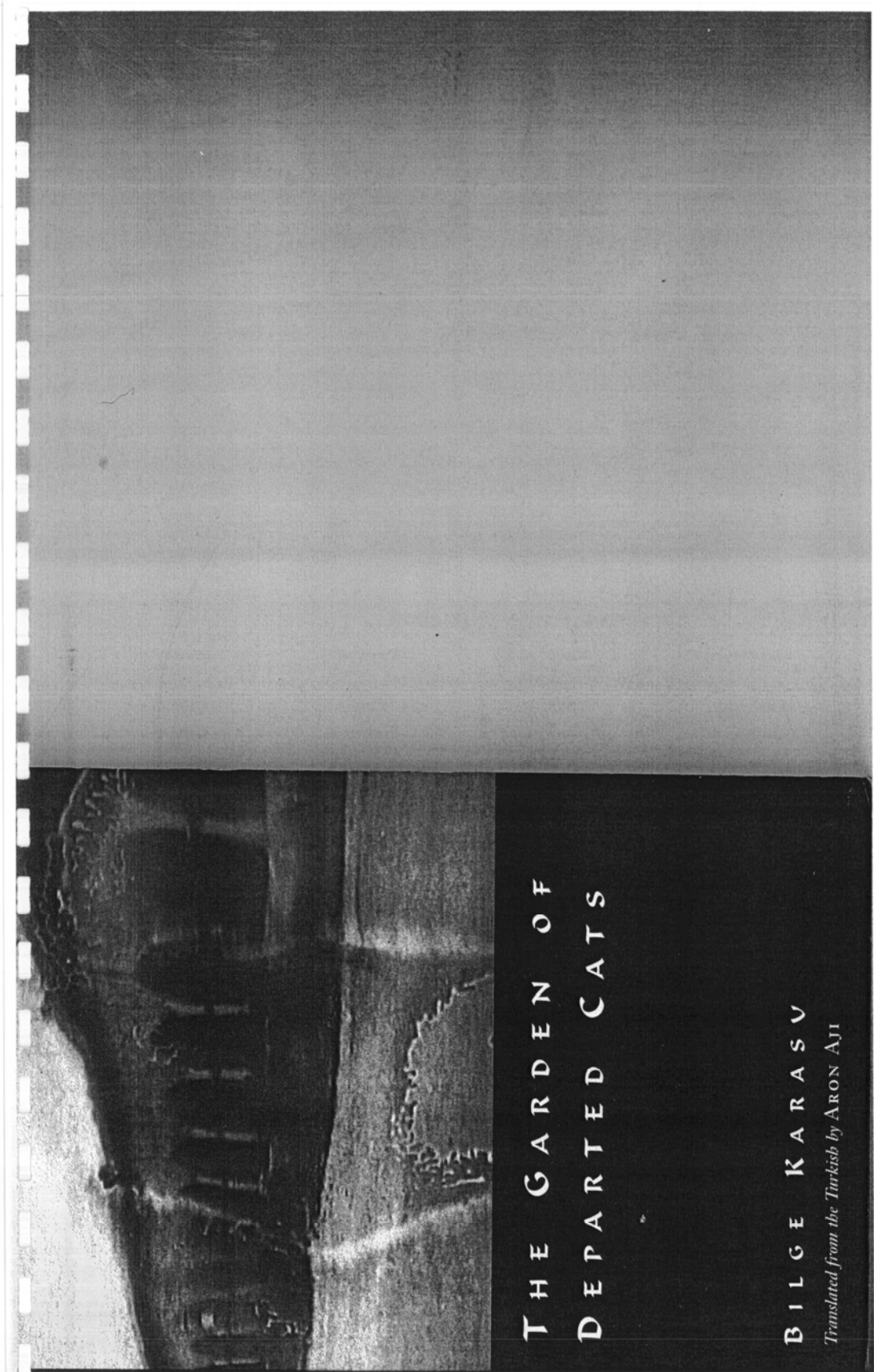
Adam evine gelir, yıkanır, dişini fırçalar, yatağına yatar; kitap okurdu, cigara içerdi. Uyuya kalırdı sonra.

Ama o alışlagelmiş bozumsu kurşun rengi, ya da kurşunumsu bozumsu renk, ışık olup, odasına dolup, sabahın eriştiği ni kendisine haber verince...

Kendini tutamaz, çılgınlık olduğunu bile bile, yatağından kalkar, pencereye gelir, yağmurdan çizik çizik olmuş camın ardından gökyüzüne bakar.

Dışardan bakan birinin dalgalı dalgalı göreceği yüzünde, merak izi bile bulamayacağı, umut izi bile sezemeyeceği yüzünde, salt gözleri canlıdır sanki adamın. Gökyüzüne bakar. Bugün belki güneş çıkmıştı diye, çıkacaktır diye. Bugün olmazsa yarın var bunun, daha öbür günü var. Ama pencerenin önüne geldiğinde, kesinlikle bildiği şu oluyor: Güneş bugün de çıkmayacak, görünmeyecektir...

Oysa, daha yatağındayken, ışığın değiştiğinin farkına varmadıkça, pencereye gittiğinde güneşi görebileceğini nasıl aklına getirir bu adam? Daha önce de söyledik. Tuhaflıkları, gariplikleri var bu kişiceğizin... Umudu yüzüne bile çıkarmadan, biraz da alıkça, gönlünde besleyip duruyor...



THE GARDEN OF
DEPARTED CATS

BILGE KARASU

Translated from the Turkish by ARON AJI

FICTION

BILGE KARASU
THE GARDEN OF DEPARTED CATS

Translated from the Turkish by ARON AJI



"Fascinating . . . [*The Garden of Departed Cats*] is an illuminating transitional work between the work of Turkey's romantic realist Yashar Kemal and contemporary postmodernist Orhan Pamuk. Very much the best book of Karasu's to have appeared in English translation (a splendidly lyrical one, incidentally). More please."
—Kirkus Reviews [starred]

In an ancient Mediterranean city, a traditional archaic game of human chess is staged once every ten years. The players (tourists versus locals) bear weapons and the chess game may prove as potentially lethal as the magnetic attraction our narrator feels for the local man who is the Captain of the home team. Each brief interaction between the men comprises a chapter of *The Garden of Departed Cats*; interleafed between those chapters are a dozen fables. One tale features a terrible stoat-like creature that feeds for years on any person it sinks its claws into, like guilt. Another concerns a kind of tulip, a "red salamander," which dooms anyone who eats it to never tell a lie again. An otherworldly fish "catches" a fisherman. An apprentice acrobat fears his master. These twelve strange fables—parables moving from guilt and denial to truth, and on to desire—work independently of the main narrative but, in unpredictable ways (reminiscent of Primo Levi's *The Periodic Table*), echo and double the chief theme of *The Garden of Departed Cats* which is the nature of love.

Bilge Karasu (1930-1995), author of several novels, was born in Istanbul, and is "one of Turkey's most interesting modern writers" (*Booklist*).

"We are modern, this inspired Turkish modernist reminds us, to the degree of uncertainty we can endure. His scattered fiction is . . . an eloquent rehearsal of the condition of terrorism, to which Karasu has been much helped by Borges, by Beckett, and by Coetzee, yet aided most of all by his own shifty talent for marginal illumination, the oblique gesture, the sidelong swipe . . ."
—Richard Howard

Cover design by Semadar Megged



A New Directions
 Paperback
 NDP965
 \$18.95 (US) / \$24.95 (CAN)



9 780811 215510

www.ndpublishing.com

CONTENTS

<i>The Garden of Departed Cats</i>	1
The Prey	7
The Man Who Misses His Ride, Night After Night	25
A Medieval Monk	43
In Praise of the Fearless Porcupine	57
In Praise of the Crab	75
The Sun-Man of the Rainy City	87
The Man Walking in the Tunnel	99
"Kill Me, Master!"	115
Our Sea	137
Hurt Me Not	145
Red-Salamander	179
Another Peak	215
Where the Tale Also Rips Suddenly	237

Copyright © 1991 by Bilge Karasu and Metis Yayinlari
Translation Copyright © 2003 by Aron Aji

Originally published in Turkey by Metis Yayinlari as GÖÇMÜS KEDİLER
BAHÇESİ in 1991.

Published by arrangement with Metis Yayinlari.

All rights reserved. Except for brief passages quoted in a newspaper, magazine, radio, or television review, no part of this book may be reproduced in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage and retrieval system, without permission in writing from the Publisher.

Grateful acknowledgments are made to the editors and publisher of GRAND STREET, in which "Hurt Me Not," the ninth tale of this book, was first published.

Manufactured in the United States of America.
New Directions Books are printed on acid-free paper.
First published as a New Directions Paperbook (NDP965) in 2003.
Published simultaneously in Canada by Penguin Books Canada Limited.
Design by Semadar Megged.

Library of Congress Cataloging-in-Publication Data

Karasu, Bilge.
[The garden of departed cats / Bilge Karasu ; translated from the Turkish by Aron Aji.

P. cm.
Originally published under title: Göçmüş kediler bahçesi.

Turkey :
Metis Yayınları, 1991.
ISBN 0-8112-1551-2
I. Aji, Aron, 1960- II. Title.
PL248.K33G6313 2003
894-.3533—dc21

2003013221

New Directions Books are published for James Laughlin
by New Directions Publishing Corporation
80 Eighth Avenue, New York 10011

weighed down the smoke from the chimneys and laid it over the green like a blanket. ^{sd} From cradle to grave, the inhabitants of the city knew only a monochrome sky, a monochrome sea, and if they ever learned that the sky could be blue—light, dark, any shade of blue—that the sea could match the sky's color by donning every imaginable color—deep blue, light green, even crimson, purple or yellow—they learned it from those who had traveled and seen the world. And more, according to these travelers' accounts, other places had a yellow sky—yellowish, whitish, reddish—glowing dazzlingly during the day. At night, the moon and the stars of myriad kinds filled up those skies. As for those who never left the city, they had seen no sun, no moon, no stars. True, they did learn in school that the sun was the source of daylight. Yet their day was lead-colored, or more precisely, a dreary leadish color—like their sky, like their sea.

The people in this city saw color only on the boats. The rowboats, barges and ships were painted yellow, crimson, green, blue, purple, every imaginable and unimaginable color, and then set off to sea. ^{sd}

Because it rained endlessly, the cats, the dogs, and especially the chickens seldom if ever wandered outside. Why on earth would they want to wander? To get soaked, to get fur and feather? To be sure, some of the cats, dogs and chickens lacked good sense and wandered out, got soaked, then became sick and bedridden. Only the geese enjoyed strolling in the rain. In flocks of tens and twenties, they walked with their wings and tails touching one another, resembling puffy clouds with legs floating just above the ground. And above the clouds, the long necks swayed like poplars, and the beaks, almost as if unconnected to the necks, opened and closed incessantly. Still, the flocks of geese were a rare sight, while there were plenty of downhearted dogs and cats who sat forlorn under the awnings, against the walls . . .

In this city, people always carried umbrellas on the streets, and because these umbrellas were never closed, the main streets seemed forever canopied by a long billowy sheet stretched between the sky and the earth. This sheet would be tugged, tightened, swallowed only at the doors of the buses, trolley cars, houses and stores, as if being squeezed between mechanical lips, jaws, and cylinders . . .

Again because it rained endlessly, all the houses had nooks for wet umbrellas and shoes, and small gullies to drain these nooks. ^{sd}

More importantly, waking up in the morning was not the same as in other cities. Neither excited nor anxious about the weather, people did not rush to open the shutters or the blinds to check out the sky; or lying in bed, nobody thought to look for a ray of light that might be streaming between the curtains and reflecting on the wall, or to listen to the automobile tires to guess if it was raining or snowing, dry or sunny outside. The inhabitants knew that it was raining and so they neither looked nor listened. Nothing had ever changed since they were born . . .

Neither hope nor disappointment about the weather ever visited the people in this city. Met by the pouring rain when leaving the cinema, the theatre, the café or the concert hall, they never had to wait under the awnings or run home because they had forgotten their umbrellas. Nor did they ever think to themselves, if the weather is nice on Sunday, we can go to the beach, the soccer game, the park.

They never anticipated anything like this . . . No one knew the fear of being caught in the rain or waited for the skies to clear, except for one person. This man, this man standing behind the window, gazing fixedly at the sky. This man was alone. He worked in a tall office building in the city's business district; he went there in the morning and came back in the evening, never ask-

In this city, people always carried umbrellas on the streets, and because these umbrellas were never closed, the main streets seemed forever canopied by a long billowy sheet stretched between the sky and the earth. This sheet would be tugged, tightened, swallowed only at the doors of the buses, trolley cars, houses and stores, as if being squeezed between mechanical lips, jaws, and cylinders . . .

Again because it rained endlessly, all the houses had nooks for wet umbrellas and shoes, and small gullies to drain these nooks. ^{sd}

More importantly, waking up in the morning was not the same as in other cities. Neither excited nor anxious about the weather, people did not rush to open the shutters or the blinds to check out the sky; or lying in bed, nobody thought to look for a ray of light that might be streaming between the curtains and reflecting on the wall, or to listen to the automobile tires to guess if it was raining or snowing, dry or sunny outside. The inhabitants knew that it was raining and so they neither looked nor listened. Nothing had ever changed since they were born . . .

Neither hope nor disappointment about the weather ever visited the people in this city. Met by the pouring rain when leaving the cinema, the theatre, the café or the concert hall, they never had to wait under the awnings or run home because they had forgotten their umbrellas. Nor did they ever think to themselves, if the weather is nice on Sunday, we can go to the beach, the soccer game, the park.

They never anticipated anything like this . . . No one knew the fear of being caught in the rain or waited for the skies to clear, except for one person. This man, this man standing behind the window, gazing fixedly at the sky. This man was alone. He worked in a tall office building in the city's business district; he went there in the morning and came back in the evening, never ask-

gray—color becomes light, flows into his room, and brings him the news that morning has arrived . . .

He can't help it. Knowing well that it is sheer madness, he still gets out of bed, walks to the window, and looks at the sky through the rain-streaked glass.

On his face—on his fluid, rippling face seen from the outside, by someone who neither finds a trace of curiosity nor a trace of hope on this face—only his eyes seem alive. He looks at the sky, thinking that perhaps the sun has risen today. And if not today, there is always tomorrow, the day after tomorrow. But when he stands in front of the window, this is what he absolutely knows: The sun will not rise today either, it will not show itself . . .

Yet, if even while lying in bed he had not noticed any change in the light, then how come he imagines that, once he goes to the window, he will see the sun? We have already established: This poor man is a bit odd, a bit peculiar . . . Even without allowing hope to show on his face—and a little foolishly—he keeps nursing it in his heart . . .

1968

ing anyone to his house. He knew no one would come. Nor did he visit friends or family, unless he was invited time after time. A quiet man, he never hurt or offended anyone. He only had one shortcoming. And for this reason, for this reason alone, his family and friends were weary of him.

(True) he had not left the city to see the world or any other skies, but he had read about the sun and listened to the travelers' accounts. On the rare occasion when he broke his customary silence and began to say, "Tomorrow morning," everyone invariably responded, "Yes, yes . . ." and walked away from him. Because they knew what would follow, even though for this very reason he seldom got to finish his sentence.

"Tomorrow morning, suppose you saw the sun in the sky. What would you do?" And that's all he would say any-

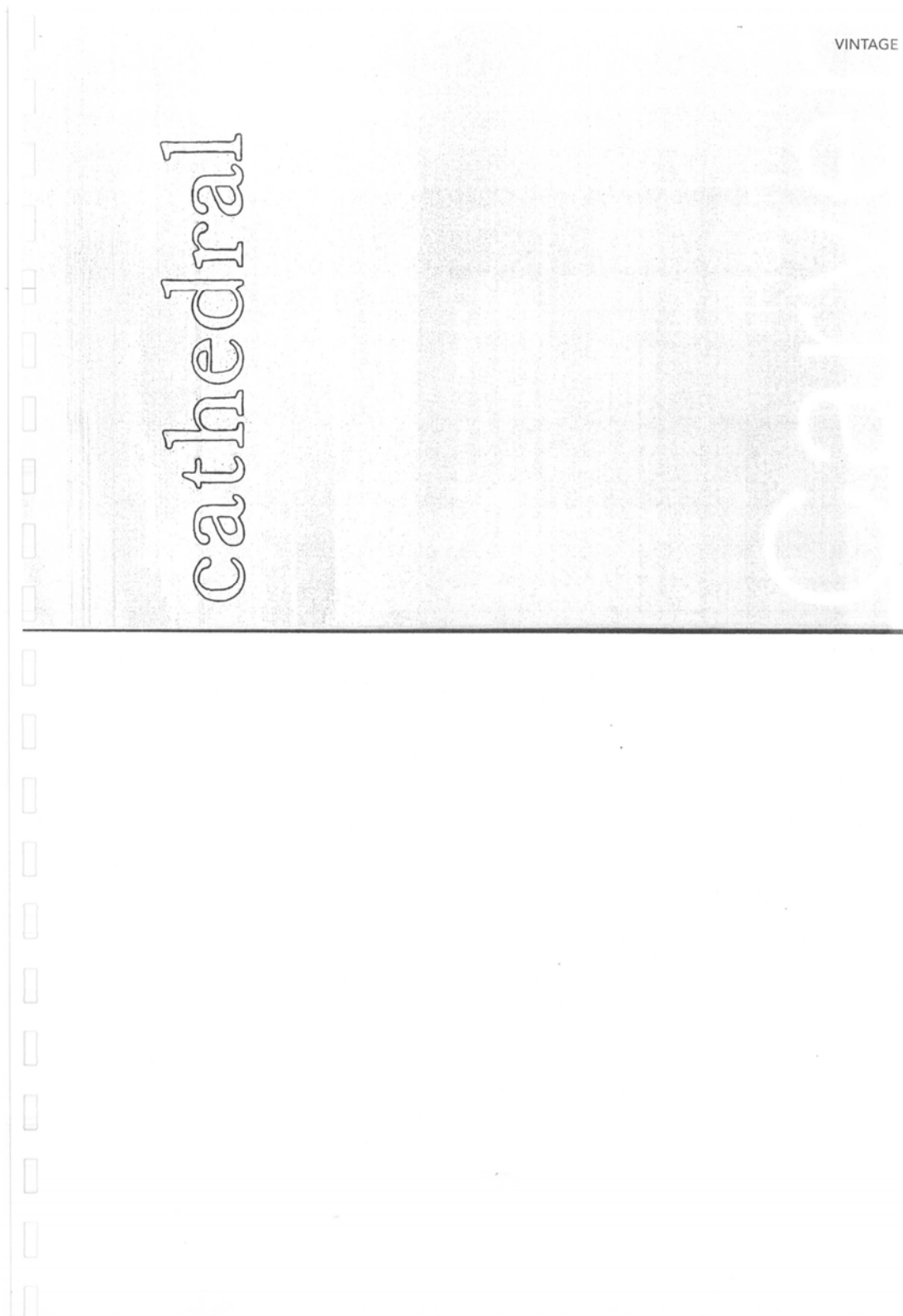
how. If they let him say it . . . Yet everyone knew what it meant to see the sun. It meant the rain would stop, the clouds would clear, the same old sky they had known since the day they were born would change, the umbrellas, the drying nooks would fall into disuse, and still worse, they would experience hope and disappointment. It meant the stones, the walls and the red tiles would dry out and lose their sheen, and the smoke would rise to the sky instead of descending on the green.

Were it not for his disagreeable fixation, his friends and acquaintances would certainly have shown more affection toward him; instead, they enjoyed no peace of mind—expecting all the time his words, "Tomorrow morning . . ."

The man returns home, bathes, brushes his teeth, goes to bed; he reads books, smokes cigarettes, then falls asleep.

But whenever this habitual grayish lead—or leadish

Appendix 4: Cathedral – Katedral by Raymond Carver



'The twelve stories collected in his book *Cathedral* are remarkable for the originality of vision which he manages to convey in scrupulously simple prose. Carver's is a considerable and an enterprising talent' *Guardian*

'*Cathedral* is an important book in a unique career' *New York Review of Books*

Raymond Carver said it was possible 'to write about commonplace things and objects using commonplace but precise language and endow these things – a chair, a window curtain, a fork, a stone, a woman's earring – with immense, even startling power'. Nowhere is this alchemy more striking than in the title story of *Cathedral* in which a blind man guides the hand of a sighted man as together they draw the cathedral the blind man can never see. Many view this story, and indeed this collection, as a watershed in the maturing of Carver's work to a more confidently poetic style.

'*Cathedral* ought to establish his reputation as one of the most original new voices in fiction to appear from the United States for many years'
 Bill Buford, *Times Literary Supplement*

'Carver is a writer of astonishing compassion and honesty, utterly free of pretence and affection, his eye set only on describing and revealing the world as he sees it. His eye is so clear, it almost breaks your heart'
Washington Post

VINTAGE BOOKS TAKE YOUR IMAGINATION WITH YOU

www.
pandora
 .com.uk

£ (0121) 248 47 47

SBN 978-0-099-44985-0

Lettering © Susanna Edwards



780099 449850

A NOTE ON THE TEXT

The text of the stories in this edition of *Cathedral* reproduces that of the first American edition (Alfred A. Knopf, 1983) and that of the first British edition (Collins Harvill, 1984). An alternate version of the story "A Small, Good Thing" appears in *What We Talk about When We Talk about Love* (1981) under the title "The Bath".

CONTENTS

Feathers	1
Chef's House	25
Preservation	31
The Compartment	43
A Small, Good Thing	55
Vitamins	85
Careful	103
Where I'm Calling From	117
The Train	136
Fever	145
The Bridle	174
Cathedral	196

Cathedral

This blind man, an old friend of my wife's, he was on his way to spend the night. His wife had died. So he was visiting the dead wife's relatives in Connecticut. He called my wife from his in-laws'. Arrangements were made. He would come by train, a five-hour trip, and my wife would meet him at the station. She hadn't seen him since she worked for him one summer in Seattle ten years ago. But she and the blind man had kept in touch. They made tapes and mailed them back and forth. I wasn't enthusiastic about his visit. He was no one I knew. And his being blind bothered me. My idea of blindness came from the movies. In the movies, the blind moved slowly and never laughed. Sometimes they were led by seeing-eye dogs. A blind man in my house was not something I looked forward to.

That summer in Seattle she had needed a job. She didn't have any money. The man she was going to marry at the end of the summer was in officers' training school. He didn't have any money, either. But she was in love with the guy, and he was in love with her, etc. She'd seen something in the paper: HELP WANTED - Reading to Blind Man, and a telephone number. She phoned and went over, was hired on the spot. She'd worked with this blind man all summer. She read stuff to him, case studies, reports, that sort of thing. She helped him organize his little office in the county social-service department. They'd become good friends, my wife and the

CATHEDRAL

blind man. How do I know these things? She told me. And she told me something else. On her last day in the office, the blind man asked if he could touch her face. She agreed to this. She told me he touched his fingers to every part of her face, her nose - even her neck! She never forgot it. She even tried to write a poem about it. She was always trying to write a poem. She wrote a poem or two every year, usually after something really important had happened to her.

When we first started going out together, she showed me the poem. In the poem, she recalled his fingers and the way they had moved around over her face. In the poem, she talked about what she had felt at the time, about what went through her mind when the blind man touched her nose and lips. I can remember I didn't think much of the poem. Of course, I didn't tell her that. Maybe I just don't understand poetry. I admit it's not the first thing I reach for when I pick up something to read.

Anyway, this man who'd first enjoyed her favors, the officer-to-be, he'd been her childhood sweetheart. So okay. I'm saying that at the end of the summer she let the blind man run his hands over her face, said goodbye to him, married her childhood etc., who was now a commissioned officer, and she moved away from Seattle. But they'd kept in touch, she and the blind man. She made the first contact after a year or so. She called him up one night from an Air Force base in Alabama. She wanted to talk. They talked. He asked her to send him a tape and tell him about her life. She did this. She sent the tape. On the tape, she told the blind man about her husband and about their life together in the military. She told the blind man she loved her husband but she didn't like it where they lived and she didn't like it that he was a part of the military industrial thing. She told the blind man she'd written a poem and he was in it. She told

him that she was writing a poem about what it was like to be an Air Force officer's wife. The poem wasn't finished yet. She was still writing it. The blind man made a tape. He sent her the tape. She made a tape. This went on for years. My wife's officer was posted to one base and then another. She sent tapes from Moody AFB, McGuire, McConnell, and finally Travis, near Sacramento, where one night she got to feeling lonely and cut off from people she kept losing in that moving-around life. She got to feeling she couldn't go it another step. She went in and swallowed all the pills and capsules in the medicine chest and washed them down with a bottle of gin. Then she got into a hot bath and passed out.

But instead of dying, she got sick. She threw up. Her officer - why should he have a name? he was the childhood sweetheart, and what more does he want? - came home from somewhere, found her, and called the ambulance. In time, she put it all on a tape and sent the tape to the blind man. Over the years, she put all kinds of stuff on tapes and sent the tapes off lickety-split. Next to writing a poem every year, I think it was her chief means of recreation. On one tape, she told the blind man she'd decided to live away from her officer for a time. On another tape, she told him about her divorce. She and I began going out, and of course she told her blind man about it. She told him everything, or so it seemed to me. Once she asked me if I'd like to hear the latest tape from the blind man. This was a year ago. I was on the tape, she said. So I said okay, I'd listen to it. I got us drinks and we settled down in the living room. We made ready to listen. First she inserted the tape into the player and adjusted a couple of dials. Then she pushed a lever. The tape squeaked and someone began to talk in this loud voice. She lowered the volume. After a few minutes of harmless chitchat, I heard my own name in the mouth of this stranger, this blind man I

didn't even know! And then this: "From all you've said about him, I can only conclude -" But we were interrupted, a knock at the door something, and we didn't ever get back to the tape. Maybe it was just as well. I'd heard all I wanted to. Now this same blind man was coming to sleep in my house.

"Maybe I could take him bowling," I said to my wife. She was at the draining board doing scalloped potatoes. She put down the knife she was using and turned around.

"If you love me," she said, "you can do this for me. If you don't love me, okay. But if you had a friend, any friend, and the friend came to visit, I'd make him feel comfortable." She wiped her hands with the dish towel.

"I don't have any blind friends," I said. "You don't have any friends," she said. "Period. Besides," she said, "goddamn it, his wife's just died! Don't you understand that? The man's lost his wife!"

I didn't answer. She'd told me a little about the blind man's wife. Her name was Beulah. Beulah! That's a name for a colored woman.

"Was his wife a Negro?" I asked. "Are you crazy?" my wife said. "Have you just flipped or something?" She picked up a potato. I saw it hit the floor, then roll under the stove. "What's wrong with you?" she said. "Are you drunk?"

"I'm just asking," I said. Right then my wife filled me in with more detail than I cared to know. I made a drink and sat at the kitchen table to listen. Pieces of the story began to fall into place. → Boyle + add

Beulah had gone to work for the blind man the summer after my wife had stopped working for him. Pretty soon Beulah and the blind man had themselves a church wedding. It was a little wedding - who'd want to go to such a wedding

in the first place? — just the two of them, plus the minister and the minister's wife. But it was a church wedding just the same. It was what Beulah had wanted, he'd said. But even then Beulah must have been carrying the cancer in her glands. After they had been inseparable for eight years — my wife's word, *inseparable* — Beulah's health went into a rapid decline. She died in a Seattle hospital room, the blind man sitting beside the bed and holding on to her hand. They'd married, lived and worked together, slept together — had sex, sure — and then the blind man had to bury her. All this without his having ever seen what the goddamned woman looked like. ~~It was beyond my understanding.~~ Hearing this, I felt sorry for the blind man for a little bit. And then I found myself thinking what a pitiful life this woman must have led. Imagine a woman who could never see herself as she was seen in the eyes of her loved one. A woman who could go on day after day and never receive the smallest compliment from her beloved. A woman whose husband could never read the expression on her face, be it misery or something better. Someone who could wear makeup or not — *what difference* to him? She could, if she wanted, wear green eye-shadow around one eye, a straight pin in her nostril, yellow slacks and purple shoes, no matter. And then to slip off into death, the blind man's hand on her hand, his blind eyes streaming tears — I'm imagining now — her last thought maybe this: that he never even knew what she looked like, and she on an express to the grave. Robert was left with a small insurance policy and half of a twenty-peso Mexican coin. The other half of the coin went into the box with her. *Pathetic.*

So when the time rolled around, my wife went to the depot to pick him up. With nothing to do but wait — sure, I blamed him for that — I was having a drink and watching the TV when I heard the car pull into the drive. I got up

from the sofa with my drink and went to the window to have a look.

I saw my wife laughing as she parked the car. I saw her get out of the car and shut the door. She was still wearing a smile. Just amazing. She went around to the other side of the car to where the blind man was already starting to get out. This blind man, *feature this!* he was wearing a full beard! A beard on a blind man! Too much, I say. The blind man reached into the back seat and dragged out a suitcase. My wife took his arm, shut the car door, and, talking all the way, moved him down the drive and then up the steps to the front porch. I turned off the TV. I finished my drink, rinsed the glass, dried my hands. Then I went to the door. *add +*

My wife said, "I want you to meet Robert. Robert, this is my husband. I've told you all about him." She was beaming. *add +*

The blind man let go of his suitcase and up came his hand. I took it. He squeezed hard, held my hand, and then he let it go.

"I feel like we've already met," he boomed.

"Likewise," I said. I didn't know what else to say. Then I said, "Welcome. I've heard a lot about you." We began to move then, a little group, from the porch into the living room, my wife guiding him by the arm. The blind man was carrying his suitcase in his other hand. My wife said things like, "To your left here, Robert. That's right. Now watch it, there's a chair. That's it. Sit down right here. This is the sofa. We just bought this sofa two weeks ago."

I started to say something about the old sofa. I'd liked that old sofa. But I didn't say anything. *add +* Then I wanted to say something else, small-talk, about the scenic ride along the Hudson. How going to New York, you should sit on the righthand side of the train, and coming from New York, the lefthand side.

"Did you have a good train ride?" I said. "Which side of the train did you sit on, by the way?"

"What a question, which side!" my wife said. "What's it matter which side?" she said.

"I just asked," I said.

"Right side," the blind man said. "I hadn't been on a train in nearly forty years. Not since I was a kid. With my folks. That's been a long time, I'd nearly forgotten the sensation. I have winter in my beard now," he said. "So I've been told, anyway. Do I look distinguished, my dear?" the blind man said to my wife.

"You look distinguished, Robert," she said. "Robert," she said. "Robert, it's just so good to see you."

My wife finally took her eyes off the blind man and looked at me. I had the feeling she didn't like what she saw. I shrugged.

I've never met, or personally known, anyone who was blind. This blind man was late forties, a heavy-set, balding man with stooped shoulders, as if he carried a great weight there. He wore brown slacks, brown shoes, a light-brown shirt, a tie, a sports coat. He also had this full beard. But he didn't use a cane and he didn't wear dark glasses. I'd always thought dark glasses were a must for the blind. Fact was, I wished he had a pair. At first glance, his eyes looked like anyone else's eyes. But if you looked close, there was something different about them. Too much white in the iris, for one thing, and the pupils seemed to move around in the sockets without his knowing it or being able to stop it. Creepy. As I stared at his face, I saw the left pupil turn in toward his nose while the other made an effort to keep in one place. But it was only an effort, for that eye was on the roam without his knowing it or wanting it to be.

I said, "Let me get you a drink. What's your pleasure? We have a little of everything. It's one of our pastimes."

"Bub, I'm a Scotch man myself," he said fast enough in this big voice.

"Right," I said. "Sure you are. I knew it."

He let his fingers touch his suitcase, which was sitting alongside the sofa. He was taking his bearings. I didn't blame him for that.

"I'll move that up to your room," my wife said.

"No, that's fine," the blind man said loudly. "It can go up when I go up."

"A little water with the Scotch?" I said.

"Very little" he said.

"I knew it," I said.

He said, "Just a tad. The Irish actor, Barry Fitzgerald? I'm like that fellow. When I drink water, Fitzgerald said, I drink water. When I drink whiskey, I drink whiskey." My wife laughed. The blind man brought his hand up under his beard. He lifted his beard slowly and let it drop.

I did the drinks, three big glasses of Scotch with a splash of water in each. Then we made ourselves comfortable and talked about Robert's travels. First the long flight from the West Coast to Connecticut, we covered that. Then from Connecticut up here by train. We had another drink concerning that leg of the trip.

I remembered having read somewhere that the blind didn't smoke because, as speculation had it, they couldn't see the smoke they exhaled. I thought I knew that much and that much only about blind people. But this blind man smoked his cigarette down to the nubbin and then lit another one. This blind man filled his ashtray and my wife emptied it. When we sat down at the table for dinner, we had another drink. My wife heaped Robert's plate with cube

steak, scalloped potatoes, green beans. I buttered him up two slices of bread. I said, "Here's bread and butter for you." I swallowed some of my drink. "Now let us pray," I said, and the blind man lowered his head. My wife looked at me, her mouth agape. "Pray the phone won't ring and the food doesn't get cold," I said.

We dug in. We ate everything there was to eat on the table. We ate like there was no tomorrow. We didn't talk. We ate. We scarfed. We grazed that table. We were into serious eating. The blind man had right away located his foods, he knew just where everything was on his plate. I watched with admiration as he used his knife and fork on the meat. He'd cut two pieces of meat, fork the meat into his mouth, and then go all out for the scalloped potatoes, the beans next, and then he'd tear off a hunk of buttered bread and eat that. He'd follow this up with a big drink of milk. It didn't seem to bother him to use his fingers once in a while, either.

We finished everything, including half a strawberry pie. For a few moments, we sat as if stunned. Sweat beaded on our faces. Finally, we got up from the table and left the dirty plates. We didn't look back. We took ourselves into the living room and sank into our places again. Robert and my wife sat on the sofa. I took the big chair. We had us two or three more drinks while they talked about the major things that had come to pass for them in the past ten years. For the most part, I just listened. Now and then I joined in. I didn't want him to think I'd left the room, and I didn't want her to think I was feeling left out. They talked of things that had happened to them - to them! - these past ten years. I waited in vain to hear my name on my wife's sweet lips: "And then my dear husband came into my life" - something like that. But I heard nothing of the sort. More talk of Robert. Robert had done a little of everything, it seemed, a regular blind

jack-of-all-trades. But most recently he and his wife had had an Amway distributorship, from which, I gathered, they'd earned their living, such as it was. The blind man was also a ham radio operator. He talked in his loud voice about conversations he'd had with fellow operators in Guam, in the Philippines, in Alaska, and even in Tahiti. He said he'd have a lot of friends there if he ever wanted to go visit those places. From time to time, he'd turn his blind face toward me, put his hand under his beard, ask me something. How long had I been in my present position? (Three years.) Did I like my work? (I didn't.) Was I going to stay with it? (What were the options?) Finally, when I thought he was beginning to run down, I got up and turned on the TV. *My wife cared toward a boil? Then she looked at the blind man and said,*

"Robert, do you have a TV?"

The blind man said, "My dear, I have two TVs. I have a color set and a black-and-white thing, an old relic. It's funny, but if I turn the TV on, and I'm always turning it on, I turn on the color set. It's funny, don't you think?" *ship*

I didn't know what to say to that. I had absolutely nothing to say to that. No opinion. So I watched the news program and tried to listen to what the announcer was saying.

"This is a color TV," the blind man said. "Don't ask me how, but I can tell." *sooo*

"We traded up a while ago," I said.

The blind man had another taste of his drink. He lifted his beard, sniffed it, and let it fall. He leaned forward on the sofa. He positioned his ashtray on the coffee table, then put the lighter to his cigarette. He leaned back on the sofa and crossed his legs at the ankles.

My wife covered her mouth, and then she yawned. She stretched. She said, "I think I'll go upstairs and put on my

robe. I think I'll change into something else. Robert, you make yourself comfortable," she said.

"I'm comfortable," the blind man said.

"I want you to feel comfortable in this house," she said. "I am comfortable," the blind man said.

After she'd left the room, he and I listened to the weather report and then to the sports roundup. By that time, she'd been gone so long I didn't know if she was going to come back. I thought she might have gone to bed. I wished she'd come back downstairs. I didn't want to be left alone with a blind man. I asked him if he wanted another drink, and he said sure. Then I asked if he wanted to smoke some dope with me. I said I'd just rolled a number. I hadn't, but I planned to do so in about two shakes.

"I'll try some with you," he said. "That's the stuff."

"Damn right," I said. "That's the stuff." I got our drinks and sat down on the sofa with him. Then I rolled us two fat numbers. I lit one and passed it. I brought it to his fingers. He took it and inhaled.

"Hold it as long as you can," I said. I could tell he didn't know the first thing.

My wife came back downstairs wearing her pink robe and her pink slippers.

"What do I smell?" she said.

"We thought we'd have us some cannabis," I said.

My wife gave me a savage look. Then she looked at the blind man and said, "Robert, I didn't know you smoked."

He said, "I do now, my dear. There's a first time for everything. But I don't feel anything yet."

"This stuff is pretty mellow," I said. "This stuff is mild. It's dope you can reason with," I said. "It doesn't mess you up.

"Not much it doesn't, bub," he said, and laughed.

My wife sat on the sofa between the blind man and me. I passed her the number. She took it and toked and then passed it back to me. "Which way is this going?" she said. Then she said, "I shouldn't be smoking this. I can hardly keep my eyes open as it is. That dinner did me in. I shouldn't have eaten so much."

"It was the strawberry pie," the blind man said. "That's what did it," he said, and he laughed his big laugh. Then he shook his head.

"There's more strawberry pie," I said.

"Do you want some more, Robert?" my wife said.

"Maybe in a little while," he said.

We gave our attention to the TV. My wife yawned again. She said, "Your bed is made up when you feel like going to bed, Robert. I know you must have had a long day. When you're ready to go to bed, say so." She pulled his arm. "Robert?"

He came to and said, "I've had a real nice time. This beats tapes, doesn't it?"

I said, "Coming at you," and I put the number between his fingers. He inhaled, held the smoke, and then let it go. It was like he'd been doing it since he was nine years old.

"Thanks, bub," he said. "But I think this is all for me. I think I'm beginning to feel it," he said. He held the burning roach out for my wife.

"Same here," she said. "Ditto. Me, too." She took the roach and passed it to me. "I may just sit here for a while between you two guys with my eyes closed. But don't let me bother you, okay? Either one of you. If it bothers you, say so. Otherwise, I may just sit here with my eyes closed until you're ready to go to bed," she said. "Your bed's made up, Robert, when you're ready. It's right next to our room at

miss 207

the top of the stairs. We'll show you up when you're ready. You wake me up now, you guys, if I fall asleep." She said that and then she closed her eyes and went to sleep.

The news program ended. I got up and changed the channel. I sat back down on the sofa. I wished my wife hadn't pooped out. Her head lay across the back of the sofa, her mouth open. She'd turned so that her robe had slipped away from her legs, exposing a juicy thigh. I reached to draw her robe back over her, and it was then that I glanced at the blind man. What the hell! I flipped the robe open again.

"You say when you want some strawberry pie," I said. "I will," he said.

I said, "Are you tired? Do you want me to take you up to your bed? Are you ready to hit the hay?" ^{→ corecpts}
 "Not yet," he said. "No, I'll stay up with you, (bub) If that's all right. I'll stay up until you're ready to turn in. We haven't had a chance to talk. Know what I mean? I feel like me and her monopolized the evening." He lifted his beard and he let it fall. He picked up his cigarettes and his lighter.

"That's all right," I said. Then I said, "I'm glad for the company." ^{shift}

And I guess I was. Every night I smoked dope and stayed up as long as I could before I fell asleep. My wife and I hardly ever went to bed at the same time. When I did go to sleep, I had these dreams. Sometimes I'd wake up from one of them, my heart going crazy.

Something about the church and the Middle Ages was on the TV. Not your run-of-the-mill TV fare. I wanted to watch something else. I turned to the other channels. But there was nothing on them, either. So I turned back to the first channel and apologized.

"Bub, it's all right," the blind man said. "It's fine with me. Whatever you want to watch is okay. I'm always learning

something. Learning never ends. It won't hurt me to learn something tonight. I got ears," he said. ^{shift}

We didn't say anything for a time. He was leaning forward with his head turned at me, his right ear aimed in the direction of the set. Very disconcerting. Now and then his eyelids drooped and then they snapped open again. Now and then he put his fingers into his beard and tugged, like he was thinking about something he was hearing on the television.

On the screen, a group of men wearing cowls was being set upon and tormented by men dressed in skeleton costumes and men dressed as devils. The men dressed as devils wore devil masks, horns, and long tails. This pageant was part of a procession. The Englishman who was narrating the thing said it took place in Spain once a year. I tried to explain to the blind man what was happening. ^{add} ^{with screen}
 "Skeletons," he said. "I know about skeletons," he said, and he nodded. ^{add} ^{Don't know}

The TV showed this one cathedral. Then there was a long, slow look at another one. Finally, the picture switched to the famous one in Paris, with its flying buttresses and its spires reaching up to the clouds. The camera pulled away to show the whole of the cathedral rising above the skyline. ^{add}

There were times when the Englishman who was telling the thing would shut up, would simply let the camera move around over the cathedrals. Or else the camera would tour the countryside, men in fields walking behind oxen. I waited as long as I could. Then I felt I had to say something. I said, "They're showing the outside of this cathedral now. Gargoyles. Little statues carved to look like monsters. Now I guess they're in Italy. Yeah, they're in Italy. There's paintings on the walls of this one church."

CATHEDRAL

"Are those fresco paintings, bub?" he asked, and he sipped from his drink.

I reached for my glass. But it was empty. I tried to remember what I could remember. "You're asking me are those frescoes?" I said. "That's a good question. I don't know."

The camera moved to a cathedral outside Lisbon. The differences in the Portuguese cathedral compared with the French and Italian were not that great. But they were there. Mostly the interior stuff. Then something occurred to me, and I said, "Something has occurred to me. Do you have any idea what a cathedral is? What they look like, that is? Do you follow me? If somebody says cathedral to you, do you have any notion what they're talking about? Do you know the difference between that and a Baptist church, say?"

He let the smoke dribble from his mouth. "I know they took hundreds of workers fifty or a hundred years to build," he said. "I just heard the man say that, of course. I know generations of the same families worked on a cathedral. I heard him say that, too. The men who began their life's work on them, they never lived to see the completion of their work. In that wise, bub, they're no different from the rest of us, right?" He laughed. Then his eyelids drooped again. His head nodded. He seemed to be snoozing. Maybe he was imagining himself in Portugal. The TV was showing another cathedral now. This one was in Germany. The Englishman's voice droned on. "Cathedrals," the blind man said. He sat up and rolled his head back and forth. "If you want the truth, bub, that's about all I know. What I just said. What I heard him say. But maybe you could describe one to me? I wish you'd do it. I'd like that. If you want to know, I really don't have a good idea."

I stared hard at the shot of the cathedral on the TV. How

CATHEDRAL

could I even begin to describe it? But say my life depended on it. Say my life was being threatened by an insane guy who said I had to do it or else.

I stared some more at the cathedral before the picture flipped off into the countryside. There was no use. I turned to the blind man and said, "To begin with, they're very tall." I was looking around the room for clues. "They reach way up. Up and up. Toward the sky. They're so big, some of them, they have to have these supports. To help hold them up, so to speak. These supports are called buttresses. They remind me of viaducts, for some reason. But maybe you don't know viaducts, either? Sometimes the cathedrals have devils and such carved into the front. Sometimes lords and ladies. Don't ask me why this is," I said.

He was nodding. The whole upper part of his body seemed to be moving back and forth. "I'm not doing so good, am I?" I said.

He stopped nodding and leaned forward on the edge of the sofa. As he listened to me, he was running his fingers through his beard. I wasn't getting through to him, I could see that. But he waited for me to go on just the same. He nodded, like he was trying to encourage me. I tried to think what else to say. "They're really big," I said. "They're massive. They're built of stone. Marble, too, sometimes. In those olden days, when they built cathedrals, men wanted to be close to God. In those olden days, God was an important part of everyone's life. You could tell this from their cathedral-building. I'm sorry," I said, "but it looks like that's the best I can do for you. I'm just no good at it."

"That's all right, bub," the blind man said. "Hey, listen. I hope you don't mind my asking you. Can I ask you something? Let me ask you a simple question, yes or no. I'm just curious and there's no offense. You're my host. But let me ask

Handwritten notes: "I'm not doing so good, am I?" and "I'm just no good at it."

CATHEDRAL

if you are in any way religious? You don't mind my asking?
I shook my head. He couldn't see that, though. A wink is the same as a nod to a blind man. "I guess I don't believe in it. In anything. Sometimes it's hard. You know what I'm saying?"

"Sure, I do," he said.

"Right," I said.

The Englishman was still holding forth. My wife sighed in her sleep. She drew a long breath and went on with her sleeping.

"You'll have to forgive me," I said. "But I can't tell you what a cathedral looks like. It just isn't in me to do it. I can't do any more than I've done."

The blind man sat very still, his head down, as he listened to me.

I said, "The truth is, cathedrals don't mean anything special to me. Nothing. Cathedrals. They're something to look at on late-night TV. That's all they are."

It was then that the blind man cleared his throat. He brought something up. He took a handkerchief from his back pocket. Then he said, "I get it, bub. It's okay. It happens. Don't worry about it," he said. "Hey listen to me. Will you do me a favor? I got an idea. Why don't you find us some heavy paper? And a pen. We'll do something. We'll draw one together. Get us a pen and some heavy paper. Go on, bub, get the stuff," he said.

So I went upstairs. My legs felt like they didn't have any strength in them. They felt like they did after I'd done some running. In my wife's room, I looked around. I found some ballpoints in a little basket on her table. And then I tried to think where to look for the kind of paper he was talking about.

Downstairs, in the kitchen, I found a shopping bag with

CATHEDRAL

onion skins in the bottom of the bag. I emptied the bag and shook it. I brought it into the living room and sat down with it near his legs. I moved some things, smoothed the wrinkles from the bag, spread it out on the coffee table.

The blind man got down from the sofa and sat next to me on the carpet.

He ran his fingers over the paper. He went up and down the sides of the paper. The edges, even the edges. He fingered the corners.

"All right," he said. "All right, let's do her."

He found my hand, the hand with the pen. He closed his hand over my hand. "Go ahead, bub, draw," he said. "Draw. You'll see. I'll follow along with you. It'll be okay. Just begin now like I'm telling you. You'll see. Draw," the blind man said.

So I began. First I drew a box that looked like a house. It could have been the house I lived in. Then I put a roof on it. At either end of the roof, I drew spires. Crazy, he said.

"Swell," he said. "Terrific. You're doing fine," he said. "Never thought anything like this could happen in your lifetime, did you, bub? Well, it's a strange life, we all know that. Go on now. Keep it up."

I put in windows with arches. I drew flying buttresses. I hung great doors. I couldn't stop. The TV station went off the air. I put down the pen and closed and opened my fingers. The blind man felt around over the paper. He moved the tips of his fingers over the paper, all over what I had drawn, and he nodded.

"Doing fine," the blind man said.

I took up the pen again, and he found my hand. I kept at it. I'm no artist. But I kept drawing just the same.

My wife opened up her eyes and gazed at us. She sat up on the sofa, her robe hanging open. She said, "What are you doing? Tell me, I want to know."

CATHEDRAL

I didn't answer her.

The blind man said, "We're drawing a cathedral. Me and him are working on it. Press hard," he said to me. "That's right. That's good," he said. "Sure. You got it, bub. I can tell. You didn't think you could. But you can, can't you? You're cooking with gas now. You know what I'm saying? We're going to really have us something here in a minute. How's the old arm?" he said "Put some people in there now. What's a cathedral without people?"

My wife said, "What's going on? Robert, what are you doing? What's going on?"

"It's all right," he said to her. "Close your eyes now," the blind man said to me.

I did it. I closed them just like he said.

"Are they closed?" he said. "Don't fudge."

"They're closed," I said.

"Keep them that way," he said. He said, "Don't stop now. Draw."

So we kept on with it. His fingers rode my fingers as my hand went over the paper. It was like nothing else in my life up to now.

Then he said, "I think that's it. I think you got it," he said. "Take a look. What do you think?"

But I had my eyes closed. I thought I'd keep them that way for a little longer. I thought it was something I ought to do.

"Well?" he said. "Are you looking?"

My eyes were still closed. I was in my house. I knew that. But I didn't feel like I was inside anything.

"It's really something," I said.

Raymond Carver Katedral

Katedral, Kiriş Gerçekçilik akımının öncüsü ve günümüz Amerikan edebiyatının ilk akla gelen öyküçülerinden Raymond Carver'ın en ses getiren öyküleri. Yığınının son zamanlarında yazdığı bu öykü, Carver'ın ünlü yazımsal düzeyin de sağirdesi bir göstergeyi.

Sarıdan insanın yalnuşluğu, alköl ve televizyonla örlümlü yaşamın sıkıntılarını... Umulmadık bir günde, eve gelen köb adamın sıra dışı davranışının değıstirdiğı dünyayı ve düşünce dünyasını, Carver'ın benzerine rastlanmasa çok zor ayırtma seçimlerinin belki en garipini örneğı. Katedral, büyük bir yazarm dünüyasıyla tanınmak isteyenlerin ılgıtız kullamayacağı bir kitap.

9 786050 017014



ISBN 9786050017014

BEYLIK KİTAPLAR
NOTOS
KİTAP



Notos Kitap 010
Büyük Kitaplar 005
Raymond Carver
Katedral

© Notos Kitap Yayınevi, 2007
Bu kitabın Türkçe yayını hakları
Akçalı Telif Hakları Ajansı aracılığıyla alınmıştır.

Özgün Adı
Cathedral

Birinci Basım
Ekim 2007

ISBN 978-605-0017-01-4

Sertifika 0707-34-008854

İngilizceden Çeviren
S. Gökçe Ezer

Editör
Sine Ergün

Kapak ve İç Tasarım
Mehmet Ulusel

Notos Kitap Yayınevi
Türkçüçü Caddesi, 2/4, Boğazkesen
Beyoğlu 34425 İstanbul
0212 243 49 07

Baskı ve Cilt
Ayhan Matbaası, Yüzyıl Mahallesi,
Matbaacılar Sitesi, 5. Cadde, No: 47, Bağcılar İstanbul
0212 629 01 65

O kör adam, karımın eski bir arkadaşı, gece yatıya kalmak üzere bize gelecekti. Karısı ölmüş, o da ölen karısının Connecticut'taki akrabalarını ziyarete gelmişti. Karımı akrabaları-
nın evinden aradı, sözleştiler. Adam trenle gelecekti, beş saatlik yolculuktan sonra karım onu istasyonda karşılayacaktı. Karım on yıl önce, Seattle'da, bir yaz onun yanında çalışmış ve o zamandan bu yana onu hiç görmemişti ama ilişkilerini kesmemişlerdi. Seslerini banda kaydedip bantları birbirlerine postalamışlardı. Doğrusu onu dört gözle beklemiyordum, zaten tanı-
mıyordum da. Bir de kör olması beni rahatsız ediyordu. Körlük üstüne bildiklerimi filmlerden öğrenmişimdir. Filmlerde körler yavaş hareket ederdi ve hiç gülmazlerdi. Bazen de kendilerine rehberlik eden köpeklerle gezerlerdi. Kısacası, evime kör bir adamın gelmesini sabırsızlıkla beklediğim söylenemezdi.

O yaz Seattle'dayken karım iş arıyormuş, parası yokmuş. Yaz sonunda evleneceği adam

subay okulundaymış. Onun da hiç parası yokmuş ama karum ona aşıkmuş, o da karıma, vb... Karım gazetede bir ilan görmüş: "Gözleri görme-yen birine okuma yapacak bir kişi aranıyor." diye bir yazı, bir de telefon numarası. Telefon etmiş, görüşmeye gitmiş ve hemen işe almış. Bütün yaz o kör adamın yanında çalışmış. Ona bir şeyler okuyormuş, incelemeler, raporlar, o türden şeyler işte. İlçe sosyal hizmetler dairesindeki küçük yazhanesini düzenlemesine de yardım ediyormuş. Kör adamla oldukça iyi dost olmuşlar. Peki ben bunları nereden mi biliyorum? Karım anlattı. Başka bir şey daha anlattı. Yazhanedeki son gününde, kör adam ona yüzüne dokunup dokunamayacağını sormuş. O da kabul etmiş. Bana anlattığına göre kör adam yüzünün her yerine dokunmuş, burnuna ve hattı boynuna! Karım bunu hiç unutmamış. Bununla ilgili bir şiir yazmayı bile denemiş. Zaten hep şiir yazmaya çabalamıştır. Her yıl bir ya da iki şiir yazmıştır, genellikle de başına önemli bir şey geldiği zaman.

Onunla çökmeye başladığımız ilk günlerde o şiiri bana gösterdi. Şürde, onun parmaklarını, parmaklarının yüzünde nasıl dolaştığını anımsıyordu. Kör adam dudaklarına dokunduğu sırada neler hissettiğini, aklından neler geçtiğini yazmıştı. Anımsıyorum da, o şiiri pek beğenme-

miştim. Tabii bunu ona söylemedim. Belki de şiirden anlamıyorumdur. İtiraf edeyim, bir şey okuyacak olduğumda elimi atacağım ilk şey şiir olmaz.

Neyse, karımı ilk koklayan kişi olan o adam, hani şu subay olacak olan, onun çocukluk aşkıymış. Tamam o zaman. Demek istediğim şey şu; yazın sonunda karım kör adamın, elleriyle yüzünün her yerine dokunmasına izin vermiş, ona veda etmiş ve gidip şu anda bir muvazzaf subay olan çocukluk bilmem nesiyle evlenmiş ve Seattle'dan taşınmış. Ama onlar görüşmeye devam etmiş, karımla kör adam yani... İlk ilişkiye geçen karım olmuş, bir yıl sonra falan. Bir gece onu Alabama'daki bir hava üssünden aramış. Konuşmak istemiş, konuşmuşlar. Karım dan bir teyp bandı göndermesini, ona hayatından söz etmesini istemiş. Eşim de öyle yapmış, bandı göndermiş. Bandta kör adama kocasını ve hava üssündeki hayatını anlatmış. Ona kocasını sevdiğini, ama yaşadıkları yerden ve kocasının askeri sanayi alanında çalışmasından hoşlanmadığını söylemiş. Bir şiir yazdığını, şiirinde ondan da söz ettiğini söylemiş. Başka bir şiir daha yazmakta olduğunu, o şiirde de Hava Kuvvetleri'nde görevli bir subayın karısı olmanın nasıl bir şey olduğunu anlattığını söylemiş. Şiir daha bitmemişmiş, hâlâ yazılma aşamasında.

10

daymış. Kör adam bir teyp bandı hazırlamış, karıma göndermiş. Karım de bir bant hazırlayıp ona göndermiş. Bu böyle, yıllar boyu sürüp gitmiş. Karımın subay kocası sürekli bir üstene ötekine gönderiliyormuş. Moody Hava Kuvvetleri Üssü'nden, McGuire'dan, McConnell'dan ve en sonunda da Sacramento yakınlarındaki Travis'ten bantlar göndermiş karım. Travis'ten bir gece kendini çok yalnız hissetmiş; oradan oraya taşınmakla geçen hayatının tamdığı insanlarla ilişkisini kopardığı, bu yüzden dostlarını kaybettiği duygusuna kapılmış. Bu şekilde daha fazla yürütemeyeceğini düşünmüş. Gidip ecza dolabında hap, kapsül ne varsa bir şişe cikle birlikte hepsini içmiş. Sonra da banyoya girmiş ve kendinden geçmiş. ^{5 hafta} Ama öleceği yerde midesi bulunmuş, kusmuş.

Subay kocası -adı önemli değil, zaman onun çocukluk aşkı, daha fazlasına gerek yok- bir yerden eve gelmiş; onu bulmuş ve ambulans çağırılmış. Zamanla karım bütün her şeyi anlatıp bant da kaydetmiş ve kör adama yollamış. Yıllar boyunca olup biten her şeyi bant alması ve hemen kör adama göndermiş. Bana kalırsa, her yıl bir şiir yazmanın yanı sıra, böyle bant hazırlayıp yollamak onun başlıca eğlencesiydi. Bandın birinde kör adama bir süre için subay kocasından ayrı yaşamak istediğini söylemiş; başka birinde

add (A)

de boşandıklarını. Sonra biz arkadaşlık etmeye başladık. Tabii karım bunu da kör adama anlatmış. Ona her şeyi anlatmış ya da bana öyle geldi. Bir keresinde kör adamın en son yolladığı bant dinlemek isteyip istemediğimi sormuştu bana. Bir yıl önceydi sanırım. Bantta benden de söz etmiş, öyle söyledi. O zaman, "Olur, dinlerim," dedim ben de. İçkilerimizi getirdim, oturma odasına geçip ivice yerleştik bant dinlemek için. Önce karım bantı teybe koydu, ses ayarlarını yaptı. Sonra düğmeye bastı. Teyp ten bir ses geldi, ondan sonra da biri yüksek sesle konuşmaya başladı. Karım sesini kısıtı. Bir kaç dakikalık zarsız bir gevezelikten sonra adım geçtiğini duydum, bu hiç tanımadığım yabancı adam benim adımı anıyordu! Ondan sonra da, "Onunla ilgili bütün söylediklerinden şunu çıkarabildim..." Ama tam o sırada bir şey oldu, kapı mı çaldı ne, bant dinleme işlemi yarım kaldı. Bir daha da o konuyu açmadık zaten. Belki de iyi oldu böylesi. Ben duymak istediğimi zaten duymuştum.

İşte o kör adam şimdi benim evime gece kalmaya geliyordu.

"Onu belki bowling oynamaya götürebilirim," dedim karıma. Karım o sırada mutlak mutlğun yanında patatesleri şekilli kesmekle uğraşıyordu. Elindeki bıçağı bıraktı, bana döndü.

"Beni seviyorsan eğer," dedi, "bana bu konuda yardımcı olursun. Eğer sevmiyorsan, o zaman başka. Ama buraya gelececek olan senin arkadaşın olsa, herhangi bir arkadaşın, kim olursa olsun, ben onu rahat ettirmeye çalışırdım." Kurulama bezine ellerini sildi.

"Benim hiç kör arkadaşım yok ki," dedim.

"Senin hiç arkadaşın yok," dedi. "Nokta. Üstelik... Allah aşkına, karısı daha yeni ölmüş! Anlamıyor musun? Adam karısını kaybetmiş diyorum!"

Karşılık vermedim. Bana biraz kör adamın karısından söz etmişti. Adı Beulah'muş. Beulah! Bu zenci addır.

12

"Karısı zenci miydi?" diye sordum.

"Çaldırдың mı sen?" dedi karım. "İçki mi içtin yoksa?" Eline bir patates aldı. Patatesin yere düştüğünü, sonra da firının altına yuvarlandığını gördüm. "Neyin var senin?" dedi. "Sarı hoş falan mısın?"

"Sadece soruyorum," dedim.

O an ben pek merak etmesem de karım bana her şeyi en ince ayrıntısına kadar anlatmaya başladı. Kendime bir içki hazırladım, onu dinlemek için mutfak masasına oturdum. Hikâyesinin (geri kalan) bölümü de böylece tamamlanacaktı.

Karımın kör adamın yanından ayrıldığı yaz

Beulah onun yerine işe başlamış. Oldukça kısa bir süre sonra da Beulah ile kör adam kilisede evlenmiş. Düğünde pek kimse yokmuş —böyle bir düğüne gitmeyi kim ister! Yalnızca ikisi, kilisenin papazı ve papazın karısı varmış. Ama yine de tam bir kilise düğünü olmuş. Beulah'ın tam istediği gibi oldu, demiş adam. Ama herhalde kanser Beulah'ın lenf bezlerine daha o zamanlarda yerleşmiş. Sekiz yıl boyunca etle ırmak gibi olduktan sonra —etle ırmak gibi karımın deyimi— hastalığın ilerlemesiyle Beulah'ın sağlığı birden kötüleşmiş. Beulah Seattle'da bir hastane odasında ölmüş, kör adam yatağının başucunda, elini tutarken. Evlenmişler, birlikte yaşamışlar, birlikte çalışmışlar, birlikte uyumuşlar —herhalde sevişmişlerdir de— ve sonunda kör adam ölümlüğüne uğurlanmış. Zorunda kalmış. Bütün bunlar olup bitirken o, lanet olası karısının neye benzediğini bile görememişti! Doğrusu bunt akım ermiyordu. Karımın anlattıklarından sonra bir an için adama acıdım. Sonra da karımın ne kadar acı bir hayat yaşamış olabileceği aklıma geldi. Düşünse-nize, kadıncağz, kendini hiçbir zaman sevgilisinin gördüğü gözle göremiyor. Gümler aylar geçip gidiyor ama bir kez olsun sevgilisinden en ufak bir iltifat bile duymuyor. Kocasının yüzündeki ifadeden, ne üzüntüsünü ne de daha

olumlu bir duygu, hiçbir zaman okuyamayacağımı biliyor. Makyaj yapıyor mu, yapıyor mu? Kocası için bunun ne önemi olabilir! İster tek gözüne yeşil far sürer, ister burnuna bir halka takar, isterse sarı bir şalvar pantolon, altına da mor ayakkabı giyer! Sonra da öbür dünyaya göçüp gidiyor. Kör adamın eli elinde, kör gözleri yaşlı, gözümde canlandırıyorum da... Ölümlü döşeginde belki aklından geçen şey, kocasının onun neye benzediğini bile bilmediği ve kendinin de son sürat meşin boyla yacağıydı. Robert'a bütün bıraktığı azıcık bir sigorta parasıyla yirmi peso tutarında madeni Meksika parasının yarısınımış. Öteki yarısı onunla birlikte tabuta konmuş. (Kısacası durum içler acısı.)

Zamanı geldiğinde karım istasyona, kör adamı karşılamaya gitti. Beklemekten başka yapacak işim olmadıktan -bu yüzden de o kör adamı suçluyordum elbette- elimde içkim, televizyon seyrediyordum. Sonra bir araba sesi duydum. İçkimi de alıp oturduğum yerden kalktım, dışarıya bir göz atmak için cama gittim.

Karımı gördüm, gülererek arabayı park ediyordu. Sonra indi, kapıyı kapadı. Yüzünde hâlâ bir güllüctük vardı. Şaşılacak şey. Arabanın öteki tarafına geçti, kör adamın inmeye çalıştı-

14

ğ tarafta yani. Kör adam -inanmayacaksınız ama- sakallıydı. Sakallı bir kör adam! Bu kadarı da fazla bence. Adam arka koltuğa doğru uzandı ve bir bavul çıkardı. Karım koltuna girdi, arabanın kapısını kapadı, onunla konuşa konuşa araba yolundan basamaklara kadar gertirdi onu ve daha sonra ön verandaya çıkardı. Televizyonu kapadım. İçkimi bitirip bardağı duruladım, ellerimi kuruladım. Sonra da kapıyı açmaya gittim.

Karım, "Robert'la tanıştırayım seni, Robert, kocam. Ondan söz etmişim sana," dedi. Bunları söylerken gözlerinin içi parlıyordu. Kör adamın paltosunun kolunu kavramıştı.

Kör adam bavulunu yere bıraktı, elini uzattı.

Ben de elimi uzattım. Elimi sertçe sıktı, bir süre öyle tuttu, sonra bıraktı.

"Sanki daha önce karşılaşmışız gibi geldi," dedi gülr sesyle.

"Bana da öyle geldi," dedim. Başka diyecek bir şey bulamamıştım. Sonra, "Hoş geldiniz, sizinle ilgili çok şey duydum," dedim. Yavaş yavaş bir küçük grup olarak verandadan oturma odasına ilerledik, karım onu kolundan tutarak yol gösteriyordu. Kör adam öteki eyleye bavulunu taşıyordu. Karım, "Şimdi sol tarafa, Robert. Tamam oldu. Dikkat et, sandalye var. Ol-

15

du, işte tamam. Buraya oturabilirsin. Bu kanepede. Kanepemizi yeni aldık, iki hafta önce," gibi şeyler söylüyordu.

Ben eski kanepemizden söz etmeye başladım. O eski kanepeyi severdim. Ama sonra anlatmaktan vazgeçtim. Başka bir şeyden söz açayım dedim, havadan sudan. Hudson yolu üstündeki manzaralardan söz gelimi. New York'a giderken trenin sağ tarafında oturmak gerekir. Gelirken de sol tarafında gibi şeyler.

"Tren yolculuğunuz iyi geçti mi?" diye sordum. "Trende hangi tarafa oturuyordunuz, sağda mı solda mı?"

"Ne biçim soru bu, hangi tarafmış!" dedi karım. "Ne önemi var ne tarafa oturduğunuz?"

"Yalnızca merak ettim," dedim ben de.

"Sağ tarafa," dedi kör adam. "Neredeyse kırk yıl olmuştur trene binmeyeli. Çocukken binerdim. Ailemle. Çok uzun zaman geçti ardından tabii. Trenle yolculuk yapmanın nasıl bir duygu olduğunu unutmamışım. Sakalima aklar cereyan etti artık," dedi. "Yani düşünmüş, öyle dediler. Daha şaygın görünüyor muyum canım?" diye sordu karıma.

"Evet, daha şaygın görünüyorsun Robert," dedi karım. "Robert" dedi ona, "Robert seni görmek gerçekten çok güzel."

Sonunda karım gözlerini kör adamdan ayır-

16

dı ve bana baktı. Gördüğü şeyden hoşlanmamış gibiydi. Omuzlarımı silktim.

Ben hiç kör biriyle karşılaşmadım, tanışmadım da. Karşımdaki kör adam ellisine yaklaşmış görünüyordu. Kısa boylu ve iriceydi. Baş kellesine başlamıştı. Çok ağır bir yük taşıyor-muşçasına omuzları çökmüştü. Üstünde kahverengi bol bir pantolon, kahverengi ayakkabı, açık kahverengi gömlek, bir de mont vardı. Kravat da takmıştı. Yani çok gir. Tabii i bir de koca bir sakalı vardı. Ama baston kul-lanmıyordu, siyah camlı gözlük de takmıyordu. Közlerin hep siyah camlı gözlük takuğum dü-şünmüştümdür. Keşke onun da gözünde siyah gözlükler olsaydı, ilk bakışta gözleri senin be-nimki gibi görünüyordu. Ama daha yakından bakınca, gözlerinde bir tuhaflik olduğu fark ediliyordu. Bir defa, irisi çok beyazdı, gözbe-bekleri de sanki o farkında değilmışçesine ya da engel olamıyormuşçasına yuvalarında dönüp duruyordu. Tüyler ürpertici. Yüzüne dikkatli-ce bakınca sol göz bebeğinin burnuna doğru baktığını, ötekinin ise tek bir yerde durmaya çabaladığını gördüm. Ama çabalamakla da kal-di. Sağ göz, sahibinden habersiz, onun iradesi dışında dolaşmaya çıkmıştı bile.

17

"Sizce bir içki getireyim. Ne içersiniz? Her tür içkiden birazcak var bizde, içki içmek özel me-

rakımızdır," dedim.

"Dostum, ben de İskoç erkeğiyim, viski tabii," dedi o gürlenen sesine rağmen büyük bir huzla.

"Peki," dedim. (Dostummuş!) "Tabii ya, tahmin etmiştim."

Eliyle kanepenin yanında duran bavulunu yokladı. (Mal canun yongasıdır. Haksız da değildir.)

"Bavulunu odana çıkarayım," dedi karım.

"Yo, burada dursun," dedi kör adam koca sesiyle. "Benimle beraber yukarı çıkar."

"Viskinize biraz su ekleyeyim mi?" diye sordum.

"Çok az," dedi.

"Tahmin etmiştim," dedim.

"Bir damlacık, İrlandalı bir aktör vardı, Barry Fitzgerald, anımsar mısınız bilmem. Ben o adam gibiyim. 'Su içeceksem,' derdi Fitzgerald, 'su içerim. Viski içeceksem viski.'" Karım güldü. Kör adam elini sakalın altına götürdü, önce sakalını yavaşça kaldırdı, sonra bıraktı.

İçkileri hazırladım; üç büyük bardak İskoç viskisi, her birinde de bir fiske su. Yerlerimizde yerleştik ve Robert'in yolculuğundan söz etmeye başladık. Önce Batı Sahili'nden Connecticut'a yaptığı uçak yolculuğunu konuştuk. O bitti, Connecticut'la burası arasındaki tren yol-

culuğuna geçtik. Yolculuğunun bu bölümünü konuşurken birer bardak daha içtik.

Anımsıyorum da, bir yerlerde körlerin sigara içmediğini okumuştum. Üfledikleri dumanı görüyorlarmış da o yüzden. Körler hakkında bu kadarını, sadece bu kadarını bildiğimi düşünüyordum. Ama bu kör adam sigarasını son nefesine kadar içti, sonra bir tane daha yaktı. Kör adam küllüğü doldurdu, karım de boşalttı. Akşam yemeğimizi yemek üzere masaya oturduğumuzda birer içki daha içtik. Karım, Robert'in tabağını kuşbaşı etle, patatesle ve bezelyeyle tuka basıyordu. Ben de Robert için iki dilim ekmeğe tereyağı sürdüm. "Tereyağı ekmeğimize," diyerek uzattım. İçkimi yudumladım. "Şimdi dua edelim," dedim. Kör adam başım eğdi. Karım bana baktı, şaşkınlıktan ağzı bir karışık. "Dua edelim de telefon çalmasını, yemeğimizi soğumadan yiyebilelim," dedim.

Yemeğe yunulduk. Sofrada ne var ne yoksa hepsini silip süpürdük. Kılıktan çıkmış gibi yerdik. Hiç konuşmuyorduk. Sadece yedik. Ara vermeden. Sofrayı silip süpürdük. Kendimizi tamamen yemeğe vermiştik. Kör adam tabağındaki yiyeceklerin yerini hemen kestirmişti, tabağın neresinde ne olduğunu çok iyi biliyordu. Eti çatalla, bıçakla yemesini hayranlıkla izledim. Önce etten iki parça kesiyor, onları çata-

hyla ağzına götürüyordu. Sonra patatesle bezelyelerden ahyor ve son olarak da tereyağı ek-mekten koca bir parça koparıp yiyordu. Ardından da bolca süt içiyordu. Arada bir parmakla-rını kullanmakta sakınca görmüyordu.

Çilekli tartın yarısı da dahil olmak üzere ma-sadaki her şeyi bitirdik. Bir süre, öyle sersem sersem oturup kaldık. Yüzümüzde boncuk bon-cuk ter birikmişti. En sonunda kirli tabakları-muza öylece bırakıp masadan kalktık. Arkamıza bakmadık. Oturma odasına geçtik ve yine yet-lerimize gömüldük. Robert'la karım kanepeye oturdu, ben de teklî koltuğa oturdum. Onlar son on yılda hayatlarındaki önemli olaylardan söz ederken iki ya da üç bardak daha içtik. Ço-ğu zaman ben yalnızca dinledim. Konuşmaya arada bir katıldım. Ne kör adamın odadan çık-tığını düşünmesini istiyordum ne de karımın kendimi dışlanmış hissettiğini sanmasını. Bir-birlerine, geçen son on yılda başlarına gelenleri anlatıyorlardı, onların başlarına! Boşuna karı-mın tatl dudaklarının arasından adının çık-masını beklemedim: "Sonra sevgili kocam hayata-ma girdi." Buna benzer bir şey. Ama o tır söz-ler hiç söylenmedi. Hep Robert'tan söz edildi. Bu dünyada Robert'ın denemediği şey kalma-mış neredeyse. Anlayacağımız, kör adamın on parmağında on marifet. Ama son zamanlarda,

20

anladığıma göre karısıyla Amway dağıtımculu-ğıyla geçimlerini sağlıyorlarmış. Ne kadar ka-zanıyorlardıysa artık. Kör adam aynı zamanda amatör telsizcymiş, Guamlı, Filipinli, Alaskalı, hatta Tahitili telsizcilerle yaptığı sohbetleri an-lattı kalın sesyle. Oralara gidecek olsa bir sürü arkadaş varmış. Arada bir kör yüzünü bana çevirdi, elini sakalın altına götürüp bir şeyler sordu. Şu anki işimi ne zamandan beri yapıyor-muşum? (Üç yıldır.) İşimi seviyor muymuşum? (Hayır, sevmiyordum.) Aynı işte çalışmaya de-vam edecek miymişim? (Başka seçeneğim var mıydı?) Sonunda, artık sorabileceği bir şey kal-madığımı düşündüm ve kalkıp televizyonu aç-tım.

Karım bana kızgın kızgın baktı. İyice tepesi atmak üzereydi. Sonra kör adama baktı. "Ro-bert, televizyonun var mı?" dedi.

"İki televizyonum var canım. Biri renkli, öteki siyah beyaz, çok eskiden kalma. Çok ko-mik, biliyor musunuz, televizyonu açtığım za-man sürekli televizyon izlerim- hep renkli te-levizyonu açıyorum. Çok komik, değil mi ama?" dedi kör adam.

Doğrusu ne diyeceğimi bilemedim. Ne diyebi-lirdim ki: Hiçbir fikrim yoktu. Neyse, haber programını izlemeye başladım, spikerin söyle-diklerini anlamaya çalışıyordum.

21

"Bu televizyon renkli," dedi kör adam. "Nasıl anladın diye sormayın. Bir şekilde anlayorum."

"Siyah beyazla değiştireli çok olmadı," dedim ben de.

Kör adam içkisinden bir yudum daha aldı. Eliyle sakalını kaldırdı, kokladı ve bıraktı. Oturduğu kanepede öne doğru eğildi. Külliği sehpasının üstüne koydu, sonra çakmakla sigarasını yaktı. Yeniden arkasına yaslandı. Bacak bacak üstüne atıp ayaklarını uzattı.

Karım elini ağzına götürüp esnedi. Sonra da gerindi. "Yukarı çıkıp, sabahlığımı giyeceğim. Üstümü değiştireceğim," dedi. "Robert, sen rahattına bak."

"Ben rahattım," dedi kör adam.

"Bu evde kendimi rahat hissetmeni istiyorum," dedi karım.

"Rahattım," dedi kör adam.

Karım odadan çıkınca, televizyondaki hava raporunu dinlemeye koyuldu, daha sonra da spor özetlerini, Karım güdeli o kadar çok olmuştu ki, bir daha aşağıya inmeyecek sandım. Belki de yatmıştır diye düşündüm. Keşke aşağı inse diye geçirdim içimden. Kör bir adamla yalnız kalmak istemiyordum. Bir içki daha içmek isteyip istemediğini sordum. "Tabii, içirim," dedi. Sonra, "Biraz ot içelim mi? Daha yeni sardım

birkaç tane," dedim. Aslında sarmamıştım. Ama hemen o anda birkaç tane sararım diye düşündüm.

"Sen içerken ben de tadına bakarım," dedi kör adam.

"Harika," dedim. "Beklediğim yanıt da buydu zaten."

İçkilerimizi getirdikten sonra kanepeye yana oturdum. Kalın kalın iki tane sardım. Birini yaktım, ona uzattım. Parmaklarımı değiştirdim. Sigarayı alıp bir nefes çektim.

"Tutabildüğünüz kadar uzun tutun içinizde," dedim. Bu işten hiç anlamadığı belliydi.

Karım aşağı indi. Üstünde pembe sabahlığı, ayığında pembe terlikleri vardı.

"Burası ne kokuyor böyle?" dedi.

"Biraz ot içelim dedik de," dedim.

Eşim bana vahşi bir bakış attı. Sonra kör adama döndü. "Robert, ot içtiğini bilmiyordum," dedi.

"Artık içiyorum, tatlım. Her şeyin bir ilki vardır. Ama henüz içtiğimden pek bir şey anlamadım," dedi.

"Bu içtiğimiz bayağı hafif," dedim. "Çok hafif. Kafayı kırmayan çeşidinden. Bu öyle insanın kafasını allak bullak eden cinsten değildir."

"Pek ettiği söylenemez dostum," dedi ve güldü.

Karım kanepeye kör adama aramıza oturdu. Ona sigarayı uzattım. Bir nefes çektikten sonra yine bana verdi. "Sıra kimdeydi?" diye sordu. Sonra ekledi: "Bunu içmemem gerek. Gözlerimi zor açık tutuyorum. Yemek beni mahvetti. O kadar çok yememeliydim."

"Çilekli turta yaptı bunu," dedi kör adam. "Çilekli turtadan olmuştur," diyerek bir kahkaha patlattı. Sonra da kafasını salladı.

"Çilekli turtadan daha var," dedim.

"İster misin, Robert?" diye sordu karım.

"Belki biraz sonra," dedi kör adam.

Dikkatimizi televizyona verdik. Karım bir kez daha esnedi. "Yatmak istersen yatağın hazır, Robert," dedi. "Senin için uzun bir gün olmuştur herhalde. Yatacağın zaman söyle." Karım onun koluna dokundu. "Robert?"

Adam kendine geldi. "Çok güzel vakit geçirdim. Teyp bantlarına benzemiyor bu, değil mi?" dedi.

"Sıra sizde," dedim adama ve sigarayı parmaklarının arasına sıkıştırdım. İçine çekti, dumanı bir süre içinde tuttuktan sonra bıraktı. Sanki bunu dokuz yaşından beri yapıyormuş gibiydi.

"Sağ ol dostum," dedi. "Ama bu kadarı bana yeter. Sanırım beni etkilemeye başladı." Yanan sigarayı karıma uzattı.

"Benden de paso," dedi karım. "Bu kadarı yeter." Sigarayı alıp bana uzattı. "Biraz sizin aramızda gözlerim kapalı otursam diyorum. Sizi rahatsız eder miyim? İkiniz de söyleyin, rahatsız olursanız. Tamam mı! Rahatsız olmazsanız siz yatana kadar ben burada gözlerim kapalı otururum," dedi. "Robert, senin yatağın hazır. Odan merdivenin bitiminde, bizim odamızın hemen yanında. Yatmak istediğin zaman yukarı çıkmaya yardım ederiz. Eğer uyuyakalırsam beni uyandırın, oldu mu çocuklar?" dedi ve gözlerini kapayıp uykuya daldı.

Haber programı bitti. Kalkıp kanalı değiştirdim. Tekrar kanepeye oturdum. Karım keşke uyumasaydı diye geçirdim içimden. Başı kanepenin arkasına düşmüştü, ağzı açıktı. Uyku-sunda yana dönerken, sabahlığının eteği sıyrılmış, tahrir edici baldırları ortaya çıkmıştı. Bacaklarını örtmek için uzandım. Ama tam o sırada gözüme kör adam ilişti. Ne saçmabk! Sabah-lığa tekrar açtım.

"Çilekli turta istediğinizde bana söyleyin," dedim.

"Söylerim," dedi.

"Yoruldu mu? Sizi yatağınıza götürüyüm mi? İyi bir uyku çekmeye hazır mısınız?" diye sordum.

"Daha değilim," dedi. "Eğer rahatsız etmi-

1 belgisi
yazdırma

yorsam seninle kalmak isterim. Sen yatana kadar kalabilirim. Konuşmak için pek fırsatımız olmadı. Demek istiyorum ki, bu akşam yalnız karınla ben konuştuk." Sakalını kaldırdı ve bıraktı. Sigaralarını ve çakmağını aldı.

"Olsun," dedim. "Sizinle olmak benim için zevkti."

shift Samurum gerçekten de öyleydi. Her gece ot içiyor, sızıncaya dek yatmıyordum. Karımla benim aynı zamanda yatağa girdüğümüz enderdir. Yatağa yattığımda o rüyaları görüyordum. Bazen rüyanın ortasında uyandığımda kalbim deli gibi çarpıyor oluyordu.

Televizyonda kilise ve Ortaçağ ile ilgili bir şeyler vardı. Anlayacağımız ciddi bir program. Başka bir şey izlemek istiyordum. (Sırayla öteki kanalları açtım. Onlarda da bir şey yoktu. Sonra yine ilk kanalı açtım ve özür diledim.

"Fark etmez dostum," dedi kör adam. "Benim için hava hoş. Ne seyretmek istiyorsan onu seyredelim. Her an yeni şeyler öğreniyorum. Öğrenmenin sonu yok. Bu gece de bir şey öğrenmenin zararı olmaz. Kulaklarım sağ olsun," dedi.

Bir süre ağzımı açıp bir şey söylemedik. Öne doğru eğilmiş şekilde oturuyordum. Yüzü bana, sağ kulağı televizyona dönüktü. Epey rahatsız ediciydi. Arada bir göz kapakları düşü-

28

yor, sonra yine bir anda aralamıyordu. Arada bir televizyonda duyduğu bir şey üstüne düşürür, nüccesine parmaklarını sakalına götürüp onu çektiyordu.

Ekranda üstlerine şeytan veya iskelet kostümü giymiş olan adamlar, kukuletalı, cüppeli adamlara saldırıyor, eziyet ediyorlardı. Şeytan kabındaki adamların şeytan maskeleri, boynuzları ve uzun kuyrukları vardı. Bu gösteri, bir geçit töreninin parçasıydı. Televizyonda bunları anlatan İngiliz bu törenin İspanya'da yılda bir kez yapıldığını söyledi. Kör adama ek-randa neler olup bittiğini anlatmaya çalıştım.

"İskeletler," dedi. "İskeletleri bilirim," dedi yeniden ve başını salladı.

Sonra ekranda bir katedral belirdi. Sonra da, uzunca bir süre başka bir katedral gösterildi. En sonunda uzun payandalarıyla bulutlara uzanan kulenin sivri tepeleriyle Paris'teki ünlü katedral gözüktü. Katedralin yüksekliğinin öteki büyük yapılarının ne kadar aşğını göstermek için kamera bir süre sonra geriye çekildi.

Bunları anlatan İngilizin sesini kestiği, kameranın sessizce katedrallerin etrafında dolaştığı zamanlar da olmuyor değildi. Bazen de kamera kursal çevreyi görüntülüyor, tarlalarda sığırların ardından giden adamları gösteriyordu.

29

Bekleyebileceğim kadar bekledim. Ama en sonunda bir şeyler söylemem gerektiğini düşündüm. "Şimdi de katedralin dışını gösteriyorlar," dedim. "Çapıvar biçiminde heykellikleri gösteriyorlar. Sanırım İtalya'dalar şimdi. Evet evet, İtalya'dalar. Bu kilisenin duvarlarında resimler var."

"Duvarlarında freskler mi var dostum?" diye sordu, sonra da içkisinden bir yudum aldı.

Bardağıma uzandım ama boştu. Elimden geldiğince anımsamaya çalıştım. "Resimlerin fresk olup olmadıklarını mı soruyorsun?" dedim. "Güzel soru... Bilmem."

Daha sonra Lizbon'un hemen dışında bir katedral geldi ekrana. Portekiz katedraliyle Fransız ve İtalyan katedralleri arasında pek büyük farklılıklar yoktu ama yine de biraz farklıydılar. Özellikle de iç mekâna bakınca. Bir anda aklıma bir şey geldi. "Aklıma bir şey geldi," dedim. "Katedralin ne olduğu konusunda bir fikrin var mı? Yani, neye benzediklerini biliyor musun? Ne demek istediğimi anlıyorsun, değil mi? Yani biri gelip de sana 'katedral' dediği zaman neden söz ettiği hakkında herhangi bir fikrin oluyor mu? Mesela Baptist kilisesiyle katedral arasında ne fark olduğunu biliyor musun?"

Sigaranın dumanını kesik kesik üfledi. "Ka-

tedrallerin yüzlerce kişi tarafından elli ile yüz yıl boyunca inşa edildiğini biliyorum," dedi. "Tabii bunu da yeni öğrendim. Biraz önce televizyondaki adam söyledi. Bir tek katedralin yapımında bir ailenin farklı kuşaklarının çalıştığını da biliyorum. Bunu da o adam söyledi. Hatırları boyunca tek bir katedralin yapımında çalışanlar hiçbir zaman katedralin tamamlanmış halini görememiş. Bu bakımdan bizden pek farklı sayılmazlar herhalde, değil mi dostum?" Güldü. Sonra yine göz kapakları düştü. Baş sallandı. Biraz kestiriyormuş gibiydi. Belki de kendisini Portekiz'de hayal ediyordu. Şimdi ekranda başka bir katedral vardı. Bu seferki Almanya'daymış. İngiliz sunucu tekdüze bir sesle konuşmaya devam ediyordu. "Katedraler..." dedi kör adam. Doğrudu, kafasını öne arkaya salladı, "Açıkçası dostum, katedrallerle ilgili bildiklerim bu kadar. Sana biraz önce söylediklerim yani. Daha doğrusu adamın söylediği. Katedralin ne olduğunu belki bana tarif edebilirsin. Eder misin? Çok hoşuma gider. Açıkçası katedraller konusunda doğru dürüst bir fikrim yok."

Gözlerimi televizyondaki katedrale diktim. Tarif etmeye nereden başlayacağımı bile bilmiyordum. Neyse, diyelim hayatım buna bağlıydı. Diyelim manyağın teki beni buna zorluyordu,

"Ya tarif edersin ya da seni..." diyerek tehdit ediyordu.

Ekrandaki katedrale bir süre daha büyük bir dikkatle baktım. Sonra ekranda yine kırsal çevre belirdi. Zaten hiçbir işe yaramamıştı. Kör adama döndüm, "Öncelikle çok yüksekerler," dedim. Odada çevreme bakındım, birkaç ipucu yakalamak için. "Çok yüksekerler, yukarı doğru, göğe doğru yükselirler. O kadar yüksekerler ki, özellikle bazıları, destek gerekir. Yıkılmamaları için yani. Bu desteklere payanda denir. Bana viyadükleri anımsatırlar nedense... Belki viyadük nedir, onu da bilmiyordum. Bazi katedrallerin ön cephesine şeytanlar filan oyulmuştur. Bazılarında da lordlar, leydiler. Neden, sorma," dedim.

Başımı sallıyordum. Başımı salladıkça, gövdesinin tümü bir öne bir arkaya hareket ediyormuş gibi görünüyordu.

"İyi tarif edemiyorum, değil mi?" diye sordum.

Başımı sallamayı bıraktı, kanepenin ucunda öne doğru eğildi. Beni dinlerken parmaklarını sakalımdan geçiriyordu. Söylediklerim ona bir şey ifade etmiyordu, bunun farkındaydım. Ama yine de devam etmemi istiyordu. Başımı salladı, sanki beni cesaretlendirmeye çalışıyordu. Başka ne diyebileceğimi düşünmeye çalış-

tım. "Gerçekten çok büyüklükler," dedim. "Muazzam büyük. Taştan yapırlar. Bazen de mermerden... O zamanlarda, yani katedrallerin inşa edildiği zaman, insanlar Tanrı'ya yakın olmak istemiş. O dönemlerde Tanrı'nın her insanın yaşamında büyük yeri varmış. Bunu katedral inşa etmelerinden de anlayabiliriz. Affedersin," dedim. "Ama sanırım elimden ancak bu kadarı geliyor. Pek beceremiyorum bu işi."

"Olsun, dostum," dedi kör adam. "Bak. Umarım bu soruyu sorduğum için bana kızmazsın. Sana bir şey sorabilir miyim? Basit bir soru soracağım, evet ya da hayır diye cevap vermen yeterli. Beni yanlış anlama, yalnızca meraktan soruyorum. Beni evinde ağrıyorsun. Sana yalnızca şunu sormama izin ver. İnançlı mısın? Bunu sormam seni rahatsız etmiyor, değil mi?"

"Hayır" anlamında başımı salladım. Tabii bunu o göremedi. Ha başımı sallamışsam, ha göz kırpmışsam, kör bir adam için ikisi de aynıydı, "İnanmıyorum sanırım. Hiçbir şey. Bazen zor oluyor. Ne demek istediğimi anlıyormusun?"

"Elbette," dedi.

"Tamam," dedim.

İngiliz sunucu hâlâ devam ediyordu anlatmaya. Karım uykusunda iç geçirdi. Uzun bir nefes

et. Çiz."

Kemerli pencereler çizdim. Sonra uçan pa-
yandalar ekledim. Büyük kapıları koydum. Du-
ramıyordum. Televizyon kapandı. Kalemli b-
raktım. Elimi açmadım. Kör adam kağıdın
üstünde elini geçirdi. Parmak uçlarını üstünde
gezdirdi, çizdiklerine dokunuyordu. Kafasını
salladı.

"Çiziyorsun, pekâlâ," dedi.

Kalem yenden elime aldım. O da elimi tuttu.
Çizmeye başladım. Ressam değilim, ama yine
de çizdim. *michaela (devam ettim)*

Karım gözlerini açıp bize dikti. Kanepede
oturuyordu, sabahlığının eteği hâlâ açıktı. "Ne
yapıyorsunuz? Söylesenize, merak ettim," de-
di. *3 shift (know)*

Yanıtlı vermedim.

Kör adam, "Bir katedral çiziyorsun," dedi.

"İkimiz birlikte. Kalem daha çok bastır. Ta-
mam, oluyor işte dostum. Oluyor, oluyor. Çizi-
yorsun işte. Beceremeyeceğimi sanmıştın, değil
mi? Ama becerabiliyorsun pekâlâ. Başta yol
kat ettim. Anlıyorsun beni, değil mi? Bir iki da-
kika içinde tamam olacak. Kolum ağrıyor mu?
Biraz da insan koyalım içine, insanın olmadığı
bir katedral olur mu hiç?" *shift*

"Ne oluyor, Robert? Ne yapıyorsunuz?" diye
sorusu duruyordu karım.

*3 shift
my wife said*

36

*3 shift
I don't know
I don't know
I don't know*

"Bir şey yok," dedi adam karıma. Sonra ba-
na döndü. "Gözlerini kapa şimdi," dedi kör
adam.

Değirmi yaptım. Gözlerimi kapadım.

"Kapadın, değil mi? Açmak yok."

"Kapadım."

"Tamam, kapalı kalsınlar," dedi. "Hadi dur-
ma, çizmeye başla." *shift*

Böylece çizmeye devam ettik. Elim kağıdın
üstünde hareket ederken parmakları benim
parmaklarımı yönlendiriyordu. Hayatımda hiç
böyle bir şey yaşamamıştım. *shift*

Sonra, "Samuram oldu," dedi. "Başardın. Ha-
di, şimdi bir bak. Ne düşünüyorsun?"

Ama ben gözlerimi kapalı tutuyordum. Biraz
daha öyle kalmak istedim. Sanki böyle yapmam
gerekiyor gibi hissediyordum.

"Eee," dedi. "Bakıyor musun?"

Gözlerim hâlâ kapalıydı. Evimdeydim, bili-
yordum, ama herhangi bir şeyin içindeymişim
gibi hissetmiyordum.

"Bu gerçekten de müthiş," dedim.

*şuana kadar yaşadığım
bu bir düşünce dünyasıydı
şey. could be alternative*

37

Appendix 5: The Biographies of Writers

5.1. Erendiz Atasü

Erendiz Atasü was born in Ankara in 1947. She graduated from the Faculty of Pharmacy, Ankara University in 1968, and was a professor of pharmacognosy in the same institution until her retirement in 1997.

Her short stories written with a feminist consciousness have been published in literary journals such as *Sanat Edebiyat '81*, *Düşün*, *Çağdaş Türk Dili*, and *Varlık* and her essays and articles on literary topics, on women issues, secular society and Republican reforms in journals and dailies such as *Saçak*, *Çağdaş Türk Dili*, *Cumhuriyet Kitap*, *Varlık*, *Papirüs*, *Cumhuriyet*, and *Aydınlık*.

She has four novels, six story collections, four collections of essays, and various awards. Some of her short stories have been translated to other languages and been published in anthologies in Great Britain, United States, France, Germany and Holland.

Her novel, *DAĞIN ÖTEKİ YÜZÜ* has been translated into English by the title of *THE OTHER SIDE OF THE MOUNTAIN* and published in Britain. Her short story collection *LANETLİLER* has been translated into German and published in Germany by the name of *DAS LIED MEERES*. Another novel of hers, *BİR YAŞDÖNÜMÜ RÜYASI* has been translated into GREEK, and published in Greece, by the name of *ON EIPO STHAN KLIMAKTHRIO*.

Atasü's work has been subject to various literary research from the point of view of both context and form. Problematic themes such as the alternative history of women, surveying the Republican reforms with a feminine perspective, the conceptualization of sexual relationships and feminine sexuality by women themselves; and textualities such as the usage of imagery and language have been worked upon (<http://www.erendizatasu.com/eng/index.php?id=1>).

5.2. Bilge Karasu

Bilge Karasu (1930-1995) graduated from the Philosophy Department of Istanbul University and taught at Hacettepe University for many years. One of Turkey's most respected writers, Karasu published four books of short stories, three novels and four collections of essays. His first novel *Gece* (Night) is the winner of the 1991 Pegasus Literature Award; *Uzun Sürmüş bir Günün Akşamı* (The Evening of a Very Long Day) won the 1971 Sait Faik Short Story Award, and the English translation of Karasu's *Göçmüş Kediler Bahçesi* (The Garden of Departed Cats) by Aron Aji was awarded the 2004 National Translation Award in the USA.

Usually referred to as "the sage of Turkish literature," Bilge Karasu is an influential reference point in the progress of Turkish fiction writing. A perfectionist, a philosopher, and a master of literary arts, he left behind a body of work, which, although intricately woven and at times obscure, skillfully outlines a world unmatched in its crystal clear transparency. The fact that he is labeled "the most difficult writer in the Turkish language" arises from his uncompromising loyalty to pure literature, which he described as a structure to be accomplished by a constant interaction between the writer and the reader. Other books from the author: *Troya'da Ölüm Vardı* (Death in Troy), 1963, *Uzun Sürmüş Bir Günün Akşamı* (The Evening of a Very Long Day), 1970; *Kısmet Büfesi* (The Kiosk Called Fate), 1982; *Gece* (Night), 1990; *Ne Kitapsız Ne Kedisiz* (Not Without Books Nor Without Cats), 1994; *Narla İncire Gazel* (Ode to the Pomengranate and the Fig), 1995; *Altı Ay Bir Güz* (Six Months and an Autumn) published post-mortem, 1996; *Lağım-laranası ya da Beyoğlu* (Beyoğlu the Mother of Sewage), published post-mortem, 1999; *Öteki Metinler* (Other Texts), published post-mortem, 1999 (<http://www.metiskitap.com/Scripts/Catalog/MetisBooks/929.asp>).

5.3. Raymond Carver

Carver was born in Clatskanie, Oregon, a mill town on the Columbia River, and grew up in Yakima, Washington. His father, a sawmill worker from Arkansas, was a violent alcoholic. Carver's mother worked on and off as a waitress and a retail clerk. His one brother, James Franklin Carver, was born in 1943.

Carver's career was dedicated to short stories and poetry. He described himself as "inclined toward brevity and intensity" and "hooked on writing short stories" (in the foreword of *Where I'm Calling From*, a collection published in 1988 and a recipient of an honorable mention in the 2006 *New York Times* article citing the best works of fiction of the previous 25 years). Another stated reason for his brevity was "that the story [or poem] can be written and read in one sitting." This was not simply a preference but, particularly at the beginning of his career, a practical consideration as he juggled writing with work. His subject matter was often focused on blue-collar experience, and was clearly reflective of his own life. The same could probably be said of the recurring theme of alcoholism and recovery.

His first published story appeared in 1960, titled "The Furious Seasons." More florid than his later work, the story strongly bore the influence of William Faulkner. "Furious Seasons" was later used as a title for a collection of stories published by Capra Press, and can now be found in recent collections *No Heroics, Please* and *Call If You Need Me*.

His first collection, *Will You Please Be Quiet, Please?*, was first published in 1976; the title story had appeared in the *Best American Short Stories 1967* collection. The collection itself was shortlisted for the National Book Award, though it sold fewer than 5,000 copies that year (http://en.wikipedia.org/wiki/Raymond_Carver)

5.4. John Fowles

John Robert Fowles was born March 31, 1926 in Leigh-on-Sea, a small town located about 40 miles from London in the county of Essex, England. He recalls the English suburban culture of the 1930s as oppressively conformist and his family life as intensely conventional. Of his childhood, Fowles says "I have tried to escape ever since."

The most commercially successful of Fowles' novels, *The French Lieutenant's Woman*, appeared in 1969. It resembles a Victorian novel in structure and detail, while pushing the traditional boundaries of narrative in a very modern manner. Winner of several awards and made into a well-received film starring Meryl Streep in the title role, it is the book that today's casual readers seem to most associate with Fowles.

In the 1970s Fowles worked on a variety of literary projects--including a series of essays on nature--and in 1973 he published a collection of poetry, *Poems*. He also worked on translations from the French, including adaptations of *Cinderella* and the novella *Ourika*. His translation of Marie de France's 12th Century story *Eliduc* served as an inspiration for *The Ebony Tower*, a novella and four short stories that appeared in 1974. (<http://www.fowlesbooks.com/biography.htm>).

Appendix 6: The Translators

6.1. Aron AJI

Aron Aji is professor of English and the Associate Dean of the College of Liberal Arts and Sciences at Butler University, where he has taught since 1989. His courses include Modern European and Contemporary World Literature, as well as the sophomore interdisciplinary cultural studies course, Change and Tradition. Aji has translated the works of Bilge Karasu's including: *Death and Troy* (2002) and *The Garden of the Departed Cats* (2004), which won the National Translation Award. Aji received \$20,000 from the National Endowment of the Arts to translate *The Evening of the Very Long Day*, also by Karasu. Aji served as editor for the title *Milan Kundera & the Art of Fiction: Critical Essays* (<http://www.ou.edu/worldlit/Aron%20Aji%20Bio.pdf>).

6.2. Elizabeth MASLEN

Elizabeth Maslen (née Thomas) was born in Manchester in 1935 and was educated at Manchester High School. From 1954 to 1957, she attended Westfield College and earned a first class degree in English. She went on to pursue postgraduate study at Somerville College, Oxford, where she earned the Postgraduate Diploma in Indo-European Comparative Philology in 1959, having specialised in Germanic and Greek.

In 1959, Maslen returned to Westfield College, becoming Assistant Lecturer in the Department of English. Between 1961 and 1967, she taught at the University of Warsaw and University of Singapore, and then returned to Westfield initially as a Part-time Lecturer. From 1971-1991, she was Lecturer in English at Westfield, and in 1991 she was appointed Senior Lecturer at Queen Mary and Westfield College.

Over the years, she has taught a wide range of courses, from Old and Middle English, Shakespeare, and Historicist approaches to literature, to poetry across cultures, Modernism, African-American women's writing, and women and

politics in inter-war period. She has supervised over 20 doctoral students in subject areas including post-colonial literatures, women's writing, African fiction and postmodernism.

She has written numerous articles and other publications, including *Doris Lessing* (1994), *Political and Social Issues in British Women's Fiction 1928-1968* (2001), "The miasma of Englishness at home and abroad" (2004), "Women Writers of World War Two" (2006) and "The Case for Storm Jameson" (2007). She is currently working on a critical biography of Storm Jameson.

She has acted as editor and translator of several publications, including as Associate Editor for the *Year's Work in English Studies* from 1972-75 and co-translator with John Maslen of *Rudolf* by Marian Pankowski (1996). She has also given guest lectures and participated in academic conference internationally (<http://www.women.qmul.ac.uk/virtual/women/atoz/maslen.htm>).

6.3. Gökçen EZBER

He was born in Munich in 1978. He was graduated from Istanbul University / Department of English Language and Literature. He is a research assistant in the same department since 2001. His MA degree is from Bogazici University – Department of Translation Studies. He studies for his PhD. in the Department of English Language and Literature in Istanbul University. He also works as conference interpreter. He interpreted during numerous national and international conferences and meetings for various organizations in different fields for 5 years. DEIK, TOBB, Türkiye Finans, Yapi Kredi, BSH and Arcelik are among recent financial and commercial clients. He has experience in medical and other meetings with high requirement of technical knowledge. Interpreted during all exhibition openings and meetings at Istanbul Museum of Modern Art (<http://gokcenezber.net/img/cvge.swf>).

6.4. Aysun BABACAN

Information about the translator could not be found.