

**T. C.
SELÇUK ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YABANCI DİLLER ANA BİLİM DALI
İNGİLİZCE ÖĞRETMENLİĞİ ANA BİLİM DALI**

**A COMPARATIVE STUDY OF THE TWO TURKISH VERSIONS
OF “THE OLD MAN AND THE SEA”**

YÜKSEK LİSANS TEZİ

**Danışman
Yrd.Doç. Dr. Abdülkadir ÇAKIR**

**Hazırlayan
Zehra TAŞBAŞ**

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ABSTRACT

This study attempts to present to show the variations between the two different versions of “The Old Man and The Sea”. In order to view the variations between the original text and the translated texts that cause defects in meaning, two translations of Hemingway’s novel “The Old Man and The Sea” are analyzed and the most typical excerpts that show these variations at semantic, syntactic and stylistic levels are presented in the translations of Özburun&Şimşek and Azizoglu. Then, possible solutions to make an adequate and a consistent translation are suggested.

Before analyzing the original text and the two variations, we study the definitions of translation according to different view of sicientists. The impact of culture on translation process, translation procedures to translate culturally bound words and cultural constraints are investigated. It is also disgussed whether translation is an art, a science or a craft. Translation theory and translation strategies, methods are presented. Then finally, qualities of a translator is emphasized.

Our study suggests that in order to make an efficient translation, translators should fully understand the sense and meaning of the original author although he is at liberty to clarify obscurities and should have a perfect knowledge of both source and target language.

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CHAPTER I

INTRODUCTION

1.1 Background and Goal of the Study

In addition to being a member of our country, we are members of the world community, and this gives us a global identity. Therefore, it is quite natural for us to think about world affairs and cooperate in solving the world's problems. To do so, the first and most important tool is “language,” which is socially determined. Our beliefs and ideologies are always reflected in our way of talking.

Furthermore, we know that a nation's culture flourishes by interacting with other cultures. Cultural variety opens our eyes to human rights, but cultural variety can only be recognized through discussions, which leads us back to the major tool for discussion: “language.”

The systems of communication and information are developing and becoming more and more sophisticated as the world is becoming smaller and smaller. In the process of such a rapid exchange of information and for the purpose of improving cultural contacts, one thing is inevitable, and that is “translating”. The whole world is undergoing complex changes in different areas such as technology and education. Many chances and developments in various fields are the result of the translation of important works. Novels, plays, poems are introduced from one culture to the others through translation. And it is inevitable to call our age “the age of translation.” In the age of translation, there is a great need for competent translators and interpreters. A great number of people in various countries are engaged in this field and work as translators. Because translation studies has now been recognized as an important discipline and has become an independent major, separate from foreign-language studies, in universities. This reflects the recognition of the fact that not everybody who knows a foreign language can be a translator, as it is commonly and mistakenly believed. The service that translators render to enhance cultures and nurture languages has been significant throughout history. Translators are the agents for transferring messages from one language to another, while preserving the underlying cultural and discursive ideas and values. This is why we need interpreters and translators - to help us overcome racial, cultural and language barriers. Translation and interpretation is not just about mastering multi-languages. More importantly, it is about understanding the

meaning, and social and cultural nuances behind words and phrases. For example, translating the saying "Out-of-Sight, Out-of-Mind" can be tricky if one does not understand the context. But sometimes translators may also have problems in finding the adequate word and declaration during the translation process, however several researchers have pointed out some theories and procedures of translation.

It is known that the studies of translation as science in Turkey is newly growing up, there are limited sources in this subject in Turkey although there are so many sources in other languages. In this study, the theories and procedures of translation and an annalysis of the two translations of "The Old Man and The Sea" are presented. The present study aims to investigate the reasons that make the translation work insufficient and inconsistent and also the possible solutions to the adequate annd connsisistent translation are to be suggested.

We hope that this study will be of us for those who are intrested in translation studies.

1.2 Statement of Research Questions

The study attempts to find an answer to the following questions:

1. What is translation?
2. What is the relation between culture and translation?
3. Is translation a science, an art or a craft?
4. What are the theories and methods of translation?
5. How can a translator be more furnished if he uses translation theories? What are the signs of a good translator?

1.3 Statement of the Methodological Procedure

Literature is reviewed in order to gather information for an answer to the research questions. In the light of the information gathered from the literature review, the two translations of "The Old Man and The Sea" are comparatively analysed in order to classify the variations between the original text and the translated texts.

In the process of analysing the two translatioons of "The Old Man and The Sea" firstly the original text is read carefully and then the two translations are read comparatively. Later on the original text and the two translations are examined sentence by sentence. The variations of words, phrases and sentences in the translations are selected and studied in

paying special attention to the semantic, syntactic, stylistic properties. Then, possible solutions to make an adequate and a consistent translation are suggested.

1.4 The Concise Layout of the Study

Chapter I provides an overall background to the study, poses the research questions, explains the methodological procedure followed and presents the organizations of the chapters.

Chapter II defines the process of translation from different perspectives, studies the important link between translation and culture, translation procedures to translate culturally bound words and cultural constraints. Also, in this chapter it is discussed both whether translation is teachable and whether translation is a science, a craft or an art.

Chapter III reviews translation theory and translation procedures, strategies and methods. Qualities of a good translator is also examined.

Chapter IV analyzes the two translations of “The Old Man and The Sea” in terms of semantic, syntactic and stylistic levels. The variations of the words, phrases and sentences which present the meaning of the original text or deviate the intended meaning are presented and examined.

Chapter V concludes the work with a retrospective look on what has been covered in the work and further moves on to cite possible implications that can be drawn from the content of the work.

CHAPTER II

DEFINITION AND TEACHABILITY OF TRANSLATION

2.1 Definition of Translation

Translation according to Oxford Wordpower Dictionary(1997,660)consists of changing something spoken or written from one language into another. Many dicitonaries offer synonymous for translation such as “alternation, chance, conversation, crib, explanation, gloss,interpretation, parapharase, rendering, repharasing,simplify,version etc.” As a most nontechnical definition the Webster's New World dictionary define" to translate" as follows:

1 to move from one place or condition to another; transfer; specif., a) Theol. to convey directly to heaven without death b) Eccles. to transfer (a bishop) from one see to another; also, to move (a saint's body or remains) from one place of interment to another

2 to put into the words of a different language

3 to change into another medium or form, to translate ideas into action

4 to put into different words; rephrase or paraphrase in explanation

5 to transmit (a telegraphic message) again by means of an automatic relay

According to this most simple definition, translation is putting (the words of a certain text (written or spoken) into the words of a different language.

According to Catford (1965,20) translation is the replacement of textual material in one language by equivalent textual material in another language.

Very much similar to this definition is that by Savory (1968,5) who maintains that translation is made possible by an equivalent of thought that lies behind its different verbal expressions.

Next, Nida and Taber (1982,3) explain the process of translating as follows: Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

In *Translation Applications and Research*, Brislin (1976,1) defines translation as the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf.

Identical with the above definition is the one proposed by Pinhhuck (1977,38). He maintains that translation is a process of finding a TL equivalent for an SL utterance.

Newmark (1988,5) thinks that translation is rendering the meaning of a text into another language in the way the author intended the text. Translation has been instrumental in transmitting culture ever since countries and languages have been in contact with each other.

According to Picken(1989,19) translation is a cover term that comprises any method of transfer, oral and written, from writing to speech, from speech to writing, of a message from one language to another. However, the term translation is confined to the written and the term interpretation is confined to the spoken language.

But translation is not only transferring the words from one language into another. As Goethe observes:

“There are two principles of translation. The translator can bring to his fellow countrymen a true and clear picture of the foreign author and foreign circumstances, keeping strictly to the original; but he can also treat the foreign work as a writer treats his material, altering it after his own tastes and convictions, so that it is brought closer to his fellow countrymen, who can then accept it as if it were an original work. (<http://www.othervoices.org/2.2/waltje/>)”

Translation is therefore not simply a matter of seeking other words with similar meaning but of finding appropriate ways of saying things in another language. The purpose of translation is to pass on an understanding to people in their own language and create the same impact as the original text. Translation consists of transferring the meaning of the source language into receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form is changed. Translation consists of studying lexicon, grammatical structure, communication situation,

cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context. (Larson, 1984,4)

Translation is of course a re-writing of an original text, and it is most recognizable type of re-writing. The act of translation is transporting or recreating the information, thoughts, senses from source language to the target language.

What is generally understood as translation involves the rendering of a source language text into target language so as to ensure that surface meaning of the two will be approximately similar and the structures of the source language will be preserved as closely as possible but not so closely that the target language structures will be seriously distorted. The stress throughout is on understanding the syntax of the language being studied and on using translation as a means of demonstrating that understanding. (Bassnett-McGuire, 1980,2)

Beside this, translation is an academic discipline, thus many universities and institutions offer translation courses. But at the same time, translation and interpretation is not just only academic skills. It is about providing the vital linguistic and cultural link between persons and communities of different races, cultures and languages. So that we can communicate better and understand one another more effectively. Translation is the art of making a more direct connection with another culture and vision.

2.2 Culture and Translation

Language is an expression of culture and individuality of its speakers. It influences the way the speakers perceive the world. This principle has a far-reaching implication for translation. If language influences thought and culture, it means that ultimate translation is impossible. The opposite point of view, however, gives another perspective. Humboldt's "inner" and "outer" forms in language and Chomsky's "deep" and "surface" structures imply that ultimate translation is anyhow possible.

In practice, however, the possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded in its culture, the more difficult it is to work on.

Related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or

reference is actually general but expressed in a way specific to the source language culture. In practice, however, it is suggested that a translator should take into account the purpose of the translation in translating the culturally-bound words or expressions. The translation procedures discussed should also be considered.

2.2.1 Cultural Consideration in Translation

It has been long taken for granted that translation deals only with language. Cultural perspective, however, has never been brought into discussion. This can be seen in most of the definitions in the previous section. Catford, Savory, Brislin, Pinnhuck do not mention about culture in their definitions.

In the definitions appearing in 1960s-1970s, some similarities have been found: (1) there is a change of expression from one language to the other, (2) the meaning and message are rendered in the TL, and (3) the translator has an obligation to seek for the closest equivalent in the TL. Yet, there is no indication that culture is taken into account except in that of Nida and Taber.

Actually Nida and Taber themselves do not mention this matter very explicitly. Following their explanation on "closest natural equivalent", however, we can infer that cultural consideration is considered. They maintain that the equivalent sought after in every effort of translating is the one that is so close that the meaning/message can be transferred well.

The concept of closest natural equivalent is rooted in Nida's concept of dynamic equivalent. His celebrated example is taken from the Bible, that is the translation of "Lamb of God" into the Eskimo language. Here "lamb" symbolizes innocence, especially in the context of sacrifice. As a matter of fact, Eskimo culture does not know "lamb". Thus, the word does not symbolize anything. Instead of "Lamb of God", he prefers "Seal of God" to transfer the message. Here he considers cultural aspects.

In the following definition, Newmark(1988) also talks about culture.

"Translation is rendering the meaning of a text into another language in the way the author intended the text. Translation has been instrumental in transmitting culture ever since countries and languages have been in contact with each other(5)."

The inclusion of cultural perspective in the definition of translation unfortunately does not continue. The later ones keep on not touching this matter. See the following definition.

Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted (McGuire, 1980,2).

Finally, Wills ((1982) defines translation more or less similarly as follows.

"Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL (3)"

It is known that Nida and Taber and Newmark take cultural aspects into account. These definitions are actually specific ones, rooted from the practice of the Bible translation. By nature, it is understood that the translation should be done to every language. As the content addresses all walks of life and culture plays an important role in human life, culture, therefore, should be considered.

The other definitions, however, are meant to explain the experts' view on translation theory to be applied in the translation of all types of material, including scientific or technical texts which are not deeply embedded in any culture. Thus, it can be momentarily hypothesized that cultural consideration must be taken if the material to translate is related to culture. For material that is not very much embedded into a specific culture, cultural consideration may not be necessary.

According to Snell-Hornby (1988,39), however, this exclusion of cultural aspect from the discussion of translation theory is due to the view of the traditional approach in linguistics which draws a sharp dividing-line between language and "extralinguistic reality" (culture, situation, etc.). The contemporary approach, according to him, sees language as an integral part of culture.

2.2.2 Translation Procedures to Translate Culturally-Bound Words or Expressions

Culture is a way of life and its manifestations that are peculiar to a community which uses a particular language as a way of expression.

Translation in many respects, means comparing cultures. Since each culture perceives the world differently and interprets the source culture within the framework of its own culture-specific culture, we can easily talk about the translation difficulties that arise from cultural differences. According to Gideon Toury, “translatability is high when the textual traditions involved are parallel and when there has been contact between the two traditions.”

In *Descriptive Translation Studies and Beyond*, Toury (1995,23-39) states that a text's position and function are determined first and foremost by considerations originating in the culture which hosts them. This is the practice of “persons in the culture”. He adds that adopting culture-internal distinctions as a starting point for the study of translation has the big advantage of not imposing on its object any distinctions which may prove alien to culture. So one can proceed with a few assumptions as possible which could be difficult to maintain. Toury claims that translation can't share the same systemic space with its original. Text and the cultural systems which host them are affected by translations of theirs. Translation activities cause changes in the target culture. Cultures resort to translating as a major way of filling in gaps. But of course something is missing in the target culture which should have been there. According to Toury certain amount of deviance by translations are justifiable, acceptable and actually preferable. It doesn't necessarily disturb the “persons in the culture”

When it comes to Newmark(1988) he distinguishes the cultural elements in the literature works in five:

- 1.Environmental elements(climate,season)
- 2.Material culture(food,clothes,cities etc.)
- 3.Social culture(working life and private life)
- 4.Organisations,customs,ideas(political,social,legal,religious,artistic)
- 5.Gesture and habits(often described in non-cultural language)(95-103)

In a text while sometimes all of them are available, some of them may not be found. The translator should determine how he will make a transference according to the method and aim of translation.

The following are the different translation procedures that Newmark (1988) proposes:

- Transference: it is the process of transferring an SL word to a TL text. It includes transliteration.
- Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.
- Cultural equivalent: it means replacing a cultural word in the SL with a TL one. however, "they are not accurate"
- Functional equivalent: it requires the use of a cultural-neutral word.
- Descriptive equivalent: in this procedure the meaning of the culturally bound words is explained in several words.
- Componential analysis: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components."
- Synonymy: it is a "near TL equivalent." Here economy trumps accuracy.
- Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation.
- Shifts or transpositions: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth.
- Modulation: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.

- Recognized translation: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term."
- Compensation: it occurs when loss of meaning in one part of a sentence is compensated in another part.
- Paraphrase: in this procedure the meaning of the culturally bound words is explained. Here the explanation is much more detailed than that of descriptive equivalent.
- Couplets: it occurs when the translator combines two different procedures.
- Notes: notes are additional information in a translation. (82-91)

Notes can appear in the form of 'footnotes.' Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the TT readers to make better judgments of the ST contents. Nida (1982:237-239) advocates the use of footnotes to fulfill at least the two following functions: (i) to provide supplementary information, and (ii) to call attention to the original's discrepancies.

A really troublesome area in the field of translation appears to be the occurrence of allusions, which seem to be culture-specific portions of a SL. All kinds of allusions, especially cultural and historical allusions, bestow a specific density on the original language and need to be explicated in the translation to bring forth the richness of the SL text for the TL audience.

To sum up, translators and translation researchers are aware that translation is not only a matter of transfer but also a place where cultures merge and create new spaces.

2.2.3 Cultural Constraints

Sometimes the peculiar habits, standards of judgement, customs and traditions of the societies overlap with each other; however, they sometimes show clear differences. So, culture includes a changeable element that the translator should consider. The social, political and cultural norms that are effective in a society affect the translation norms. Thus, the translator who is trying to obey the translation norms should take them into consideration. The translator, naturally, wants his work to be approved of. Therefore, he is sometimes dependent on the textual-linguistic norms of source text and sometimes the translation norms of target culture. Translation entails a process of cultural de-coding, re-

coding and en-coding. All these changes influence translation when trying to understand a text before finally translating it. Not just dealing with words written in a certain time,space,sociopolitical situation; most importantly it is the cultural aspects of the text should be taken into account.

The translators are faced with an alien culture. That cuulture expresses its qualities,characteristics in a way which is culture-bound. So cultural translation success will depend on translator's understanding of the culture she/he is working with. So, translators must not be only bilingual but also bicultural.

According to Hatim and Mason(1990,188) the less culture-bound a text is, the less need there will be for its structure to be modified. Conversely, The more culture-bound a text is, the more scope there may be for modification.

Larson(1984,96) mentions about the cultural limits of translation,too. He puts emphasis on cultural mismatch of lexical items. According to him, different languagees have different concentrations of vocabulary depending on the culture, geographical location and worldview of people. For example, because of different locations, in one language there may be a great concentration of vocabulary that has to do with agriculture but in another language there may be vocabulary that has to do with fishing. Snow is a part of the Eskimos' life. There are different words to identify different kinds of snow in their language. But people in Arabic have no idea of snow, and there are no words to describe different kinds of snow.

Differences in social culture, beliefs, traditions may also cause translation difficulties. For example, “Onbeşindekız ya erde gerek ya yerde” (A girl of fifteen should be in a husband's house or under the earth.) this proverb may be alien to Turkish new generation. Turkish tradition will not make any sense for the English reader as the age of marriage isn't fifteen in Britain.

So terms related to blood relations may be more clear-cut in a language and the target language reader may not understand it.

- Teyze-hala = aunt (maternal,paternal aunts)
- Amca-dayı= uncle(maternal,paternal uncles)
- Elti= sister-in-law (wives of two brothers)

Another difficulty arises in translating proper names and place names that rely on the historical and cultural connotations created in the mind of the source language reader.

- “Çanakta balın olsun, Bağdat’tan arı gelir.”

“If you have honey in the bowl, bees come from Bağdat.”

Bağdat has a connotation of distance for the source language reader, but not for the target language reader.

- “Bana bak. Bırak şu numaraları. Şimdi seni pilaki yaparım.” (Erten 1988, 61)

“Change the shift. Or I will make a stew of beans with oil and onion, eaten cold out of you.”

Pilaki belongs to Turkish culture. There is no specific word for it so translator explained how pilaki is made.

In the Turkish culture, people show respect to their elders by addressing them in plural. A simple he/she cannot be substituted, because then the idea behind the use of plural address would be lost. So, in addressing an elder person, either choice-retaining the plural form or replacing it by a simple "you"-will lead to ambiguity.

Beliefs and feelings change from culture to culture. The color white may represent purity and black evil in the Turkish context, but it may not be the same in another culture. What is considered a good omen, whether an event, an animal or a bird, may not symbolize the same thing in another culture.

Another example to the limit of translation is about the concepts of religion. “Ramazan” and “Kurban” may be shown as examples. When “Ramazan” is translated into English, it means not to eat and drink at some hours of the day and a tradition which has come from pagan ceremonies. When “Kurban” is translated into English, the words “victim” or “sacrifice” come to mind. However; those words do not give the same meaning. These words limit the translation because they are different from different cultures.

2.3 Is Translation Teachable?

Ever since the first social structures emerged and human beings started to communicate socially or emotionally with members of their own species from other societies who had devised different codes of communication i.e. those who used different

languages, they realized that there was a strong need for a mediator to facilitate this process. That was how translation as one of the earliest aids in international relations came into existence. And there has always been a controversy over the issue of teachability of translation since a very long time.

We need to first define what the real nature of translation is. Is it a science, a craft, or an art? It's only then that one can decide whether it is something to be taught in the classroom like any other field of study and with the same existing teaching methods. Focusing on this issue is beneficial in that many problems regarding teaching translation arise from the fact that a great number of experienced and skilled autodidacts in the field who have been asked to educate beginner translators believe that translation is learned by experience and personal intuition and can by no means be taught in the classroom. Many of them also believe that translation theories are all of no use. On the opposite extreme are people who argue that translation is or can become an exact science like any other. There are still others who try to avoid the extremes and think of translation as something in-between. These debates usually leave students in confusion and bewilderment which results in their lack of motivation, interest and trust in the curriculum.

2.3.1 The State of Translation as a Science

Some people argue that translation is a science. The most salient characteristics of a science are precision and predictability. We can call something a science only if it has scientific rules that work all the time. In fact, scientific rules are so fixed and precise that they are not called rules anymore, but laws. For example, compounding two units of hydrogen and one unit of oxygen will always give us water or steam, or ice, depending on the temperature. It is worth noting that some sciences, particularly those dealing with the humanities, do not achieve a 100-percent predictability level.

Translation uses scientific data, mainly taken from different branches of linguistics (like neuroinguistics, semantics, sociolinguistics, etc). It has also been recently combined with computer science, giving birth to machine translation and computer-aided translation. But translation in itself is not a science.

Although translators use scientific data and theories, they do it in a way that gives free hand to individual taste, bias, imagination, and temperament. There are sometimes several solutions for dealing with a particular translation problem, and a creative translator

may find a new solution on the spot. Translation problems may be similar, but it is impossible to devise a scientific equation that would work in the same way, every time, for each problem in all languages due to the inescapable differences among languages as well as their cultural contexts throughout the world.

Translation, according to Newmark (1988, 5) is "rendering the meaning of a text into another language in the way that the author intended the text." So, another major obstacle to having a comprehensive translation theory is that of getting a deep insight to what "meaning" is, something which is still a matter of debate in the humanities.

To sum up this part, let us examine the purpose and nature of translation theory. According to Newmark (1988, 9): "What translation theory does is, first to identify and define a translation problem; second, to indicate all the factors that have to be taken into account in solving the problem; third, to list all the possible translation procedures; finally, to recommend the most suitable translation procedure, plus the appropriate translation."

2.3.2 The State of Translation as an Art

Still, there are many others who believe that translation is an art. Translation has a lot in common with arts as well as sciences. It sometimes becomes highly dependent on the idiosyncrasies and intuition of the translator. Like composers and painters, translators often find their own moods and personalities reflected in their work. The major factor that prevents translation from being considered an art is that, unlike translators who have to solve a range of different problems, the defining factor of an artist's work is esthetics.

Although there is no concensus, it is generally believed that translation is both an art and a science because as Çakır states translation requires both knowledge and skill. Theoretically, it can be considered a science but its actualization is an art which depends on skill, ability and sensitivity. (2006, 12)

2.3.3 The State of Translation as a Craft

Categorizing translation breeds some fuzziness since the field has traits in common with both science and art. Therefore, we must choose the category that is most congruent, or at least most convenient and workable. That category is craft. In a similar vein, Newmark (1988, 7) describes translation as: "a craft consisting of the attempt to replace a

written message and/or statement in one language by the same message and/or statement in another language."

2.3.4 The Issue of Teachability of Translation

Up to now we found that translation is mostly a craft. According to the Oxford English Dictionary(1997,213), a craft is "a skill or a technique"; if we are to teach translation we should try to teach it as a craft is taught, taking into account the merits and nature of translation, the proficiency of students in both source and target languages. And the objectives of the translation course itself.

So much for the nature of translation; now let us examine the possible teaching techniques applicable to translation classes.

As the name suggests, the core of the grammar-translation method of teaching is grammar (Larsen, 1986). Although this method of teaching is seldom used nowadays, some parts of it are still popular with some teachers "especially for evaluating advanced students or in specialized tests for translators or overseas final exams of courses where translation is still part of the curriculum" (Madson, 1983). Whatever the role of translation in today's teaching and testing methods, it is important to make a distinction between teaching translation and teaching language.

Teaching translation to students who are learning the target language at the same time necessitates taking into account two major issues: first of all, we should be aware of the fact that learning how to cope with translation-related problems is not exactly the same as learning the language itself, although they go hand-in-hand. There are many difficulties such as translation of figurative language, culture-specific terms, translation of sacred texts, and other text types with regards to their functions, which fall in the categories to be taught as translation-related issues. Second, it is vital to decide which language teaching method is better to be used along with the method adopted for teaching translation as a craft.

According to Pienemann's (1989,52-79) teachability hypothesis in applied linguistics, there are two sides in learning a language: one refers to the developmental sequence for certain aspects of language that takes place regardless of the learner, or the method of learning; the second dimension, the variational sequence, refers to the variation in language acquisition based on the relationship between the learners and their situations.

The developmental sequence is practically controlled by the nature of our common language acquisition device. The variational sequence is based on learner variables such as the extent to which the learners are integrated into the target culture.

In teaching translation, one has to take into account these two factors because they are closely related to both translation and language. Actually we can say that the LAD (language acquisition device) is important in translation in that it is effective in the process of learning the language itself. The second set of factors, i.e., those which constitute the basis of the variational sequence, are important in teaching translation due to the fact that they are all intertwined with language and thus with translation. Being familiar with the target language culture is the best example of these factors.

So, in order to be successful in teaching translation, instructors should be able to merge the language teaching techniques they may deem best for their students with those of teaching translation. The techniques adopted for teaching translation should be chosen with attention to both sides of the nature of translation: first its objective and theoretical principles and second the subjective part which is mainly related to the student's intuition and creativity.

So we can say that translation is teachable because, on the one hand, it is a craft and consequently teachable as are other crafts; on the other hand, it is closely related to teaching language itself, although it is vital to make a distinction between the two.

Another important point is that those engaged in teaching translation to students who are learning the target language along with translation should be aware that they are teaching two different things at the same time and that they should use a congruent eclectic method applicable to both. Believing that translation is a teachable craft they should help their students get an insight into the nature of translation and recognize that it is vital for them to pay attention to translation theories while honing their translation and language skills. They should also be aware that ignoring the above-mentioned points leads to students' confusion, lack of motivation, and loss of interest in the curriculum.

CHAPTER III

THEORY AND PROCEDURES OF TRANSLATION

3.1 Translation Theory

The study of proper principle of translation is termed as translation theory. This theory, based on a solid foundation on understanding of how languages work, translation theory recognizes that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

Basically there are two competing theories of translation. In one, the predominant purpose is to express as exactly as possible the full force and meaning of every word and turn of phrase in the original, and in the other the predominant purpose is to produce a result that does not read like a translation at all, but rather moves in its new dress with the same ease as in its native rendering. In the hands of a good translator neither of these two approaches can ever be entirely ignored.

Conventionally, it is suggested that in order to perform their job successfully, translators should meet three important requirements; they should be familiar with:

- the source language
- the target language
- the subject matter

Based on this premise, the translator discovers the meaning behind the forms in the source language and does his best to produce the same meaning in the target language - using the forms and structures of the target language. Consequently, what is supposed to change is the form and the code and what should remain unchanged is the meaning and the message. (Larson, 1984)

The translator should understand perfectly the content and intention of the author whom he is translating. The principal way to reach it is reading all the sentences or the text completely so that you can give the idea that you want to say in the target language because the most important characteristic of this technique is translating the message as clearly and natural as possible.

The translator should have a perfect knowledge of the language from which he is translating and an equally excellent knowledge of the language into which he is translating. At this point the translator must have a wide knowledge in both languages for getting the equivalence in the target language, because the deficiency of the knowledge of both languages will result in a translation without logic and sense

The translator should avoid the tendency to translate word by word, because doing so is to destroy the meaning of the original and to ruin the beauty of the expression. This point is very important and one of which if it is translated literally it can transmit another meaning or understanding in the translation. In most cases if the translation is carried out only on a word level it will either produce utterances that sound very unnatural to the native speaker of the target language or it would distort the meaning. For instance, “bachelor” may mention an unmarried man or a young knight.

However even whole utterances that have a clear linguistic meaning can raise problems if isolated from the context. “George passed” is a well-formed sentence. We can translate this sentence very easily. But even such a sentence may have different interpretations in different contexts. If the context is that of an examination, it means George did well on a test; in a card game it would indicate that George declined his chance to bid; in sports it would mean the ball reached another player.

The importance of context in the understanding of a sentence is therefore emphasized. It is obvious that when we translate a sentence, we depend on its context. When a sentence is removed from the text, it usually becomes ambiguous due to the lack of context. Therefore, translation becomes difficult. Thus, the unit of translation must be the whole text itself and appropriateness of particular items can only be judged considering their positions within the whole text.

3.2 Translation procedures, strategies and methods

Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers.

The translating procedures, as depicted by Nida (1982) are as follow:

I. Technical procedures:

- A. analysis of the source and target languages;
- B. a thorough study of the source language text before making attempts translate it;
- C. Making judgments of the semantic and syntactic approximations. (241-245)

II. Organizational procedures:

constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions (246-247).

Krings (1986,18) defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," and Seguinot (1989) believes that there are at least three global strategies employed by the translators: (i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage.

Moreover, Loescher (1991,8) defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." As it is stated in this definition, the notion of consciousness is significant in distinguishing strategies which are used by the learners or translators. In this regard, Cohen (1998,4) asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic."

Furthermore, Bell (1998,188) differentiates between global (those dealing with whole texts) and local (those dealing with text segments) strategies and confirms that this distinction results from various kinds of translation problems.

Venuti (1998,240) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." He employs the concepts of domesticating and foreignizing to refer to translation strategies.

Newmark (1988b,81) mentions the difference between translation methods and translation procedures. He writes that, "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" . He goes on to refer to the following methods of translation:

- Word-for-word translation: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.
- Literal translation: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
- Faithful translation: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- Semantic translation: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.
- Adaptation: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- Free translation: it produces the TL text without the style, form, or content of the original.
- Idiomatic translation: it 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.
- Communicative translation: it 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 (45-47).

3.3 Qualities of A Good Translator

"The prison of language is only temporary...someday a merciful guard the perfect translator will come along with his keys and let us out," Wendy Lesser wrote in an article, "The Mysteries of Translation," in the Chronicle of Higher Education in 2002 (<http://chronicle.com/free/v49/i05/05b00701.htm>) The following questions remain, however: Who is this translator? What does he do? And what skills should he possess?

Simply put, a translator is a person who recreates a text in another language, attempting to keep a delicate balance between being so literal that the text sounds awkward and unnatural in the new language or being so free that the text has become virtually unrecognizable. A translator has to not only translate the words, but also the concepts. In other words, a translator unlocks the prison of language and helps a text break free of its limited original language, culture, and audience.

To do all the above, a translator must have the following things:

A translator must have a native or near-native level of proficiency, understanding, knowledge in both the source language and the target language.

A good translator should be familiar with the culture, customs, and social settings of the source and target language speakers. He/She should also be familiar with different registers, styles of speaking, and social stratification of both languages. This socio-cultural awareness, can improve the quality of the students' translations to a great extent. According to Hatim and Mason (1990), the social context in translating a text is probably a more important variable than its genre. The act of translating takes place in the socio-cultural context. Consequently, it is important to judge translating activity only within a social context.

Awareness of history is an essential requirement for the translator of a work coming from an alien culture. Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient to make one competent as a translator. One should be familiar with one's own culture and be aware of the source-language culture before attempting to build any bridge between them. Cultural transfer requires a multi-pronged approach. It is concerned with the author's relationship to his subject matter and with the author's relationship to his reader. These should be reflected in a good translation. The translator has to transmit this special cultural quality from one language to another. Cultural meanings are intricately woven into the texture of the language. The creative writer's ability to capture and project them is of primary importance for, this should be reflected in the translated work. Caught between the need to capture the local color and the need to be understood by an audience outside the cultural and lingual situation, a translator has to be aware of two cultures.

Translation demands both linguistic and factual knowledge. The more background and cultural information a translator possesses about the users of the concerning languages, the better equipped he is to function as a translator. (Çakır,5)

Translating is a skill. Translators must be able to write well and have an excellent command of the nuances in language use. The ability to write well in the target language is a major requirement. It is more important to be able to express yourself in the target language than to understand the source language. Of course, there must be a basic knowledge of the source language of course. It is important for the translator to understand the information in the source language well enough to know what the original writer meant. This, however, is not necessarily as important as being able to write it.

Newmark characterizes the translator as follows and believes that the translator:

1. requires a knowledge of literary and non-literary textual cohesions, otherwise he can not make judgeents and differentiate possible interpretations.
2. should constantly improve his style of writing
3. must have a potential capability to make judgements on the literal quality of a text
4. must have a good knowledge of logic
5. must be familiar with figurative, technical, colloquial sensens of the two languages.
6. must differentiate between primary meaning (the meaning as they are used in the modern language) and secondary meaning (the weights of different lexicon) (1981, 27-30)
7. must be familiar with the following techniques: a) transcription(adaptation, transfer) b) one to one translation c) through translation(loan translation) d)lexical synonymy (translation by close target language equivalents) e) compenantial analysis f) transposition (replacing one grammatical writing with the other) g) modulation (variation in point of views) h) compensation (how to recover semantic losses) i) defining j) paraphrasing k) expansion l) contradiction (how to narrow lexicon where required to avoid redundancy) m) discourse rearrangements (ibid,32-34)

Newmark advocates that in rendering a text, the translator pursue the following steps.
The translator must:

1. be sure that he/she has understood the text by knowing the intention of the text, reader's social and cultural strata, sex, specific occupations they are engaged in.(1981,21)
2. determine the text category whether it is expressive, descriptive, informative oor vocative.
3. determine if some parts are ironical or nonsensical. (ibid,23)

4. determine what type of meaning he/she has to take into account: linguistic, referential, performative, cultural, inferential, connotative, pragmatic.
5. make his/her own interpretation of the parts of the text which are semantically vague. (ibid,26)

The translator's task is to create conditions under which the source language author and the target language reader can interact with one another. The translator uses the core meaning present in the source text to create a new whole, namely, the target text. It is necessary to be able to put yourself in the speaker's shoes.

Finally, it is important to know that it takes much more than a dictionary to be a good translator, and translators are not made overnight. Of course a person who does not know both languages will not be able to translate. However, the converse is not necessarily true. A person who does know both languages will not necessarily be able to take words from one language and put them into a second language successfully. To be a good translator requires a sizeable investment in both source and target languages. It is one of the most challenging tasks to switch safely and faithfully between two universes of discourse. translation is in fact a serious business that should be approached sensibly in order to avoid poor results.

CHAPTER IV

A COMPARATIVE STUDY OF THE TWO TRANSLATIONS OF “THE OLD MAN AND THE SEA”

The following phrases, sentences, passages are extracted from Ernest Hemingway’s “The Old Man and The Sea”(1990). The two different Turkish translations are from two different versions by different translators. The first version is by Serkan Özburun and S.Neal Şimşek(1999) and the second version is by Orhan Azizoğlu(2006). In the process of analysing the two translations of the “The Old Man and The Sea”, firstly the original text is read carefully, and then two translations of the “The Old Man and The Sea” are read comparatively. Thirdly, the original text and the two translations are examined sentence by sentence in the light of the theories and the principles of translations mentioned in the previous chapter. Then, the variations in the translations of words, phrases, sentences are selected and studied. Finally, the variations in the translation process are analyzed and discussed.

The Old Man and The Sea (The Old Man and The Sea, 1990, title)

1- İhtiyar Balıkçı (İhtiyar Balıkçı, 1999)

2- Yaşlı Adam ve Deniz (Yaşlı Adam ve Deniz, 2006)

There are four main characters in “The Old Man and The Sea”. They are Santiago, the sea, Manolin, the marlin. But we see Santiago and the sea most of the time in the novel.

Santiago is the protagonist of the novel. He is an old fisherman in Cuba who, when we meet him at the beginning of the book, has not caught anything for eighty-four days. The novel follows Santiago's quest for the great catch that will save his career. Santiago endures a great struggle with a uncommonly large and noble marlin only to lose the fish to rapacious sharks on his way back to land. Despite this loss, Santiago ends the novel with his spirit undefeated.

As its title suggests, the sea is central character in the novel. Most of the story takes place on the sea, and Santiago is constantly identified with it and its creatures.

Therefore, the title of the book had better be translated literally as it is in the second version. In the first version, the sea is ignored in spite of the fact that it is a main character.

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. (ibid, 5)

1- Gulf Stream'in ortasında, tek başına avlanan ihtiyar bir balıkçı vardı. Seksendört gündür bir tek balık takılmamıştı oltasına. İlk kırk gün bir çocuk yardım etmişti ona.(ibid, 5)

2- Gulf Stream'de küçük teknesiyle yalnız başına avlanan yaşlı bir adamdı ve tam seksen dört gündür tek bir balık tutamadan dönüyordu. İlk kırk gün yanına bir de yardımcı çocuk almıştı.(ibid, 5)

Hemingway's literary style is direct and deceptively simple. We see his style even in the first sentence of the novel: "He was an old man who fished alone in a skiff in the Gulf stream and he had gone eighty-four days now without taking a fish" The words are plain, and the two sentences are conjoined by a simple conjunction. Hemingway's style can be viewed as a fable than as fiction.

"without taking a fish" is translated as "bir tek balık takılmamıştı oltasına" in the first version and "tek bir balık tutamadan" in the second version. Both of them convey the message of the original but the first one is more communicative and it reflects Hemingway's style in a better way as it sounds like a fable than as a fiction.

"a boy had been with him" is translated as "yanına bir de yardımcı çocuk almıştı." in the second version. Here "de" makes it as if there was also another person with the old man. On the other hand, this sentence can be translated as "İlk kırk gün bir çocuk vardı yanında" to show consistency with Hemingway's style.

But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally salao, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week.(ibid, 5)

1- Ne var ki bu sürenin bitiminde, çocuğun anne babası, bu ihtiyarın tam bir talihsiz olduğuna hükmettiler. Böylece çocuğu onun yanından alıp, başka bir tekneye verdiler. Bu teknede işler oldukça iyi gidiyordu. Bir hafta içinde üç tane kocaman balık yakalamışlardı,(ibid,5)

2- Fakat birbiri ardına kırk gün eli boş döndükten sonra çocuğun ailesi, yaşlı adamın artık talihsizlikten de beter bir salao'ya uğradığına inanmış, çocuklarını ilk hafta içinde üç güzel balık yakalayan bir başka tekneye vermişlerdi.(ibid,5)

"without a fish" is deleted in the first version although this is an important phrase because it is the reason why the boy's parents take the boy to another boat. This omission causes a loss of meaning.

"salao" in the sentence "the old man was now and definitely salao, which is the worst form of unlucky" is not translated in the second version. So it is not clear what the writer wants to say and it is inappropriate to use an untranslated word as readers may have difficulty in understanding what is meant.

We see an over translation in the first version “Bu teknede işler oldukça iyi gidiyordu” this sentence emphasises how lucky the other boat and how unlucky the old man is. Translator is entitled to add or delete some points when he thinks it is necessary.

The phrase “three good fish” is translated as “üç güzel balık” in the second version and “üç tane kocaman balık” in the first version. In the first one translator still emphasises the unluckiness of the old man by saying “kocaman” instead of “büyük”

There is a syntactic error in the translation of the second version. It seems that this new boat had caught three good fish and then the boy began to work there. But in fact the boat caught three good fish after the boy had begun to work there. The order of the action is wrong. Due to Santiago's bad luck, however, the boy's parents told their son not to fish with the old man. They forced him to join up with a more lucky boat, which ended up catching three good-sized fish in its first week.

The sail was patched with flour sacks and, furied, it looked like the flage of permanent defeat.(ibid 5)

- 1- Yelken eski un çuvalarını yamanmıştı. Sanki bu görüntüsüyle yenilginin yaşlı bayrağını temsil ediyordu(ibid,5)
- 2- Yer yer çuval parçalarıyla yamalı kıvrık yelken, sürüp giden yenilgilerin belirtisi gibiydi.(ibid,5)

“the flage of permanent defeat”most powerfully shows Santiago's struggle against his unchangeable fate. This concept of defeat and what it means will be important throughout the story. Both versions reflect the intention of the writer whereas the first version is a communicative translation.

The old man was thin and gaunt with deep wrinkles in the back of his neck.(ibid,5)

- 1- İhtiyar zayıf ve kuru haliyle bir tahtayı çağrıştırıyordu. Ensesinde bıçak yarası izleri çağrıştıran çizgiler vardı.(ibid,5)
- 2- Yaşlı balıkçı zayıf, kavruk, yüzü kederli, ensesi kırış kırış bir adamdı. (ibid,5)

Both versions give the meaning of the original, however the first one makes over-translation. The translator adds his own sentences such as “tahtayı çağrıştırıyordu, bıçak yarası izler” which help the reader visualize the old man better in their minds.

The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides

of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert.(ibid,5)

1- Sıcak Kuşak deryasından yansıyan güneş ışıkları yanaklarında zararsız kahverengi lekeler bırakmıştı. Bu lekeler hemen hemen yüzünün iki yanını olduğu gibi kaplıyordu. Elleri pare pareydi. Bu yarıklar ağda debelenen büyük balıkları çektiği üçlü halatlar yüzünden oluşmuştu fakat bunların hiçbiri yeni değildi; eskiydi; suyu çekilip balığı kalmamış bir gölün yıpranmışlığı kadar eski(ibid,6)

2- Yanakları, güneşin tropik denizlerde meydana getirdiği yansımaların esmer lekeleriyle kaplıydı. Bu lekeler yüzünde aşağı çenesine dek iniyordu Elleri, oltasına takılan ağır balıkları çekerken açılan yarıklarla yol yoldu. Ne var ki bu yarıkların hiçbiri taze değildi. Bir çöl kuraklığını andıran balıksız günler kadar eskiydi bunlar.(ibid,6)

“fresh” means both “taze, yeni”. But “fresh” is used to describe the scars on the old man’s hands. In the second version “fresh” is translated as “taze”. But in Turkish we use “taze” for foods. So “yeni” is more suitable.

Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated. (ibid, 5)

1- Neşe ve mertlik dolu çivit mavisi gözlerinden başka ihtiyarlamamış bir yeri yoktu.(ibid,6)

2- Yenilmemişlerin neşesiyle ıslıl ıslıl yanan deniz rengi gözlerinden başka her şeyi kocamıştı ihtiyarın.(ibid,6)

Santiago's eye color foreshadows Hemingway's increasingly explicit likening of Santiago to the sea. Sea’s colour is translated as indigo blue “çivit mavisi”. But this colour is like purple, not like blue. That’s why “deniz mavisi” will be appropriate instead of “çivit mavisi”

“undefeated” is translated as “mertlik” in the first version but this is not the correct equivalent of “undefeated”. It can be translated literally as it is in the second version.

'Santiago,' the boy said to him as they climbed the bank from where the skiff was hauled up. 'I could go with you again. We've made some Money(ibid 6)

1- Beraberce sandalı kıyıya çektiler. Kıyı tümseğini tırmanırken çocuk.-Santiago Amca, dedi: yeniden yanında çalışabilirim, artık yeteri kadar param var.(ibid,6)

2- Tekneyi çektikleri sahilin hafif eğimini tırmanırken çocuk, "Santiago" dedi. "Yine seninle geleyim mi? Biraz para biriktirdim.(ibid,6)

The boy tells the old man that he wants to fish with him again. He feels bad because he never wanted to leave the old man, his mentor, but had to honor his duty to his parents to earn some money. He knows that the boy is loyal to him and never becomes upset by his decision to leave. In the first version, the translator takes Turkish culture into

account. In our culture we adress our elders by calling “amca, teyze, halı, dayı, abla, abi” Obviously, the fisherman is older than the boy so Santiago is translated as “Santiago amca”

The old man had taught the boy to fish and the boy loved him(ibid,6)

- 1- Çocuğa, balık tutmayı ihtiyar öğretmişti. Ayrıca çocuk bu ihtiyarı çok seviyordu.(ibid,,6)
- 2- Çocuğun delicesine sevdiği balıkçılığı ona ihtiyar öğretmişti.(ibid,6)

There's certainly a bond between Santiago and the boy, Manolin. And Hemingway says it in one sentence: "The old man had taught the boy to fish and the boy loved him." This quotation is a superb example of the distinctive style Hemingway is famous for. It's distinctive by being stripped down to bare simplicity, and yet it says so much. A different writer might have spent a paragraph or a page describing Santiago and Manolin's relationship and feeling for each other. Hemingway uses fourteen words. The first version translates this sentence literally and manages to convey Hemingway’s this distinctive style to the readers.

Manolin is Santiago's apprentice, but their relationship is not restricted to business alone. The second version mistranslates this sentence. The boy is shown to love fishing but in the original sentence the boy loves the old man not the fishing. Although there is not a referential ambiguity in the original sentence, the translator seems to misunderstand what “him” refers to.

'No,' the old man said. 'You're with a lucky boat. Stay with them.

'But remember how you went eighty-seven days without fish and then we caught big ones every day for three -weeks.' (ibid,6)

- 1- Yoo ,dedi ihtiyar, sen kısmeti bol bir teknede çalışıyorsun, Orada kalmalısın. - Hatırlıyor musun bana demiştin ki; "İnsan yirmiyedi gün hiç bir şey yakalayamayabilir, sonra bir de bakarsın ki üç gün üst üste iri balıklarla döner(ibid,6)
- 2- Olmaz" dedi. "Talihli bir tekneye yanaştın, otur oturduğun yerde.""İyi ama tam seksen yedi gün eli boş döndüğünü unuttun mu? Kısmetin yine açılır. Biz üç haftadır her gün kocaman kocaman balıklar tutuyoruz.(ibid,6)

“yanaşmak” is a slang word in Turkish and “stay with them” is translated as “otur oturduğun yerde” in the second version which is generally used when somebody is angry. But the old man is not angry with the boy, on the contrary he says this for the sake of the boy.

Both “eightyseven” and “three weeks” are mistranslated in the first version inspite of the fact that they are simple words. The former is translated as “twenty seven” and the latter is translated as “three days”

The sentence that the boy says to the old man “remember how you went eighty-seven days without fish and then we caught big ones every day for three –weeks” is translated wrong in the first version “İnsan yirmiyedi gün hiç bir şey yakalayamayabilir, sonra bir de bakarsın ki üç gün üst üste iri balıklarla döner” because this translation is like a general motto of the old man or it is like an advice to the boy. But in fact the oldman and the boy go eighty seven days without a fish. This is real, they lived this.

The phrase “Rememeber how you went eighty-seven days without fish” is converted into a question sentence in the second version “ama tam seksen yedi gün eli boş döndüğünü unuttun mu?”

“Kısmetin yine açılır” is added in the second v ersion although it does not exist in the original.

The boy and his new boat that he works on catch big fish for three weeks. The verb “caught” in the sentence “we caught big ones every day for three weeks” is translated in the present tense in the second version as “tutuyoruz” In deed, itshoul be translated as “tuttuk”

'it was papa made me leave, I am a boy and I must obey him.,

'I know' the old man said. 'it is quite normal.

He hasn't much faith,'No,' the old man said. 'But we have. Haven't we?

'Yes,' the boy said. 'Can I offer yon a beer on the Terrace and then we'll take the stuff home.'

'Why not?' the old man said. Between fishermen.(ibid,,6)

1- Babam istedi senden ayrılmamı. Yeteri kadar büyük değilim. Onun sözünü dinlemem

gerekiyor, anlarsın ya!

Biliyorum evlâdım, dedi ihtiyar balıkçı. Doğrusu da bu.

Babamda kadere güven yok.

Öyle dedi ihtiyar. Bizde var ama...(ibid,6)

Evet, dedi çocuk, Sana Taraça'da bir bira ısmarlamak isliyorum. Tabî ki kabul edersen.

Sonra da oturur biraz sohbet ederiz Olur. dedi ihtiyar. Biz balıkçılar birbirimizin hâlinden anlarız.

2- Hep babamın yüzünden.Ne yapayım, daha küçüğüm, onun sözünü dinlemem gerek."

Elbette öyle yapacaksın."

Onun pek ümidi yok.

Ya" diye mırıldandı ihtiyar. "Ama bizim var, değil mi?"

Elbette var" diye yanıtladı çocuk. "Teras'a uğrayıp da bir bardak bira ısmarlayayım mı sana? Bunları sonra taşıyiveririz Kabul. İki balıkçı arasında böyle şeylerin lafı mı olur?"(ibid,7)

"I know" is translated as "biliyorum evladım" in the first version, still showing correspondence to Turkish culture. "we'll take the stuff home" is omitted in the first version although there is no need for such a deletion and it is possible to translate it literally. And "we can chat for a while" is added.

"He hasn't much faith" is translated as "kadere güveni yok" in the first version and "pek ümidi yok" in the second one. This sentence is not about the boy's father's religious beliefs but it is about father's ideas about the unluckiness of the old man. The second one is the correct translation of the original.

They sat on the Terrace and many of the fisher-men made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad 'But they did not show it and they spoke politely about the current and the depths they had drifted their lines at. and the good weather and of what they had seen. (ibid,6)

1- Taracaya oturdular. Balıkçıların çoğu ihtiyarla alay ediyordu. Fakat o bunlara aldırmış etmiyordu. Öteki yaşlılar ona bakıp, üzüyorlardı, İhtiyar ve çocuk sanki hiçbirşeyin farkında değilmiş gibi davranarak, sürüklendikleri akıntılar, havanın açık olduğu günler ve o demlerde yaşadıkları olaylar üstüne derin bir sohbete daldılar (ibid, 6)

2- Teras'ta bir masaya oturdular. Çevredeki balıkçılar ihtiyarla alay etmeye başlamışlardı ama o hiç kızmıyor, aldırmış etmiyordu. Ötekiler, daha yaşlıca olanlar, onun bu haline bakıp üzülmüyordu. Bu üzüntülerini belli etmeden, akıntıdan, oltaların, paraketelerin durumundan, iyi havaların sürekliliğinden ve görüp geçirdiklerinden söz ediyorlardı. 8ibid,7)

There is a referential ambiguity in the last sentence. It is not clear whether "they" refer to the old man and the child or the other fishermen on the Terrace. In the first version, they refer to the old man and the boy, in the second one they refer to the other fishermen on the Terrace. Looking at the prior sentence, we can say that they most probably refer to the other fishermen on the Terrace.

When the wind was in the east a smell came across the harbour from the shark factory; but today there was only the faint edge of the odour because the wind had backed into the north and then dropped off, and it was pleasant and sunny on the Terrace.(ibid,7)

1- Rüzgar doğudan estiğinde bu fabrikanın kokusu limanı istila ederdi. Ancak o gün hafiften pis bir koku vardı, çünkü rüzgar yönünü kuzeye çevirdikten sonra kesilmişti. Taraça güneşli ve havadardı.(ibid,7)

2- Rüzgâr gündeğusundan estiğı zaman bu fabrikanın kokusu ta limana kadar gelirdi ama bugün, hafif bir poyrazla koku yok denecek kadar azalmış, akşam güneşi altında Terasın zevki artmıştı.(ibid,8)

“it was pleasant and sunny on the Terrace”does not indicate the time. The second version says “akşam güneşi altında” but we do not have information whether it is evening,morning etc. “pleasant” is translated as “havadar” in the first version and it is translated as a verb “zevki artmıştı” in the second one. However, “pleasant and sunny” can be translated as “güzeldi, güneşliydi”

“the wind had backed into the north and then dropped off” is omitted in the second version although it is translated word for word in the first one “rüzgar yönünü kuzeye çevirdikten sonra kesilmişti”

'Santiago,' the boy said.(ibid,7)

- 1- Santiago Amca, dedi çocuk(ibid,7)
- 2- Çocuk "Santiago" diyordu.(ibid,8)

In the second version, we see a change of tense. This past progressive tense makes us think that the boy has been calling the old man's name for a while but he does not hear. This change of tense breaks down the fluency.

Can I go out and get sardines for you for tomorrow?'

No. Go and play baseball. I can still row and Rogelio will throw the net.',(ibid,7)

- 1- Yarın senin için sardalye avına çıkayım mı?
Hayır!Gidip top oynaman daha iyi. Henüz ölmedik evlât, gücüm kürek çekmeye yetişir. Rogelio da ağı atar.(ibid,7)
- 2- Yarın sabah senin için sardalye tutayım mı?"
İstemez. Sen git topunu oyna. Daha kürek çekecek gücüm var. Rogelio da paraketeyi atar.(ibid,8)

“I can still row” is translated as “Henüz ölmedik evlât, gücüm kürek çekmeye yetişir.”in the first version and ““Daha kürek çekecek gücüm var.” “ in the second version. It can be translated literally as well, “kürek çekebiliyorum hala”. In fact, both of the versions reflect the core meaning of the original. In the first version we see an over translation “henüz ölmedik evlat”,which stresses the old man trusts in his strength.

“Rogelio will throw the net.” Although net has several meanings, here it should be translated as “ağ”. The second version uses “parakete” which means a fishing line with many fishing hooks on it. Therefore net is mistranslated in the second version.

‘I can remember the tail slapping and banging and the thwart breaking and the noise of the dubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me.’(ibid,8)

1- Hatırlamaz olur muyum hiç? Kuyruğuyla habire sandığa vuruyor, amma da gürültü çıkarıyordu. Sonunda sandığın tahtası kırılmıştı, sen balığa vurup duruyordun. Derken beni ıslak ağların üstüne itmiştin Teknenin titrediğini hissediyordum Bir ağacı baltayla kesercesine olanca gücünle ona vuruyordun. Sonra kan kokusu geldi burnuma o kadar berbattı ki (ibid,7)

2- "Hatırlıyorum ya, hani kuyruğunu nasıl güm güm vuruyordu, burnuyla borda tahtalarını nasıl kazıyordu! Sen beni ıslak ağların durduğu pruvaya itmiştin. Tekne oyuncak gibi sallanıyor; sen de küfrede ede, odun yarar gibi parçalıyordun hayvanı. Üstün başın taptaze kana bulanmıştı.(ibid,9)

Manolin's excited recollection “I can remember” is converted into a rhetoric question in the first version. This kind of structural conversation sometimes causes the loss of effect and sometimes strengthens the meaning. There is no loss of meaning and effect in the translation of the first version.

“...feeling the boat shiver...” is translated literally in the first version and the second one uses a simile, “oyuncak gibi sallanıyor”. This is not a common usage in Turkish, instead we say “beşik gibi sallanıyor”. Likewise the second version says “odun yarar gibi” for translation of “chopping a tree down”. “Odun kırmak” would be appropriate here.

The second version uses too many technical terms which make it hard for the reader to understand. Translators should be alert not to use too many technical words without any footnotes or explanations.

‘I have mine left from today. I put them in salt in the box.(ibid,8)

1- Bugünlük var. Sandıktaki tuzun üstüne koymuştum.(ibid 8)

2- Bugün için hazırladıklarım duruyor daha. Onları tuza koy da bozulmasın.(ibid 10)

The second version makes a mistake in the translation of the subject of the second sentence. It says “you” instead of “I” There is also a grammatical shift. In the original, it is an affirmative sentence but in the second version it turns into an imperative sentence.It

reflects the translator's interpretation rather than the meaning of the original. It would be more proper to say "Sandığa koyup tuza yatırdım"

One,' the old man said. His hope and his confidence had never gone. But now they were freshening as when the breeze rises. (ibid,8)

1- Bir tane kâfi.Ümidi, cesareti kırılmamıştı daha. Ama dinginliğe koşan meltem rüzgârları gibi gittikçe azalıyordu umutları.(ibid,8)

2- "İstemez ama haydi bir tane tut" dedi yaşlı adam. Umudunu ve inancını hiç yitirmemişti ihtiyar. Esen hafif meltemle bu umutlar şimdi biraz daha tazelenmişti.(ibid,10)

The two versions are completely different from each other and the first one says just the opposite of the original. The original says the old man still has hope but the first one claims he is losing his hope. The translator does not have a right to change the meaning of the original.

The box with the baits was under the stern of the skiff along with the club that was used to subdue the big fish when they were brought alongside. (ibid,10)

1- Yem kovaı iskelenin altındaydı, tekneye yanaşan balıklar öldürmeye yarayan çomak da kıçaaltındaydı .(ibid,9)

2- Yemlerin bulunduğu kutuyu, büyük balık yakalandığı zaman içeri alınmasında kullanılan sopa ile birlikte başaltına sokmuşlardı. (ibid,11)

"stern" means "kıçaltı" in seamanship. So "başaltı" in the second version is a mistranslated word.

The mast was nearly as long as the one room of the shack. (ibid,10)

1- Direk neredeyse kulübenin tavanına değiyordu.(ibid,9)

2- Yelken direği hemen hemen odanın uzunluğu kadar vardı. (ibid,12)

Translator sometimes needs to change what the original says in order to make it easier to understand for the reader as long as he keeps the meaning of the original.. In the second version, the translator translates this sentence literally. Literally it is correct but is not a communicative usage in Turkish. The first version is an acceptable one and at the same time reflect the meaning clearly, sounds better.

'Eighty-five is a lucky number the old man said. How would you like to see me bring one in that dressed out over a thousand pounds?(ibid,11)

1- Seksenbeş uğurlu bir rakamdır dedi ihtiyar balıkçı benim salapuryada yarım tonlukbir balık getirdiğimi görürsen nasıl şaşırırsın kim bilir?(ibid,10)

2- Yaşlı adam, "Seksen beş uğurlu bir rakamdır" diyordu. "İster misin yarın kırk elli kiloluk bir tane getireyim, ha ne dersin?"(ibid,13)

The old fisherman has not caught a fish since eightyfour days and he wishes to find a huge fish on the eightyfifth day. “over a thousand pounds” is mistranslated in the second version. A pound is 453 gram. A thousand pound is 453 kg that means nearly half of a ton.

Common expressions “kim bilir” in the first version and “ha ne dersin” in the second one are added at the end of the question sentence to make the translation more natural.

I will be back when I have the sardines. I'll keep yours and mine together on ice and we can share them in the morning. When I come back you can tell me about the baseball.(ibid,12)

1- Sardalyalan yakalayıp döneceğim. Sonra da onları buza koyacağım. Yarın sabah paylaşıyoruz. Döndüğüm zaman beyzbolda neler olup bittiğini bana anlattırısın.(ibid,10)

2- Balıkları tutar tutmaz dönerim" diyordu çocuk. "İkimizin payını da buza koydururum. Yarın sabah paylaşıyoruz. Ben dönene kadar maçları oku da bana anlattırısın.(ibid,14)

In the second version, “I'll keep yours and mine together on ice”is translated as I'll make somebody keep the sardines on ice. There is a grammatical change. But in fact the boy himself will put them on ice. The one who does the job is boy, not anyone else.

The old man has a simple life. He is interested in baseball and fishing. Therefore, there is no need for generalization, no need for saying match instead of baseball in the second version . Also, the old man tells the boy to tell him the baseball. The second version says “maçları oku da bana anlattırısın” However, the original does not have it. It only says “you can tell me”

Do you think we should buy a terminal of the lottery with an eighty five?

We can do that the boy said. 'But what about the eighty-seven of your great record ?(Ibid 12)

1- Sonu seksenbeşli bir piyango bileti alsak mı?

Olabilir, dedi çocuk. Peki, zamanında seksenyedinci gün avladığımız o müthiş balık hususunda ne düşünüyorsun (Ibid 10)

2- Ne dersin,seksenbeşli bir piyango bileti alsak mı?

Onu da yaparız. Ama senin seksen yedilik rekorundan ne haber?" (Ibid 14)

The translator is entitled to delete or extend some points when he believes it is necessary. We see that an expansion is necessary for the last sentence “eighty-seven of your great record”. Literal translation in the second version makes the sentence obscure. It can be either the money the old man won beforehand from lottery or the fish he caught on

the eightyseventh day. The translator had better give extra information, otherwise it can not give the sense of the original.

They were strange shoulders, still powerful although very old and the neck was still strong too and the creases did not show so much when the old man wás asleep and his head fallen forward. (Ibid 13)

1- Bunlar yılların sillelerine rağmen güçlü kalabilmiş omuzlardı. Boyun da eski kuvvetini kaybetmiş değildi. Başı öne düşmüş olduğu için ensesindeki kırışıklıklar çok az belliydi. (Ibid 11)

2- Çok yaşlı olmasına karşın hâlâ kuvveti yerinde olan bir garip omuzdu bunlar. Ya güçlü ensesi?.. Böyle öne eğikken o derin kırışıklıkları hiç belli olmuyordu. (Ibid 15)

The sentence "...although very old..." is translated idiomatically "yılların sillelerine rağmen" in the first one and literally "Çok yaşlı olmasına karşın" in the second version. Although both of them convey the hearth of the meaning, the first one is more fluent.

"the neck was still strong too" is translated using different grammatical structures. The meaning of the original sentence is reflected in both of the versions. This sentence converted into a rhetoric question in the second one. The first one consists of two negatives "...kaybetmiş değildi" And both versions perfectly give the original meaning.

The old man's head was very old though and with his eyes closed there was no life in his face. (Ibid 13)

1- Kafası fazlaca yaşlı görünüyordu. Bu gözleri kapalı yüzde herhangi bir canlılık belirlisi yoklu (Ibid 1)

2- Hele gözleri kapalıyken her türlü hayat izinden yoksun görünüyordu (Ibid 15)

"The old man's head was very old though" is completely deleted in the second version. It can be translated literally as it is in the first version. "there was no life" is translated as "hayat izinden yoksun" We do not generally use such a phrase, instead we say "yaşam belirtisi, canlılık belirtisi."

'Keep the blanket around you' the boy said. 'You'll not fish without eating -while I'm alive.'

'Then live a long time and take care of yourself,' the old man said. 'What are we eating?' (Ibid 14)

1- Battaniye sırtında kalsa daha iyi olur , dedi çocuk. Ben yaşadığımı sürece boş mideyle balık avına çıkmayacaksın.

İyi. Öyleyse uzun süre yaşamaya bak ve sağlığına dikkat et. Bize ne yemek hazırladın? (Ibid 12)

2- Çocuk, "Battaniye sırtında kalsın" diye uyardı. "Ben sağ oldukça seni aç karnına balığa yollamam." Öyleyse Allah ömrünü uzun etsin, kısmetin bol olsun... Eee, ne yiyoruz bakalım?" (Ibid 16)

There is an interesting irony in the changing of the roles between the paternal tutor Santiago and the pupil Manolin. While Santiago took care of Manolin on the water by teaching him how to fish, Manolin takes care of Santiago on land by, for example, making sure the old man eats. When Santiago wants to fish without eating, Manolin assumes a parental tone and declares, "You'll not fish without eating while I'm alive." To which Santiago replies half-jokingly, "Then live a long time and take care of yourself. This sentence is translated literally in the first version and communicatively in the second one "Allah ömrünü uzun etsin, kısmetin bol olsun" both give the core meaning of the original.

'Who gave this to you ?

'Martin. The owner.'

'I must thank him (Ibid 14)

1- Bunları sana kim verdi

Martin Reis.

Adama teşekkür etseydin bari (Ibid 12)

2- Bunları kim verdi sana?"

Martin patron verdi.

Teşekkür etmeli adama." (Ibid 16)

"Martin. The owner" is communicatively translated in the first version. We use "reis" in seamanship in Turkish. It sounds natural and effective. But "I must thank him" is different from the original in the first one. It says as if the boy hasn't thanked Martin. Translator has to take the text and the writer's intention into consideration. A translator in no means has a right for distorting the original text.

'I like the beer in cans best.'

'I know. But this is in bottles, Hatuey beer, and I take back the bottles (Ibid 15)

1- Ben kutu birasını tercih ederim.

Biliyorum ama bunlar şişe birası, Hatuey marka. Boş şişeleri iade edeceğim. (Ibid 12)

2- Konserve biraya da bayılırım hani."

"Bilirim. Ama bunlar konserve değil. Şişeli, Hatuey marka. Şişelerini de geri ötüreceğim. (Ibid 17)

The word "can" means both "konserve kutu and teneke kutu" Both versions translate it literally. The first one uses "kutu bira" and second one uses "konserve bira" In fact "konserve" is used for vegetables in Turkish. We use "teneke kutu" for beer. Beer is not a collocation of "konserve" As some words occur only with certain words.

On the other hand, the first version translates "the bottles" as "boş şişeler" However, the original does not mention if they are full or empty.

I have been asking you to,' the boy told him gently. 'I have not wished to open the container until you were ready (Ibid 15)

1- Çocuk sert bir tavırla:

Ben de bunu söylemeye çalışıyorum, dedi. Karavanayı, sen gelmeden açmayayım dedim, anlıyorsun ya (Ibid 12)

2- "Deminden beri onu söylüyorum ya" diye güldü çocuk. "Sen sofraya oturana dek şişeleri açmak istemedim (Ibid 17)

The first version concludes that the boy speaks harshly but the second version says he laughs. Both of them are far from the original. In fact he speaks gently.

A common expression “anlıyorsun ya” is used at the end of the first version to make it sound more natural.

“container” means “kap” The first version is appropriate by translating “container” as “karavana” while the second version is not suitable because “container” does not mean “şişe”

'Naturally. But he makes the difference. In the other league, between Brooklyn and Philadelphia I must take Brooklyn. But then I think of Dick Sisler and those great drives in the old park.' (ibid 15)

1- Doğru, herkes biliyor bunu, ama takımda güvenilir tek adam o. Brooklyn'le Filadelfiya arasındaki başka bir maçla ben Brooklyn'ün kazanacağına bahse girdim. Sürekli Dick Sisler'i düşünüyorum. Eski Parc'da, loplara nasıl vurduğunu bilirsin (Ibid 13)

2- Var elbette ama o başka. Mesela Öteki beyzbol kümesinde Brooklyn'i tutarım. Onlardaki Dick Sisler de zehir gibi bir oyuncu. Sopa tutuşu bile başka (Ibid 18)

“I think of Dick Sisler” is translated literally in the first version and idiomatically in the second one “zehir gibi oyuncu” which is in tune with the rest of the text and sounds very natural, effective. The second one is a communicative translation.

He used to come to the Terrace sometimes too in the older days. But he was rough and harsh-spoken and difficult when he was drinking. His mind was on horses as well as baseball. At least he carried lists of horses at all times in his pocket (Ibid 16)

1- Bir zamanlar o da Taracaya sık sık gelirdi. Geldiğinde sağa sola çatardı. Bu yüzden içmeye geldiğinde herkes tedirgin olurdu. Bir at yarışlarıyla, bir o kadar da beyzbolle ilgilenirdi. Cebinden at yarışı kuponları hiç eksik olmazdı (Ibid 13)

2- Eskiden bizim Teras'a sık sık gelirdi. Fakat ,aksi, kaba, hele içince yanına yanaşılmaz bir adamdı. Akli fikri beyzbolda, at yarışlarındaydı. Cebinden yarış dergileri eksik olmazdı. (Ibid 19)

The first version says “sağa sola çatmak” and the second says “yanına yanaşılmaz” for the translation of the phrase “difficult when he was drinking”. Both of them are communicative.

The first version says “herkes tedirgin olurdu.” But in fact, the original has not got it. “list of horses” is istranslated in the second version as “yarış dergileri”

Que va’ the boy said. 'There are many good fishermen and some great ones. But there is only you.' (Ibid 17)

- 1- Yok canım, dedi çocuk, Evet bir yığın iyi balıkçı var bir yığın da büyük balıkçı, Fakat sen bir tanesin, (Ibid 14)
- 2- Que va, bir alay büyük balıkçı vardır ama sen bir tanesin (Ibid 20)

“Que va” is not translated in the second version, instead translator put a footnote saying that it means “ne gezer”. A translation with footnotes seems terrible with regard to appearance, moreover leaving an untranslated word in the text seems very awkward and gives harm to the cohesion, naturalness and fluency of the story.

The boy loves and admires the old man very much. He thinks the old fisherman is the best he has ever known. The phrase “...some great ones” is omitted in the second version. It is necessary to translate it as the omission here causes the loss of effect. In the first version “many good ..and some..” translated as “bir yığın” It would be proper to say “Bir sürü iyi balıkçı var,birkaç tane de büyük balıkçı”

Usually when he smelled the land breeze he woke up and dressed to go and wake the boy. But tonight the smell of the land breeze came very early (Ibid 19)

- 1- Genellikle, kara meltemini hissedince uyanır, çocuğu uyandırmaya giderdi. Fakat o gece kara meltemi erken çıkmıştı (Ibid 15)
- 2- Genellikle kara esintisini koklayınca uyanır; pantolonunu giydikten sonra çocuğu kaldırmaya giderdi. Oysa bu sabah rüzgar çok erken döndü. (Ibid 22)

The second version translates word for word,which does not sound natural. Also “tonight” is mistranslated as “bu sabah”. In the first version, “dressed to go”is omitted but that causes neither shift in meaning nor loss of meaning.

The old man went out of the door and the boy came after him. He was sleepy and the old man put his arm across, his shoulders and said, I am sorry (Ibid 20)

- 1- İhtiyar kulübeden çıktı. Arkasından da çocuk, Çocuğun gözlerinden hala uyku akıyordu. İhtiyar kolunu çocuğun omzunu alarak: . ' -Seni uyandırmak bana azap veriyor, dedi. (Ibid 16)
- 2- Yaşlı adam kapıdan dışarı çıktı, çocuk da peşinden geliyordu. Adam kolunu hâlâ

uyku sersemi oğlanın omzuna attı. "Kusura bakma" diye söylendi. (Ibid 23)

Santiago simply takes hold of the boy's foot, "gently," until he awakes. Once awake, even though sleepy, the boy goes about doing what has to be done. Santiago apologizes for waking the boy up so early; there is real tenderness and affection coming from him here. The first version exaggerates Santiago's apologizing "Seni uyandırmak bana azap veriyor" where there is no need for such an exaggeration.

"He was sleepy" is translated as "Çocuğun gözlerinden hala uyku akıyordu" in the first version and "hâlâ uyku sersemi oğlan" in the second one. At the same time, it can be translated literally "uykuluydu"

How did you sleep old man ?' the boy asked. He was waking up now although it was still hard for him to leave his sleep. (ibid 20)

1- İyi uyudun mu babalık, diye sordu çocuk. Uykusunu tam alamadığı için kafası kazan gibiydi, yeni yeni kendine geliyordu. (Ibid 16)

2- İyi uyudun mu babalık?" diye sordu oğlan. Erken kaldırılmak hoşuna gitmediği için yavaş yavaş kendine gelmeye başlamıştı (Ibid 23)

In the second version, we see translator's own interpretation. In the original the boy is not mentioned that he does not like waking up early. "He was waking up now although it was still hard for him to leave his sleep." is successfully adapted into Turkish and translated with an idiom "kafası kazan gibiydi". This is an effective idiom in Turkish for talking about a sleepy person.

'We're different, the old man said.'I let you carry things when you were five years old (Ibid 21)

1- Her yiğidin bir yoğurt yiyişi var dedi ihtiyar. Sen henüz bes yaşına bile basmamışken ben sana herşeyi taşıman için veriyordum.(Ibid 16)

2- Biz başkayız. Beş yaşındayken bile sana yük taşıtırdım ben." (Ibid 24)

Manolin is a mature boy. This maturity is perhaps due to having had a good teacher. In many ways Santiago has treated him as an equal, trusting him, giving him challenges. It's significant that Manolin's new employer does not even let him carry the fishing gear, Santiago was different. Santiago has apparently taught life just by being himself . "We are different" is translated with a proverb in the first version "Her yiğidin bir yoğurt yiyişi var" and sounds very natural. The second version translates word for word, which can be possible too.

Now the man watched the dip of the three sticks over the side of the skiff and rowed gently to keep the lines straight up and down and at their proper depths. it was quite light and any moment now the sun would rise. (Ibid 25)

1- İhıyar, teknenin kenarındaki üç çubuğun duruşuna dikkat ediyor, iplerin düşey ve gergin durması için kürekleri aheste ahesle çekiyordu. Gün iyice ağarmıştı, neredeyse güneş doğacaktı (Ibid 19)

2- Yaşlı adam gözleri küpeşdeye dayalı küçük çubuklarda oltaların karışmaması için dümdüz gitmeye çalışarak yavaş yavaş kürek çekmeye devam ediyordu. Ortalık hemen hemen ışıdı, neredeyse güneş doğacaktı. (ibid 29)

“it was quite light” is translated as “ortalık ışıdı” in the second version. But this is not a common usage in Turkish. We can say “ortalık ağarmıştı, hava aydınlanmıştı, gün ağarmıştı”.

Again a technical term “küpeşte” is used in the second version. This makes it hard to understand as every reader does not have to know seamanship’s terms. As Newmark mentions, the translator must be sure that he/she has understood the text by knowing the intention of the text, reader’s social and cultural state, sex, specific occupations they are engaged in.(1981,21)

Others let them drift with the current and some-times they were at sixty fathoms when the fisher-men thought they were at a hundred (Ibid 25)

1- Öteki balıkçılarsa yemlerini akıntının yönüne doğru salıveriyorlar ve bulundukları yeri bilmedikleri için kırk kulaç derinlikmiş gibi davranarak hata yapıyorlardı. (ibid 20)

2- Başkaları her şeyi akıntıya bırakır, yüz kulaca attıklarını sandıkları olta altmıştan aşağı İnmezdi de farkına bile varmazlardı (Ibid 29)

Sixty in the sentence “they were at sixty fathoms” is translated as fourty in the first version. This kind of a mistake does not give harm to the coherence of the translation but there is no need for such a change. Translator should pay attention to the individual sentences because translation is a rewriting of the original text.

It is a big school of dolphin, he thought. They are wide spread and the flying fish have little chance. The bird has no chance. The flying fish are too big for him and they go too fast. (Ibid 27)

1- Büyük bir dölger balığı sürüsü" diye düşündü. 'Balıkların kurtulması çok zor. Gerci kuşun da pek talihi yok. Ucan balıklar ona göre çok iri, çok hızlı." (Ibid 21)

2- Oldukça büyük bir sürü" diye düşündü. Bir hayli yaygın oldukları için zavallı uçanbalığın pek az kurtuluş çaresi vardı (Ibid 31)

“They are wide spread” is omitted in the first version. In fact, this sentence is important because it is the reason why the flying fish have little chance. This omission

causes a loss of meaning. In the second one, it is translated as “bir hayli yaygın” Instead of this, “iyice yayılmışlar” will be more appropriate.

He watched the flying fish burst out again and again and the ineffectual movements of the bird. That school has gotten away from me, he thought. They are moving out too fast and too far. But perhaps I will pick up a stray and perhaps my big fish is around them. My big fish must be some-where. (Ibid 27)

1- Durmadan suyun dışına sıçrayan uçan balıklan ve bunlardan birini yakalamak için boşuna çabalayan kuşu seyretti. "Sürü savuşup gitti" diye düşündü. "Hem benden çok uzaktalar, hem de bana göre çok hızlılar. Belki de geride kalan birini yakalarım. Kim bilir belki de benim büyük balık bir yerde eyleşiyordur. Buralarda bir yerde olmalı (Ibid 21)

2- Uçanbahğın birbiri ardından ümitsiz sıçrayışlarıyla, kuşun boş çırpınısını seyrediyordu. "Sürü uzaklaştı" diye düşündü. "Amma da hızlı gidiyor mübarekler. Kimbilir belli olmaz, geride kalanlardan biri takılıverir bakarsın. Benim büyük balık buralarda bir yerde olmalı (Ibid 32)

The adverb of manner “too far” in the sentence “They are moving out too fast and too far.” is omitted in the second version. The school of dolphin is translated as “mübarekler” which sounds natural. And the sentence “That school has gotten away from me” is translated in the first one as "Sürü savuşup gitti" which is slang in Turkish. The second one “sürü uzaklaştı” is acceptable. “Sürü benden uzaklaştı” could be an alternative translation.

... The poisonings from the agua mala came quickly and struck like a whiplash.

The iridescent bubbles were beautiful. But they were the falsest things in the sea and the old man loved to see the big sea turtles eating them. The turtles saw them, approached them from the front, then shut their eyes so they were completely carapaced and ate them filaments and all. (Ibid 29)

1- ...Üstelik agua malanın değdiği yer bir kamçı darbesi kadar acı verirdi. Gökkuşağı rengindeki denizanaları sevimliydi. Ama denizin en hain yaratıklarıydılar, İhtiyar, iri deniz kaplumbağalarının onları yediğini görünce çok memnun olurdu. Kaplumbağalar onları görür görmez önce kendilerini korumak için gözlerini kapatır, sonra da üstlerine atılırlardı ve onlun uzantılarıyla birlikte yerlerdi. (ibid 22)

2- ...Aguamalanın zehiri bir kırbaç darbesi gibi yakıp geçerdi adamın değdiği yerini. Her şeye karşın bu gökkuşağına benzeyen köpükler ne kadar güzel, ne kadar canlıydı. Sonra denizin en kancık, en aldatıcı hilelerinden biri olan bu ışıltıları, büyük deniz kaplumbağalarının kapışa kapışa yiyeşlerini seyretmeye de bayılırdı. Kaplumbağalarda köpükleri görmüş; sağdan soldan bu rengarenk boncuk yığınlarına doğru koşuşmaya başlamıştı. Gözlerini kapatmışlar, köpükleri, köpükler arasında oynayan balıkları büyük bir zevkle yiyorlardı. (Ibid 33)

The Portuguese man-of-war is a kind of sea animal, also known as the bluebubble, bluebottle or the man-of-war, which the old man uses its Spanish name, agua mala. The first version does not translate “agua mala”. On the other hand, the second version puts a

footnote saying “agua mala” means bad sea emphasizing the old man’s hopelessness. This explanation is completely false. Also, the second version translates “bubble” as “köpük” throughout the paragraph. But infact it means “denizanası” when we study the context. So the unit of translation should be the whole context otherwise anyone can easily be quite off the mark as the second version does.

Most people are heartless about turtles because a turtle’s heart will beat for hours after he has been cut up and butchered. But the old man thought, I have such a heart too and my feet and hands are like turtles (Ibid 29)

1- Kesildikten saatler sonra bile kalpleri atmaya devam ettiğinden insanlar bu kaplumbağalara hiç acımazlardı. İhtiyar şöyle düşünüyordu: Benimde onlarınkine tıpatıp benzeyen bir kalbim var, onlarınki gibi ellerim ve ayaklarım. (Ibid 22)

2- Kaplumbağaların kalbi, kesilip parçalandıktan bir saat sonra bile atmaya devam ettiğinden bazıları, hatta çokları ona acımaz. Fakat yaşlı adam,”benim kalbim de öyle ama ellerim ayaklarım onlarınkine hiç benzemez” diye düşündü. (Ibid 34)

The second translation says the heart of a turtle seems to go on beating for only an hour after the heart is cut. But infact the heart beats for hours not only just one hour after the turtle, is cut.

The second version again makes a mistake in translating the old man’s idea about the resemblance between turtles and himself. The original says “my feet and hands are like turtles” but the second version says “ellerim ayaklarım onlarınkine hiç benzemez” which is just the opposite of the original.

If they don't travel too fast I will get into them, the old man thought, and he watched the school working the water white and the bird now dropping and dipping into the bait fish that were forced to the surface in their panic. 'The bird is a great help' the old man said. (Ibid 30)

1- Şu herifçioğulları böyle hızlı olmasalar, yakalardım onları" "diye düşündü. Ton sürüsünün ilerleyişi köpük köpük yapıyordu denizi. Kus birden alçaldı ve yüzeyde sığınak arayan küçük bir balığa doğru bir dalış yaptı. Şu kus da az malın göz değil hani dedi ihtiyar. (Ibid 23)

2- Yaşlı adam, "bu kadar hızlı gitmeseler birkaç tanesini tutardım" diye düşündü. Sürünün suyu nasıl bembeyaz köpük içinde bıraktığını seyrediyordu. Tepedeki kuş zaman zaman suya dikilip panik içindeki balıklardan birkaçını kapmaya çalışıyordu."Bu kuş hayli işe yarıyor" diye söylendi. (ibid 36)

The old fisherman is slowly getting angry that he can not get into any fish. And the first version uses a good expression “herifçioğulları” showing the man’s anger and it is used for a man who does something unexpected or something that makes others angry. Then Santiago notices the bird again, and suspects that he has found the fish again. The

second version translates "The bird is a great help" with an idiom "Şu kus da az malın gözü değil hani", but this idiom fails in reflecting the original meaning. On the other hand, the second version manages to convey the intention of the writer by saying "Bu kuş hayli işe yarıyor"

"Albâcore" he said aloud. 'He'll make a beautiful bait. He'll weigh ten pounds (Ibid 31)

1- Yüksek sesle: "Bir palamut!" dedi. "İlginç bir yem olacağı benziyor. Dokuz yarımlik gelir." (Ibid 23)

2- Palamut" diye mırıldandı. "İyi yemlik olur. Hem de ne kadar iri, en aşağı 4-5 kilo gelir." (Ibid 36)

If we translate "He'll weigh ten pounds" as "on pound gelir" it will be nonsense to Turkish reader as we use "kilo" instead of "pound" Therefore, the second version "4-5 kilo" is correct. On the other hand, the same sentence's translation in the first version "dokuz yarımlik gelir" is not a meaningful translation. After reading this, we can not help saying "what that means". Also, although there is not any adjectives stressing the weight of the albacore in the original, the second version says "ne kadar iri" while there is no need for exaggeration.

But now he said his thoughts aloud many times since there was noone that they could annoy (Ibid 32)

1- Fakat şimdilerde çoğunlukla sesli düşünüyordu. Zaten artık can sıkacak kimse yoktu yanında.(ibid 23)

2- Oysa şimdi yanında canını sıkacağı kimse olmadığından aklından geçenleri çok defa yüksek sesle mırıldanıyordu. (ibid 37)

"...said his thoughts aloud..." is successfully translated in the first version as "...sesli düşünüyordu" On the other hand the second version is not much meaningful. Because saying something aloud and murmuring which is a way of speaking quietly are not the exact equivalent of each other.

The second version is faithful to the original in means of sentential structure. The original sentence is composed of one sentence. By the same token, the second version is one sentence, too. On the other hand, the first version divides the original sentence into two separate sentences.

If the others heard me talking out loud they would think that I am crazy"he said aloud. But since I am not crazy I do not care. And the rich have radios to talk to them on their boats and to bring them the baseball (Ibid 32)

1- Yüksek sesle: "insanlar" dedi "eğer beni binle kendi kendimi- gevezelik ederken görseler deli olduğumu sanırlar. Ama ben deli falan değilim. Onlara aldırmam, söylenirim, Zengin balıkçıların teknelerinde onlara yoldaşlık eden, beyzbol maçı anlatan radyoları var." (Ibid 24)

2- Açıkta "Başkaları böyle yüksek sesle konuştuğumu duyacak olsa deli olduğuma düşünür" diye söylendi. "Fakat kendim deli olmadığımı bildikten sonra vızgelir, ne derlerse desinler. Hali vakti yerinde olanların kayıklarında, çalgı çalan, maçları anlatan radyoları var." (ibid 37)

Aloud is translated as "açıkta" in the second translation but we do not generally use this word for talking aloud ; "yüksek sesle" is the proper translation. The second version uses idioms and common expression e.g. "...vızgelir,ne derlerse desinler..... hali vakti yerinde..."

The phrase "talk to them" in the sentence "The rich have radios to talk to them" is successfully translated in the first version as "yoldaşlık eden". The second version translates this as "çalgi çalan" which is far from the meaning of "talk to them".

Everything that shows on the surface today travels very fast and to the northeast. Can that be the time of day? Or is it some sign of weather that I do not know? (Ibid 32)

1- Burnunu suyun yüzüne çıkaran her balık kuzeydoğuya doğru kirişi kırıyor bugün. Eşref saatimde miyim ne? Yoksa talihim değişiyor mu?" (Ibid 24)

2- Bugün ne hikmetse her şey alabildiğine koşuyor. Yoksa zamanı mı geldi, acaba? Yoksa havanın değişeceğine dair bilmediğim bir işaret mi bu?" (Ibid 38)

In the first version, "travels very fast" is translated as "kirişi kırmak" which is a slang word. It is translated as "alabildiğine koşuyor" in the second one. It can also be translated as "hızlı hareket ediyor"

The first question "Can that be time of day?" in the original text is translated as "Eşref saatinde miyim ne? Yoksa talihim değişiyor mu?" in the first version. These questions reflect the sense of the original. "eşref saati" means the time when everything settles soon into shape. The second question is deleted.

These questions are literally translated in the second version.

The sun was hot now and the old man felt it on the back of his neck and felt the sweat trickle down his back as he rowed. (Ibid 33)

1- Güneş yakıcıydı. İhtiyar güneşi ensesinde hissediyordu. Her kürek çekişinde ter sırtından aşağı akıyordu. (ibid 24)

2- Güneş iyice ısınmıştı, kürek çekerken ihtiyarın sırtında ensesinden kuyruk

sokumuna doğru ter damlaları iniyordu. (ibid 38)

The word “hot” has different meanings such as sıcak, biberli, acı, taze, ateşli, şehvetli, bilgili, ısınmak. Here hot is used for the sun. “the sun was hot now” is translated as “Güneş iyice ısınmıştı” in the second version and it sounds very awkward. Because if something warms up, then this means that it can sometimes be cool or cold. But the sun is always hot. The first version says “Güneş yakıcıydı”, which is an appropriate translation.

“the old man felt it on the back of his neck” is omitted in the second version but this does not cause a loss of meaning.

‘This far out, he must be huge in this month’ he thought. Eat them, fish. Eat them. Please eat (Ibid 33)

1- Bir hayli iri olmalı" diye düşündü. "Haydi, ye şunu balık! Haydi be! Bir kez daha saldır! Gel yokla şu sardsilyalan (Ibid 25)

2- Ağzı kocaman olmalı" diye düşündü. "Ye balık, ye yavrum, yut onu. Bak ne güzel, taze taze; mis gibi, değil mi? Haydi yut onu. (Ibid 39)

“this far out ... in this month...” are deleted in both versions where it is necessary to translate them. Because Santiago notices a bite on his hundred fathom deep line. The first bite is hard, and the stick to which the line is connected drops sharply. The next tug was more tentative, but Santiago knew exactly what it was. Encouraged by a bite at so deep a depth so far out in the Gulf, Santiago reasons that the fish must be very large. The first sentence can be translated as “Bu kadar açıkta, bu ayda kocamandır”

His nearly childish terms somehow reinforce how deep is his hope, his almost desperate need, to hook this particular fish. Both versions translate “Eat them, fish. Eat them. Please eat” communicatively. Both translators give priority to the communicative aspects of these sentences. They use more common expressions such as “Bir kez daha saldır, Gel yokla şu sardsilyaları” in the first version and “Bak ne güzel, taze taze; mis gibi, değil mi? Haydi yut onu.” in the second one. These translations are reader-centered.

He was happy feeling the gentle pulling and then he felt something hard and unbelievably heavy. it was the weight of the fish and he let the line slip down, down, down unrolling off the first of the two reserve coils As it went down, slipping lightly through the old man's fingers, he still could feel the great weight, though the pressure of his thumb and finger were almost imperceptible. (ibid 35)

1- Ufacık bir çekme onu inanılmaz derecede mutlu etti. Oldukça ağır ve sert bir şey hissetti birden. Bu bütün ağırlığıyla bir balıktı, balığın ta kendisiydi, Oltanın ipini bırakı

bırakıverdi yerdeki ipleri de olduğu gibi salarak, ip indikçe iniyordu, ihtiyarın parmakları arasından hafifçe kayıyordu. Baş parmağıyla işaret parmağını birbirine bastırmadan tutmasına rağmen yine de balığın ağırlığını duyuyordu. (Ibid 25-26)

2- Hafif vuruşları duyumsamaktan zevk alıyordu. Birden sert bir çıkış ve ardından umulmaz bir ağırlık hissetti. Balığın ağırlığıyla ipin ucunu bırakmaya başladı; ilk iki yedek makara açılmıştı. Oltanın ipi iki parmağı arasında kayarak aşağı doğru inerken bile, uçtaki balığın ağırlığını belli belirsiz sezinlemekten geri kalmıyordu (Ibid 41)

The word “pulling” in the first sentence in the second version is mistranslated as “vuruş”. The first version is acceptable. “Oltanın hafifçe çekildiğini duydukça sevinliyordu” could be an alternative translation.

One of the sticks on Santiago's lines dips down deep. A fish pulls on it and Santiago immediately knows which fish he has hooked: a giant marlin, 100 fathoms below, which is eating the sardines around the line. The fish begins to drag the skiff far out into the northwest of the Gulf. With the sentence “it was the weight of the fish and he let the line slip down, down, down unrolling off the first of the two reserve coils” Hemingway wants to emphasize that the old man is getting closer to his chance of catching the marlin. The first version adequately translates “it was the weight of the fish” as “Bu bütün ağırlığıyla bir balıktı, balığın ta kendisiydi” and the intention of the writer is reflected, but the second version does not consider it important and just translates it as “Balığın ağırlığıyla...” It is just used as a reason why the old man let the slip down down down. By the same token, the adverb of place “down” is not stressed in both versions. It could be translated as literally. “...derinlere derinlere derinlere bıraktı oltayı” is a suitable translation.

The last sentence of the paragraph is translated in a wrong way in the second version as it says that the old man can hardly feel the weight of the fish. On the contrary, he feels it very strongly

He knew what a huge fish this was and he thought of him moving away in the darkness with the tuna held crosswise in his mouth (ibid 35)

1- Bunun iri bir balık olduğunu biliyordu. Ağzında ton balığı olan koca bir balığın karanlık sularda yüzdüğünü canlandırıyor gözünde (Ibid 26)

2- Bunun kocaman bir balık olduğunu biliyor ve enlemesine ağzına takılan zoka ile birlikte karanlıkta çırpındığını tahmin ediyordu (Ibid 41)

The dictionary meaning of “move away” is “bir yerden ayrılmak, uzaklaşmak, taşınmak, bulunduğu yerden uzaklaşmak” In the second version “move away” is translated as “çırpınmak” but the fish does not try to escape; it just moves away.

Eat it so that the point of the hook goes into your heart and kills you, he thought. Come up easy and let me put the harpoon into you. All right. Are you ready? Have you been long enough at table 'Now' he said aloud and struck hard with both hands, gained a yard of line and then struck again and again, swinging with each arm alternately on the cord with all the strength of his arms and the pivoted weight of his body (Ibid 36)

1- Haydi be, bir parçacık daha ye" dedi. "Ye aslanım benim. Öyle bir ye ki olta iğnesi yüreğine kadar ulaşsın, senin işini bilirsin. Başıma bir iş açmadan seni yukarı çıkarsın. Ben de zıpkınla seni haklayayım. Uzun süre tıkmaya mı niyetlisin yoksa?"Kollarının bütün gücüyle ipi çekerek bağırdı:"Hayda!"İpi bir metre kadar topladı. Var gücüyle kollarını olabildiğince yukarı kaldırıp indiriyordu (Ibid 26)

2- Aklından, "iyice yut ki, zoka ta içine insin, iğnesi bağrına saplanıp işini bitirsin" diye geçiriyordu. "İstersen yukarı çık da zıpkınla haklayıvereyim. Ha, ne dersin? Haydi, hazır mısın? Yoksa inat mı edeceksin?"Birden "Hop!" diye bağırarak iki eliyle birden tuttuğu ipi hızla çekti; yarım metre kadar içeri aldığı oltayı bir eliyle çekerken, boşta kalan öteki elini vücudunun düzgün bir hareketiyle ileri doğru atarak, yaylana yaylana, bütün gücüyle çekiyordu. (Ibid 42)

When we compare these two versions, we see that they carry the message of the original although their forms are different from each other. Both translators give priority to the communicative aspects of the text. The individual words are not important for them. They use more common and idiomatic expressions e.g. the first version says “aslanım benim, işini bitirsin, Başıma bir iş açmadan, haklayayım, Uzun süre tıkmaya mı niyetlisin” and the second says “haklayıvereyim, işini bitirsin”

The order of the action “Now he said aloud and struck hard with both hands,” is different from the original in the first version. Firstly the old man says now then he strikes with both hands. But in the first version the situation is just the opposite. “Kollarının bütün gücüyle ipi çekerek bağırdı:"Hayda!"

“...gained a yard of line...” the word “yard” is a measure of length, 0.914 of a metre. Namely, it is approximately a metre. But in the second version, yard is translated as half of a metre.

His line was strong and made for heavy fish and he held it against his back until it was so taut that beads of water were jumping from it. (Ibid 36)

1- Oltanın ipi sağlamdı. Çünkü iri balıklar için yapılmıştı. Fakat yine de ip öyle gerilmişti ki, kopacak sandı. (Ibid 26)

2- Özellikle büyük balıklar için yapılmış oltanın sağlam ipi iyice gerilmiş, üzerindeki su damlalarını sıçratmaya başlamıştı (Ibid 42)

Although “...he held it against his back... beads of water were jumping from it..” are deleted in the first version and the translator translates this sentence freely, he still manages to convey the core of the meaning of the sentence.

“Back” is used as “sırt” for people. That’s why it is mistranslated as “omuz” in the second version and in the first one it is omitted.

The fish moved steadily and they trevalled slowly on the calm water. The other baits were still in the water but; there was nothing to be done (Ibid 36)

1- Balık başını almış gidiyordu. Dingin suyun üstünde yavaşta yol alıyorlardı. Öteki yemler oltaların uçundaydı ama onu kendi hâllerine bırakmaktan başka bir şey gelmiyordu elden (Ibid 27)

2- Balık durmadan gidiyor, kayak da durgun sular üstünde aynı yönde ilerliyordu. Suyun üstü yine küçük balıkların cümbüşüyle dolmuştu ama yapacak bir şey yoktu ki (Ibid 43)

“The fish moved steadily” is translated by using an idiom “başını almış gidiyordu” this sounds very natural and communicative. “bait” means food that is put onto a hook to catch fish. In the second version, bait is mistranslated as small fish.

In the first version, we see translator’s own interpretation in the last sentence “there was nothing to be done” It says “onu kendi hâllerine bırakmaktan başka bir şey gelmiyordu elden” Literal translation is also possible as it is in the second version.

What I will do if he decides to go down I don't know. What I will do if he sounds and dies I don't know. But I'll do something. There are plenty of things I can do (Ibid 37)

1- Başını dibe doğru çevirip, inmeye başlarsa ben ne yaparım. Bir düşün hele. Dibe iner, ya bir de orada geberirse... Bilmem ki. Bir yolunu bulurum canım. bütün marifetimi dökerim ortaya (Ibid 27)

2- Dibe inmeye başlarsa ne yaparım bilmem. Ta dibe iner de orada ölüverirse ne gelir elimden. Ama ellerim böğrümde durmam ya, bir şeyler yaparız elbet. Bunca yıllık balıkçıyız be (Ibid 43)

Both of the versions translate communicatively and by using idioms. “I’ll do something there are plenty things I can do” is translated as “Bir yolunu bulurum canım. bütün marifetimi dökerim ortaya” and the second one says “Ama ellerim böğrümde durmam ya, bir şeyler yaparız elbet. Bunca yıllık balıkçıyız be” These sounds very natural and fluent. However, they can be translated literally.

This will kill him, the old man thought. He can't do this for ever. But four hours later the fish was still swimming steadily on the sea, towing the skiff, and the old man was still braced solidly with the line across his back(Ibid 37)

1- Balığın işi tamamdır" diye düşündü ihtiyar. "Ömür boyu böyle gidemez ya!"Dört saat geçmişti ama balık hâlâ yüzüyordu. Tekneyi peşinden sürükleyerek açığa doğru gidiyordu, ihtiyar bütün gücüyle tekneye dayanıyor, ipi omzunda tutmayı sürdürüyordu. (Ibid 27)

2- Aradan dört saat geçtiği halde balık tekneyi de yedeğine çekerek açık denize doğru ilerlemeye devam ediyordu (ibid 43-44)

The old man's thoughts about the fish are deleted in the second version. Translators can sometimes omit some parts when they compensate these in somewhere else in the text. But these thoughts are important, for they show us the hope of the old man that he will catch the fish very soon.

They are good he said. 'They play and make jokes and love one another. They are our brothers like the flying fish (Ibid 39)

1- Küçümen balıklar dedi. Oynuyor maskaralık ediyor Öpüşüyorlar. Uçan balıklara benzer bunlar. İnsana yakındırlar (Ibid 29)

2- İyidir bunlar" diye söylendi. "Birbirleriyle oynasır, birbirleriyle şakalaşır; öylesine sevişirler ki. Uçanbalıklar gibi kardeşliğiz bunlarla da (Ibid 47)

Santiago is a lonely man and he thinks to himself that no one should be alone in their old age but he knows that it is unavoidable. As if in response to this, Hemingway introduces a pair of friendly dolphins in the very next paragraph. The pronoun "they" in the first sentence refer to these dolphins but the second version translates "they" as "small fish" where there is no need for such a change. They ,two dolphins and flying fish, are told to be brothers of human beings. "Brothers" is mistranslated as brotherhood "kardeşlik" in the second version.

That was the saddest thing I ever saw with them, the old man thought. The boy was sad too and we begged her pardon and butchered her promptly. (Ibid 41)

1- Ayı balıkları hakkında bildiğim en dokunaklı öykü bu" diye düşündü. "Çocuk da bu olay karşısında çok üzülmüştü. Yaptığımızdan utanmıştık sanki. Hemencecik kesip ayırmıştık, işi uzatmayalım diye (Ibid 30)

2- Yaşlı adam, "Bu olay, uzun balıkçılık hayatımda rastladığım en hazine avlardan biriydi diye düşündü. "Çocuk bile bir hayli üzülmüştü de balıktan özür dileyip ondan sonra parçalamıştık (Ibid 48-49)

Santiago begins to feel sorry for the marlin he has hooked. This pity for the great fish is intensified when Santiago recalls seeing the misery of a male marlin after he had caught its mate. Saddened deeply by this demonstration of devotion, Santiago and Manolin, "begged her pardon and butchered her promptly" The translators may delete or extend some points as long as they compensate the deleted part in somewhere else. Here

“promptly” is deleted in the second version and it is not compensated somewhere else in the text. “promptly” is the word showing us that the old man and the boy were really sad and they want to end this job immediately. In the first version, “promptly” is translated as “hemencecik... işi uzatmayalım diye” this definition strengthened and clearly expressed with the addition of “iş i uzatmayalım diye”

Perhaps I should not have been a fisherman, he thought. But that was the thing that i was born for. I must surely remember to eat the tuna after it gets light. (Ibid 42)

1- Keşke balıkçı olmasaydım. Fakat elden ne gelirdi? Neyse geç bunları. Gün ağarınca tonbalığı nı yemeyi unutma (Ibid 30)

2- Daha iyisi balıkçı olmamalıydım belki. Ama bu iş için yaratılmışım. Ortalık ağarır ağarmaz turnayı yemeyi unutmamalıyım (Ibid 49)

The old man feels an intimate connection to the great fish, as well as to the sea and stars. Since he has all these feelings and is aware of them, Santiago comes to a logical conclusion: perhaps he should not have been a fisherman at all. But he spends very little time on it. Almost none. Perhaps the thought frightens him or it's too big for him. All through the story Santiago dabbles in philosophy for a moment or two and then backs away from it.. So here, almost instantly, he decides that there's no use thinking about having been something different. Being a fisherman "was the thing that I was born for." In the first version, “that was the thing that I was born for” is translated freely “Fakat elden ne gelirdi? Neyse geç bunları”. The second version translates literally as “ama bu iş için yaratılmışım” Both of the versions are acceptable. Also, “bunun için gelmişim dünyaya” is an alternative one.

But you haven't got the boy, he thought. You have only yourself and you had beter work back to the last line now, in the dark or not in the dark, and cut it away and hook up the two reserve coils (Ibid 43)

1- Ama yok işte. Senin kocamış beden in var yalnızca. İster karanlık olsun ister aydınlık, ipleri kesmek ve iki ipi ötekilere bağlamak sen in isin. Son ipe kadar bu iş i yapmak zorundasın. (Ibid 31)

2- Ama yok işte" diye düşündü. "Sadece kendi kend in esin. Onun için biraz dikkat edip elinde kalan şu son oltayı adam gibi bir işte kullan karanlıkta ya da aydınlıkta ne zaman olursa olsun kes at; ondaki makaraları da yedeğe al (Ibid 50-51)

“You have only yourself” is translated communicatively as “Senin kocamış beden in var yalnızca” in the first version and literally as “Sadece kendi kend in esin” in the second one. Both of them are suitable.

“you had beter work back to the last line now” is translated by using an idiom in the second one “...elinde kalan şu son oltayı adam gibi bir işte kullan” which sounds natural. Also, there is an over translation in the second version by saying “Onun için biraz dikkat edip...” which does not exist in the original.

I wonder what he made that lurch for, he thought. The wire must have slipped on the great hill of his back . Certainly his back cannot fell as badly as mine does . But he cannot pull this skiff for ever how great he is. Now everything is clerared away that might make trouble and I have a big reserve of line all that a man can ask. (Ibid 43)

1- Acaba niçin böyle davrandı?" diye sordu kendine. "Belki oltanın iğnesi o dağ gibi vücudunun başka bölgesine kaydı. Ama onun acısı, benim omzumun acısı kadar şiddetli değildir Dağ gibi olsa bile bu tekneye gelecek yıla kadar çekemez ki Şimdi biraz daha rahatladım. Yedek de ipim de var. Daha ne ister insan (Ibid 31)

2- Acaba niye böyle birden atıldı ki?" diye düşündü. "Herhalde olta sırtından aşağı kaymış olmalı. Ama nerede, onun sırtı benimki kadar acır mı hiç? Ne kadar büyük, kuvvetli olursa olsun, daha ne kadar böyle çekebilir acaba? İşi karıştırıp ayağıma dolanabilecek her şeyi temizledik şimdi; yedek makaralar da hazır. Yapacak başka şey yok artık. (Ibid 51)

The fish makes an unexplained surge. Santiago is pulled down, hits his face, and is cut below an eye. It isn't a serious injury, blood is running down his face and drying before it even reaches his chin. Santiago has neither painkiller to swab on the cut, nor time to attend to all this.. He can only let the blood dry and keep holding onto his line. And yet he has "all that a man can ask, a big reserve of line," and the feeling that the fish can't pull the skiff forever.

The sentences “Certainly his back cannot fell as badly as mine does . but he cannot pull this skiff for ever how great he is.” are translated using different grammatical structures in the first and second versions. These sentences are converted into rhetoric questions in the second version “Ama nerede, onun sırtı benimki kadar acır mı hiç? Ne kadar büyük, kuvvetli olursa olsun, daha ne kadar böyle çekebilir acaba? “ and this perfectly gives the original meaning. “...how great he is” is translated with an idiom “dağ gibi olmak” in the first version. “everything is clerared away” is translated with an idiom “İşi karıştırıp ayağıma dolanabilecek her şeyi temizledik şimdi” Both idioms sucessfully give the sense of the original.

'It's steady the old man told him. 'It's too steady. You shouldn't be that tired after a windless night. What are birds coming to ?'

The hawks, he thought, that come out to sea to meet them. But he said nothing of this to the bird who could not understand him anyway and who would learn about the hawks soon enough (Ibid 45-46)

1- Konduğun yer sağlam" dedi ihtiyar. Hatta çok sağlam, böyle dingin bir geceden sonra bu kadar yorgun olmamam lazımdı Neden? Etrafta alıcı kuşlar falan mı var?"Öyle ya şahinler vardır. Sahinler bunları avlamak için denize açılırlar. Fakat ödleyene şahinlerden bahsetmedi. Nasıl olsa ötlegen söylediğini anlamayacaktı. Yaşı çok küçüktü Şahinleri anlamak için önünde uzun yıllar vardı (Ibid 33)

2- Hiç oynamıyor" diye söylendi ihtiyar balıkçı. "Çok hareketsiz, rüzgârsız, durgun bir geceden sonra niye bu kadar yorgunsun? Nereye koşuyorsun?" "Atmacaya tabii" diye düşündü. Böyle ufakların yolunu onlar beklerdi. Fakat aklından geçenleri kuşa söylemedi. Nasıl olsa anlamayacaktı. Hem bir gün gelir, atmacaları kendi kendine öğrenirdi (Ibid 54)

A small bird comes toward the skiff and rests on the line. Santiago begins to talk to the bird and hopes for its company. The old man assures it that the line is safe for birds to perch on.

The translators should study the whole text, not the sentences and not the words alone. The unit of translation should be the context. Otherwise, anyone can easily make mistake. In the second version, the translator makes such a mistake. While translating "it's steady" there arises an ambiguity. The readers may become confused whether it refers to the line or the bird. In fact it refers to the line when we examine the prior paragraph.

Translators can sometimes give extra information or make explanations when necessary. In the first version, the translator says the bird is too young, which does not exist in the original version. And also it says the bird has long time to learn about the hawks whereas the original says the bird will soon learn about them. There is a consensus on the principle that a translator in no means has a right for distorting the original text.(Çakır,70)

'Stay at my house if you like bird,' he said. 'I am sorry I cannot hoist the sail and take you in with the small breeze that is rising-. But I am with a friend (Ibid 46)

1- İstersen benimle kal kuşçağız. Tatlı tatlı esen bu sabah melteminde yelkenleri açıp seni karaya götürmeyi çok isterdim. Ama elden ne gelir? (Ibid 33)

2- İstersen benimle kal kuş" diye sürdürdü. Kusura bakma, yelkeni açıp seni sabah melteminde serinletemiyorum. Ama yine de dost bil bizi. (Ibid 55)

Santiago invites the bird to stay at his house if he reaches the shore and apologizes for not being able to take the bird there himself. Both versions translate the sentence "I am with a friend" in different ways. The first one says "what can I do?" and the second one says "see me as your friend" These translations are far from the real meaning of the original. In the original, the old man says he is with a friend ; namely he is with the fish. So it can be translated literally as "Bir arkadaşım var yanımda"

“I’m sorry” is omitted in the first version while the second one says “Kusura bakma.”

While the sentence “I cannot hoist the sail and take you in...” is in negative form, the first version is not faithful to the original and translates this sentence in positive form “...yelkenleri açıp seni karaya götürmeyi çok isterdim”. The second version mistranslates “take in” as “serinletemiyorum”

'I don't think I can eat an entire one,' he said and drew his knife across one of the strips. He could feel the steady hard pull of the line and his left hand was cramped. it drew up tight on the heavy cord and he looked at it in disgust (Ibid 48)

1- Bıçağını parçalardan birine, saplayarak: "Hepsini yemen mümkün değil" dedi kendi kendine. iri balık gücünü hiç kaybetmemiş, aynı doğrultuda yüzüp gidiyordu. İhtiyarın sol elinde kasılmalar vardı. Kalın ipin üstüne kenetlenmiş bu ele kızgın bir edayla baktı. (Ibid 34)

2- Nasıl olsa hepsini yiyemem" diye söylenerek tahtanın üstündeki dilimlerden birini ortasından ikiye böldü. Oltanın ağırlığı bastırmaya devam ediyordu. Sol eli iyice uyuşmuş, tümüyle tutulmuş gibi olmuştu. Sıkıca kavradığı olta ipinin üstüne kıvrılmış eline dehşetle baktı (Ibid 57)

The old man slices meat from the tuna he caught and, as he begins to eat, realizes that his left hand has become tightly cramped. And he looks in disgust. The word “disgust” in the last sentence “...he looked at it in disgust” means a strong feeling of dislike, which can be translated as “tiksinti”. “disgust” is translated as “in an angry way” in the first version and “horrified” in the second one. Although these two words are not the exact equivalent of “disgust”, they manage to convey the meaning of the original for Santiago is angered and frustrated by the weakness of his own body. Also, It can be translated literally in this sentence as “tiksintiyle baktı”

There is no sense in being anything but practical though, he thought. I wish I had some salt. (Ibid 49)

1- Asıl önemli olan karnımı doyurmak" diye düşündü. "Keşke birazcık da tuz olsaydı. (Ibid 35)

2- "Pratik bir adam olmaktan iyisi var mı?" diye düşündü. "Keşke yanıma biraz tuz almış olsaydım.(Ibid 59)

The old man eats the tuna, hoping it will renew his strength and help release his hand. There is no paralelism between the first sentence in the original text and its translation in the first version. This translation is the translator’s own interpretation. The

second version is a literal translation and it is acceptable. Also “duruma ayak uydurmaktan başka çare yok” would be an alternative one.

'Light brisa,' he said. 'Better weather for me than for you, fish (Ibid 51)

- 1- Hafif brisa" dedi. "Bu havalar benim için olduğu kadar senin içinde iyi balık (Ibid 37)
- 2- Brisa diye söylendi. "Havalar daha epey iyi gidecek, balık. Bu da benim lehime (Ibid 61)

The old man says the weather is good for him, not for the fish. On the other hand, the first version says the weather is good for both the man and the fish, which is far from the meaning of the original. On the other hand, we see the translator's interpretation in the second one. It says that the weather will be fine for a while. This sentence can be translated as “Hava benden yana”.

Then, with his right hand he felt the difference in the pull of the line before he saw the slant change in the water. Then, as he leaned against the line and slapped his left hand hard and fast against his thigh he saw the line slanting slowly upward. 'He's coming up he said. 'Come on hand. Please come on (Ibid 52)

- 1- Birden, durumu değişen ipin eğimini bile görmeden, ipin gerginliğinde bir değişiklik olduğunu hissetti. Bütün gücünü ipe vererek sol elini kuvvetle kalçasına vuruyordu. İp yavaş yavaş geliyordu. "İste yukarı çıkıyor!" dedi. "Haydi el, haydi gözünü seveyim !" (Ibid 37)
- 2- Tam bu sırada denize inen eğrinin durumunu görmeksizin, sağ elindeki ipte bir değişiklik olduğunu sezinlemişti. Arkasına abanmış, sol elinin tersini pantolonun paçasına daha hızlı sürerken, olta ipinin yavaş yavaş yukarı çıktığını gördü. "Yüze çıkıyor" diye mırıldandı. "Haydi yavrum, haydi gülüm. Göreyim seni, çık dışarı (Ibid 62)

The second version excludes the sentence “Come on hand” though it constitutes an important part of the text. Because the old man needs both of his hands now. The great fish is coming up. He can feel it in the pull of the line and he can see it in the slant of the line against the water and he attempts to uncramp his hand. Instead of “come on hand”, “come on fish” is added. This new sentence does not compensate for the deleted sentence as their meanings are not the same. The first version translates this sentence idiomatically and communicatively “haydi gözünü seveyim”

'He is two feet longer than the skiff the old man said. The line was going out fast but steadily and the fish was not panicked (Ibid 52)

- 1- Tekneden iki ayak daha büyük" diye düşündü. İp büyük bir hızla ama titremeden kayıyordu. Balık delllenmiyordu. (Ibid 38)
- 2- Benim tekneden en aşağı yarım metre daha büyük" diye söylendi. Olta ipinin büyük bir hızla açılmasına karşın balık telaşa kapılmamıştı(Ibid 63)

Foot is a measure of length, 30 centimetre. Two feet is approximately half of a metre. These kinds of measure lengths are not used in Turkish culture. So translators had better choose widely used measure of lengths for target readers. The second version does just the same and says “yarım metre daha büyük”. On the contrary, the first one translates literally “tekmeden iki ayak daha büyük”, which sounds funny and awkward.

It will uncramp though, he thought. It will uncramp to help my right hand. There are three things that are brothers: the fish and my two hands. it must uncramp. it is unworthy of it to be cramped. The fish had slowed again and was going at his usual pace (Ibid 53)

1- Sabırlı olmak gerek, önünde sonunda açılır" diye düşündü. "Sağ elimin yardımına koşmak için acılacak nasıl olsa Birbiriyle ilişkisi olan üç şey var: Balık ve iki elim, Bu kasılmanın geçmesi lâzım. Böyle kasılıp kalmak bir ele yakışmaz." Balık birazcık daha hızını yavaşlatmış, eski hızına dönmüştü. (Ibid 38)

2- Ama açılır canım" diye düşündü. "Muhakkak açılır ve sağ elimin yardımına koşar. Ellerimle balık birbirleriyle kardeşlik oldu âdeti. Onun için inadı bırakmalı artık. Böyle tutuk kalırsa ne yararı olur?" Balık yine yavaşlamış eski yerine dönüyordu (Ibid 64)

The first sentence is translated freely in the first version and this translation “Sabırlı olmak gerek, önünde sonunda açılır” sounds natural and communicative. By the same token, “it is unworthy of it to be cramped” is translated communicatively in both versions; “...bir ele yakışmaz” in the first one and “...inadı bırakmalı”

The translation of the sentence “it was going at his usual pace” in the second version is “Balık yine yavaşlamış eski yerine dönüyordu “ and this translation does not convey the meaning of the original. For the second version says the fish turns to its preceding place. In fact the fish goes at the same speed.

Let him think I am more man than I am and I will be so. I wish I was the fish, he thought, with everything he has against only my will and my intelligence (Ibid 54)

1- Göründüğümden daha yaman bir adam olduğumu düşünsün bırak bu da işin numarası. Keşke balığın yerinde olsaydım. Her türlü üstünlük onda. Benimse iradem ve kafamdan başka neyim var?(Ibid 38)

2- Bırak, beni olduğumdan kuvvetli sansın da, ben biraz zayıf olayım. Balığı çekip almayı isterdim. Benim arzuma, zekâma karşı koyan her şeyiyle beraber çekip içeri almak isterdim." (Ibid 64)

From the time Santiago sees the fish to the end of the book, he seems obsessed with the idea of proving himself a worthy slayer of such a noble beast. This obsession, more often than not, is couched in self-ascriptions of inferiority.

The first sentence is translated idiomatically and communicatively in the first version. On the other hand, the second one contradicts the original because the old man says he will be strong but the second version says he will be weaker.

“I wish I was the fish” is omitted in the second version.

The sentence “with everything he has against only my will and my intelligence” is translated using different grammatical structures but keeping the original meaning by both of the versions. They reflect the meaning of the original sentence. The first version converts this sentence into a rhetoric question: “Benimse iradem ve kafamdan başka neyim var?” This kind of structural conversation sometimes causes the loss of effect and sometimes strengthens the meaning. There is no loss of meaning and effect in the translation of the first version. The second version translates word for word and in the positive form.

He was comfortable but suffering, although he did not admit the suffering at all. (Ibid 54)

- 1- Oldukça düzgün bir şekilde oturmasına rağmen rahat edemiyordu ama buna aldırmıyordu (Ibid 39)
- 2- Rahat olmasına rahattı ama bir yandan sıkıntı eksik değildi. Ne var ki bu acıya aldırmıyordu artık. (Ibid 65)

The first version does not express what the original means. The original says “He was comfortable but suffering” but its translation says “he was not comfortable although he sat in a good position”. The second one is more faithful to the original semantically comparing to the first one.

Now that he had seen him once, he could picture the fish swimming in the water with his purple pectoral fins set wide as wings and the great erect tail slicing through the dark. I wonder how much he sees at that depth, the old man thought. His eye is huge and a horse, with much less eye, can see in the dark. Once I could see quite well in the dark (Ibid 56)

- 1- Balığı gördüğünden beri onun derin sularda kanat gibi iki yana açılmış koyu kırmızı yüzgeçleriyle ve karanlıkları diklemesine kesen kocaman kuyruğuyla ilerleyişini kafasında canlandırıyordu. O kadar derinlikle nasıl görüyor acaba?" diye düşündü. 'Oldukça büyük gözleri var bir atınki kadar. Yeterince büyük karanlıkta görmek için bende bir zamanlar karanlıkla iyi görürdüm (Ibid 40)
- 2- Onu bir kez gördükten sonra, şimdi suyun içinde, yan yüzgeçleri bir kanat gibi gerili, sivri kuyruğuyla karanlıkları yırtı yırtı yüzerken düşleyebiliyordu. "O derinlikte çevresini nasıl görüyor şaşıyorum" diye düşündü yaşlı adam. "Gözleri kocaman kocaman. At onunkinden çok daha küçük gözleriyle karanlıkta görür. Bir zamanlar ben bile kusursuz görüyordum karanlıkta (Ibid 68)

Both versions say how the fish can see around at the depth. But the original says how much he sees at this depth. Translators should be careful and should sometimes even study the individual sentences. At the same token, the first version says the fish's eyes are as big as a horse's while the original says fish's eyes are bigger than a horse's.

The sentence "I wonder how much he sees at that depth" is translated using different grammatical structures but keeping the original meaning by both of the versions. They reflect the meaning of the original sentence. The first version converts this sentence into a rhetoric question: "O kadar derinlikle nasıl görüyor acaba?" There is no loss of meaning and effect in the translation of the first version. The second version translates it as a positive sentence as "O derinlikte çevresini nasıl görüyor şaşıyorum"

As the sun set he remembered, to give himself more confidence, the time in the tavern at Casablanca when he had played the hand game with the great negro from, Cienfuegos who was the strongest man on the docks (Ibid 58)

- 1- Güneş batmak üzereydi. Kendine biraz olsun cesaret vermek için, Kazablanka'da bir meyhanede yaşadıklarını hatırladı. O gün cienfuegos asıllı olan ve rıhtımın en güçlü adamlarından biri sayılan çam yarması gibi bir zenci ile bilek güreşi yapmıştı. (Ibid 41-42)
- 2- Grup vaktine doğru kendine olan güvenini artırmak için Kazablanka'da bir barda Cienfuegos'lu bir zenci ile yaptığı kol bükme maçını düşündü. Zenci rıhtımın en güçlü adamıydı (Ibid 70)

Santiago recalls an almost mythic arm wrestling match he had in his youth. It went on for a day. The opponent was a great black man, "the strongest man on the docks," and the contest took place at a tavern in Casablanca. This man is successfully described with an idiom in the first version "çam yarması" which sounds very communicative.

It is very natural for a translator to break down a sentence into pieces. In the first version, the sentence is broken down and expressed in a few sentences. This makes the story more effective and easier to understand when compared to the second version.

The odds would change back and forth all night and they fed the negro rum and lighted cigarettes for him. Then the negro, after the rum, would try for a tremendous effort and once he had the old man, who was not an old man then but was Santiago El Campeón, nearly three inches of balance. But the old man had raised his hand up to dead even again..... But he had finished it anyway and before anyone had to go to work (Ibid 59)

- 1- Gece boyunca eşittik bozulmadı. Hangisi kazanacaktı acaba? Zenciye rom

içiriyorlar, sigara yakıp ağzına veriyorlardı. Zenci, romu her yudumlayışında esaslı bir hamle yapıyordu. Bir keresinde ihtiyarın elini gerçi o zamanlar ihtiyar değildi, Şampiyon Santiago idi iyice masaya indirmişti, Fakat kısa bir süre sonra elini eski durumuna getirdi.İhtiyar tam zamanında zencinin işini bitirmişti, insanlar isinin basma gitmeden (Ibid 42)

2- Bütün gece denge bir onun, bir ötekinin lehine değişip durdu. Zenciye bir ara bir kadeh rom vermişler, ağzına bir sigara tutuşturmuşlardı. O zaman içkinin etkisiyle olacak, korkunç bir güç harcayarak ihtiyarın, -kuşkusuz o zaman ihtiyar değil yalnızca Santiago El Campeon'du— kolunu yine eski seviyesine yükseltmekte güçlük çekmemişti. O zaman çok iyi bir atlet olan zenciye altedeceğini anlayıvermişti.....Fakat herkes işinin gücünün başına gitmeden önce o temizleyivermişti herifi. (ibid 71)

The translation of the first sentence in the first version “Gece boyunca eşittik bozulmadı. Hangisi kazanacaktı acaba?” is far from the the meaning of the original sentence “The odds would change back and forth all night” because the first version says the old man and the negro draw. The second version is acceptable. It can also be translated as “Durum gece boyunca sık sık değişti.”

Both versions use idiomatic expressions in translating the last sentence “he had finished it”. The first version says “zencinin işini bitirmişti” and the second one says “temizleyivermişti herifi” although neither of these expressions exist in the original

He decided that he could beat anyone if he wanted to badly enough and he decided that it was bad for his right hand for fishing (Ibid 60)

1- Bu karşılaşmalar sonunda ihtiyar gerçekten istese karşısındaki kim olursa olsun yenebileceğini anladı. Ama ayını zamanda sol elinin balık tutmada pek ise yaramayacağını ayırmasına vardı (Ibid 43)

2- İsteddiği zaman Önüne çıkanı yenebileceğine aklı yatmıştı. Ama balığa çıktığı zaman bunun sağ eline zarar verdiğini fark ediyordu (Ibid 72)

“aklı yatmak” is used for finally understanding, accepting, believing something after a long period of persuasion. In the second version, “decide” is translated as “aklı yatmak” which is not the correct equivalent of it. Instead, “anladı” is the correct verb in translating “decide” as it is in the first version.

“...right hand...” is mistranslated as “left hand” in the first version.

I m learning how to do it he tought .This part of it anyway. Then too, remember he hasn't eaten since he took the bait and he is huge and needs much food (Ibid 62-63)

1- Bu isi öğrenmeye başlıyorum" diye düşündü, en azından bu kısmını. Oltaya yakalandığından beri bir şey yemediğini unutmamalı, iri balık olduğu için fazla yiyeceğe ihtiyacı olduğunda . (Ibid 45)

2- Bu işin nasıl idare edileceğini de öğrenmeye başladık" diye düşündü. "Hiç olmazsa bir kısmını." Sonra sabahtan beri bir lokma yemediğini anımsadı, koca vücut beslenmek isterdi (Ibid 75)

While translating the last sentence, the second version misunderstands the subject "he" as if it is referring to the old man although in the original, "he" clearly refers to the fish. Because the original says "he took the bait" which means "oltaya yakalanmak" or "zokayı yutmak"

How do you feel, fish?' he asked aloud. I feel good and my left hand is better and I have food for a night and a day. Pull the boat, fish. He did not truly feel good because the pain from the cord across his back had almost passed pain and gone into a dullness that he mistrusted. But I have had worse things than that, he thought. My hand is only cut a little and the cramp is gone from the other. My legs are all right. Also now I have gained on him in the question of sustenance (Ibid 63)

1- Aşağıda isler nasıl gidiyor balık?" diye sordu Yüksek sesle. "Beni sorarsan fena değilim: Sol elim iyi durumda bir gün bir gece yetecek azığım da var. Sen tekneyi çekmeye devam et Aslında bu kadar iyi durumda değildi. Omzunu sıyıran ipin verdiği acıdan neredeyse omzunu hissetmiyordu. Bu da oldukça endişelendiriyordu onu "Boş ver. Biz ne badiyeler atlattık" diye düşündü. "Sağ elimde yalnızca küçük bir yarık var, sol elimde de kasılma falan kalmadı. Bacaklarım formunda. Hem yiyecek bakımından da ondan daha iyi durumdayım. (Ibid 45)

2- Yüksek sesle, "Balık, keyfin nasıl?" diye söylendi. "Beni sorarsan demir gibiyim. Sol elimin tutukluğu da açıldı. Bir gün bir gece yetecek yiyecek de hazır. Çek çekebildiğin kadar be." Gerçekte kendini pek o kadar iyi hissetmiyordu; çünkü omzundaki olta ipinin verdiği acı hemen hemen geçmiş, yerini güvenemedi-ği, hoşuna gitmeyen uyuşmayı andırır bir hisse bırakmıştı ; "Bu da ne ki, ben daha kötülerine göğüs germiş adamım, elimdeki kramp da geçti; bacaklarım da aslan gibi, yiyecek konusunda da ondan üstünüm."(Ibid 76)

"How do you feel, fish?" is translated freely in both versions; the first one says "Aşağıda isler nasıl gidiyor balık?" and the second one says "Balık, keyfin nasıl?" Both of them are natural and fluent. At the same time, it can be translated literally as "Nasıl hissediyorsun balık?"

"I feel good" is translated as "Demir gibiyim" in the second version though we generally say "Bomba gibiyim,Aslan gibiyim" to tell how good we feel. "Demir gibiyim" is not a common usage in Turkish. Also, it can be translated literally as it is in the first version.

The sentence “But I have had worse things than that” is translated idiomatically in both versions. The first one says “...badireler atlattık” and the second one says “...göğüs germiş adamım” , both of which mean the old man struggle against hard things.

The sentence “My legs are all right.” is translated as “bacaklarım formunda” in the first version and “bacaklarım aslan gibi” in the second version. Both of them sound communicative.

The first stars were out. He did not know the name of Rigel but he saw it and knew soon they would all be out and he would have all his distant friends. (Ibid 63)

1- İlk yıldızlar ortaya çıkmıştı. Gördüğü yıldızın adının Rigel olduğunu bilmiyordu ama onun peşisıra uzaktaki yıldız dostlarının gökyüzüne saçılacağını çok iyi biliyordu. (Ibid 45)

2- İlk yıldızlar yanmıştı. Rigel yıldızının adını bilmezdi ama birbirlerini uzaktan tanıyan iki eski dost gibiydiler. (ibid 76)

“The first stars were out” is not translated communicatively in the second version “ilk yıldızlar yanmıştı” In Turkish, we say “yıldızlar ortaya çıktı, yıldızlar parladı”. The sun rises, the moon rises but the stars come out.

The second version deletes the last sentence “he saw it and knew soon they would all be out and he would have all his distant friends.” Instead of this sentence the second version says the old man and Rigel were old friends. However, this sentence can be translated literally and there is no need for such a deletion.

I'm clear enough in the head, he thought. Too clear. I am as clear as the stars that are my brothers. Still I must sleep. They sleep and the moon and the sun sleep and even ocean sleeps sometimes on certain days when there is no current and a flat calm (Ibid 65)

1- Kafam bulanık falan değil, ısıt ısıt" diye geçirdi içinden."Kız kardeşlerim yıldızlar gibi ısıt ısıt. Ama yine de uyumalıyım yıldızlar uyur aydede uyur, peki ya güneş? O da uyur. akıntı ve esinti olmadığı demlerde derya bile uyur (Ibid 47)

2- Aklım pekâlâ doğru dürüst işliyor" diye düşündü."Kafamın içi berrak. Ama yine uyumak gerek bir lokma. Herkes uyur; güneş uyur, ay uyur, hatta akıntının azaldığı, rüzgârın durduğu günler deniz bile uyur (Ibid 79)

The sentence “I am as clear as the stars that are my brothers” is deleted in the second version but this is an important point for it shows us the theme of unity. Beforehand, Santiago identifies himself with the sea and its creatures. And now he expands the scope of his identification to the stars. And in the first version “brothers” are translated as “sisters” although there is no reason for such a change.

The old man claims to be the brother of the stars on several occasions and justifies his need to sleep by considering the behavior of the moon and sun and ocean. In the first version “moon” is translated as “aydede” which is a childish saying.

I could go without sleeping, he told himself. But it would be too dangerous. He started to work his way back to the stern on his hands and knees, being careful not to jerk against the fish. He may be half asleep himself, he thought. But I do not want him to rest. He must pull until he dies (Ibid 66)

1- Belki de uyur giderim, fakat bu gerçekten çok tehlikeli "olur. Ellerin ve dizlerinin üstüne sürünerek, bir yandan da oltayı sarsmamaya dikkat, ederek kendini kıça attı, "Kim bilir belki balık da uykuludur?" diye düşündü. "Ama bana göre hava hoş. Baksana çekmeye devam ediyor, ipi koparıncasına hem de (Ibid 47)

2- Uyumasam da olur canım" diye söylendi. Ama bu da tehlikeli."Oltayı sarsmamaya dikkat ederek dizleri üstünde sürüne sürüne kıça doğru ilerledi. "Belki balık da yarı uyur durumdadır" diye düşünüyordu. "Ama onun dinlenmesi işime gelmez, ölünceye kadar çekmeli. (ibid 79-80)

“I could go without sleeping” is translated as reflecting the translator’s own interpretation rather than the meaning of the original in the first version. This sentence is translated as “may be I can sleep” By the same token, “I do not want him to rest.” is translated as “it does not matter whether he rests or not” in the first version. Translators can sometimes change some words, sentences until this new version reflects the meaning of the original. But this time the first version is far from the original.

The sentence “He must pull until he dies” is translated word for word in the second version as “ölünceye kadar çekmeli” whereas the first version omits this sentence and adds “Baksana çekmeye devam ediyor, ipi koparıncasına hem de” which does not exist in the original.

If I had brains I would have splashed water on the bow all day and drying, it would have made salt, he thought. But then I did not hook the dolphin until almost sunset. Still it was a lack of preparation. But I have chewed it all well and I am not nauseated (Ibid 68)

1- Bende biraz kafa olsaydı teknenin kenarına deniz suyu dökerdim. Kuruyunca tuz kalırdı geriye."Gerçi yunusu güneş battıktan sonra yakaladım. Ama ne olursa olsun bunu düşünmem gerekirdi. Düşüncesizlik ettim. Neyse! Hepsini yalayıp yutmama rağmen içim bulanmadı. önemli olan bu (Ibid 48)

2- Düşünceli davranıp da sabahleyin biraz deniz suyu alsaydım içeri, şimdi çoktan kurumuş, geriye bir avuç tuz kalmış olurdu" diye düşündü. "Ama yunusu gün batarken tutabildik. Bereket versin midem falan bulanmadı (Ibid 82)

Translators sometimes feel stressed while translating idioms. Because it can be difficult to find the right equivalent of the idiom. “having brains” is rather an easier one to

translate as it can be translated word for word without losing its meaning. “kafa olsaydı” in the first version sounds good and also “being thoughtful” corresponds the meaning of “having brains” in the second version.

“Still it was a lack of preparation” is omitted in the second version. And in the first version we see the translator’s own interpretation, it says “Ama ne olursa olsun bunu düşünmem gerekirdi. Düşüncesizlik ettim. Neyse!”

Some common expressions are used such as “neyse, önemli olan bu” in the first version and bereket versin” in the second version.

The line went out and out and out but it was slowing now and he was making the fish earn each inch of it. Now he got his head up from the wood and out of the slice of fish that his cheek had crushed. Then he was on his knees and then he rose slowly to his feet. He was ceding line but more slowly all the time. He worked back to where he could feel with his foot the coils of line that he could not see, There was plenty of line still and now the fish had to pull the friction of all that new line through the water.(Ibid 71)

1- İp, hiç ara vermeden açılmasına devam ediyordu. Yine de belli belirsiz bir yavaşlama olduğunu sezdi. İhtiyar, ipin her santimini pahalıya mal ediyordu balığa. Nihayet başını kaldırabildi. Yanağına yapışmış yunus dilimlerinden yüzünü kurtarabildi. Hemen diz üstü kalktı, sonra yavaş yavaş ayaklarının üzerine dikeldi. İpi salmaya devam ediyordu, ama azar azar. Göremediği yumaklara ayaklarıyla dokunana kadar ilerledi. Yeterince ip olduğunu anladı. Balığın bu fazladan iplerin ağırlığını da yüklenmesi gerekiyordu.(Ibid 50)

2- Makaralar açıldı, açıldı,açıldı; şimdi gittikçe yavaşlıyor, balıkçı da her santimi zorla bırakıyordu. Başını, üstüne kapandığı tahtadan vıcık vıcık suratına yapışan etlerin üstünden kaldırdı. Önce dizleri üstünde yükseldi, sonra yavaş yavaş ayağa kalktı. Elindeki ipi her an biraz daha yavaşlatarak bırakıyordu. Güçlükle arkaya doğru gidip, karanlıkta seçemediği makaraları ayağıyla yoklayabilecek bir yerde durdu. Daha dünya kadar ip vardı makarada(Ibid 85)

We see an example of partial recurrence in the first sentence “went out and out and out” which strengthens the meaning. The first version omits this partial recurrence while the second one translates literally as “Makaralar açıldı, açıldı,açıldı”, which sounds good.

“he was making the fish earn each inch of it” is translated idiomatically in the first version “İhtiyar, ipin her santimini pahalıya mal ediyordu balığa”. Also “There was plenty of line still” is translated idiomatically in the second one “Daha dünya kadar ip vardı makarada”

He will start circling soon and then I must work on him. I wonder what started him so suddenly? Could it have been hunger that made him desperate, or was he frightened by something in the night? Maybe he suddenly felt fear. But he was such a calm, strong fish and he seemed so fearless and so confident. It is strange.'You better be fearless and confident yourself, old man,' he said. 'You're holding him again but you cannot get line. But soon he has to circle(Ibid 71)

1- Birazdan daire çizmeye başlar. İşle o zaman sıra bana gelecek. Canımın istediği gibi sürüklerim onu'. Acaba neden böyle birden ürklü. Açlık olmalı onu böyle deliye çeviren, ya da derinlerde korktuğu bir şey var. Kim bilir? Sakin, güçlü bir balıklı, yürekli görünüyordu, kendine güveniyor gibiydi. Tuhaf!""Sen de korkup da pusulanı şaşırma adamını" dedi kendi kendine. Balığı avucunun içine aldın sayılır, bunu anladık. Ama bir türlü ipi çekemiyorsun. Her neyse! Şimdi çember çizmeye başlaması gerek.(Ibid 50-51)

2- Birazdan dönmeye başlayacaktır. O zaman işini bitirmeli. Birdenbire ne oldu böyle aklım ermiyor. Açlıktan mı telaşlandı, yoksa karanlıkta bir şeyden mi ürktü? Belki de korkmuştur. Fakat ne kadar sakindi. Tuhaf." Sen de cesaretini toplayıp, kendine güven-melisin ihtiyar" diye söylendi. "Yine ipe asılıyorsun ama çekemeyeceksin. Bekle, neredeyse dönmeye başlayacak(Ibid 85-86)

The rhetoric questions in the original “Could it have been hunger that made him desperate, or was he frightened by something in the night?” are converted into affirmative sentences in the first version “Açlık olmalı onu böyle deliye çeviren, ya da derinlerde korktuğu bir şey var.”

The adjectives which describe the fish in this sentence “he was such a calm, strong fish and he seemed so fearless and so confident.” are omitted in the second version.

'You better be fearless and confident yourself' and “You're holding him again”, are translated idiomatically in the first version “Sen de korkup da pusulanı şaşırma” and “Balığı avucunun içine aldın sayılır” whereas the second one translates literally. The first one is reader-centred and corresponds the meaning of the original although there is no idiom in the original.

He's headed almost east,he thought. That means he is tired and going with current. Soon he will have to circle. Then our true work begins. (Ibid 72)

1- Simdi doğu yönünde ilerliyor" diye düşündü. "Demek ki yoruldu ve kendini akıntıya bıraktı. Yakında çember çizmeye başlaması gerek. İşler tıkırında sayılır. (Ibid 51)

2- Şimdi tam doğu yönünü tutmuşlardı. Bu, balığın yorulup akıntıyı izlemeye başladığına işaretti. Çok geçmeden dönmeye başlayacaktı besbelli. "O zaman bizim işimiz de başlayacak" diye düşündü (Ibid 86)

In the first version “our true work begins” is translated as “işler tıkırında sayılır” which means everything is ok. Yet this translation is not correct as it is not the equivalent of the original. The old man is still trying to catch the fish. Everything is not still ok. The

we can translate it as it is in the second version “O zaman bizim işimiz de başlayacak” or “Asıl işimiz o zaman başlayacak.”

'He is making the far part of his circle now' he said. I must hold all I can, he thought. The strain will shorten his circle each time. Perhaps in an hour I will see him. Now I must convince him and then I must kill him (Ibid 74)

1- En büyük dairesini çiziyor. Bütün gücümle aşılmalıyım, Gitgide yorulacak ve çizdiği daireleri küçültmek zorunda kalacak. Belki bir saate kalmaz, görürüm onu. Kaçınılmaz sona yaklaşıyor, bir süre sonra isini bitireceğim (Ibid 52)

2- Şimdi çemberin en uzak noktasını dönüyor" diye söylendi. "Elimden geldiği kadar sıkı tutmalıyım. Her dönüşte çember biraz daha küçülüp daralacak. Kimbilir bir saate kalmaz, onunla karşı karşıya oluruz. Şimdi kendisini öldürebileceğime inandırmalıyım onu (Ibid 89)

The second version translates literally while the first one translates communicatively. For instance, the first version says “Kaçınılmaz sona yaklaşıyor” though there is not such an expression in the original. And also it translates “I must kill him” idiomatically as “isini bitireceğim”

'Don't jump, fish,' he said. 'Don't jump.' The fish hit the wire several times more and each time he shook his head the old man gave up a little line. (Ibid 75)

1- Sıçrama artık balık, sıçrama artık Balık birçok kere daha olta iğnesini zorladı. Balığın her sıçrayışında ihliyar ipi biraz daha salıyordu (Ibid 53)

2- Zıplama balık" diye söylendi. "Zıplama e mi!"Balık birkaç kez ipe asıldı ve her seferinde de ihtiyar balıkçı başını sallayarak, tuttuğu oltayı biraz daha kастı(Ibid 89)

“...each time he shook his head the old man gave up a little line” Here “he” refers to the fish while the second version mistranslates “he” as “the old man” it says “ihtiyar balıkçı başını sallayarak, tuttuğu oltayı biraz daha kастı”

He felt faint again now but he held on the great fish all the strain that he could. I moved him, he thought. May be this time I can get him over. Pull, hands, he thought. Hold up, legs. Last for me head. Last for me. You never went. This time I'll pull him over (Ibid 78)

1- Takati kalmamıştı ama elinden geldiğince ipe asılıyor, balığı tekneye yakın tutmaya çalışıyordu. "Onu kımıldattım" dedi, "Belki bu sefer onu buraya çekmeyi başarabilirim. Ha gayret ellerim, ha gayret bacaklarım! Beni yarı yolda bırakmayın ne olur! Haydi başcağızım! Beni yarı yolda bırakma! Şimdiye kadar hiç kara çıkarmadın yüzümü! Ha gayret, şu işi bitireyim.(Ibid 55)

2- Kendini yine bayılacak gibi hissettiyse de var gücüyle çekmeye devam ediyordu. "Onu ben devirdim" diye düşündü. "Belki bu kez altederim. Çekin ellerim, asılın! Direnin ayaklarım! Benim için dayan başım! Benim için dişinizi sıkıverin. Şimdiye dek beni yarı yolda komadınız. Bakın bu sefer bitireceğim işini(Ibid 94)

Both of the versions are communicative, effective and natural. They use idioms, common expressions. First version says “ha gayret... yarı yolda bırakma....kara çıkarmadın yüzümü...şu işi bitireyim...” and the second one says “...dişinizi sıkıverin...yarı yolda koymadınız...bitireceğim işini...” although neither of them exist in the original.

The sentence “He felt faint now” is translated freely in the first version as “takati kalmamıştı” whereas the second one translates it literally as “Kendini yine bayılacak gibi hissetti”

You are killing me, fish, the old man thought. But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you. Come on and kill as, I do not care who kills who. (Ibid 79)

1- Sen beni öldürmek istiyorsun balık! No yalın söyleyeyim, buna lâıyısın sen. Ömrü hayatımda senin kadar iri. senin kadar suylu. senin kadar dingin, senin kadar güzel bir balık görmedim. Haydi öldür beni. İstersen ben seni öldüreyim. Kimin kimi öldürdüğünün benim için önemi yok artık arkadaş (Ibid 56)

2- Balık, beni öldürüyorsun balık" diye söylendi. "Ama buna hakkın yok biliyorsun. Birader açık konuşalım, senin kadar büyüğünü, senden daha güzelini ya da soylusunu, kısaca senin gibisini görmedim. Gel istersen öldür beni. Canımı al. Gücü gücü yetene, bakalım kim kimi alteder(Ibid 95)

It is very interesting that Santiago does not seem to care who kills whom. This, like so much of Santiago's relation to the fish, seems to recall an aristocratic code of honor in which dying by the hand of a noble opponent is as noble an end as defeating him. Indeed, it might even be a preferable end because one does not know under what conditions one will die. The second version does not reflect Santiago's this idea by its false translation “Gücü gücü yetene, bakalım kim kimi alteder” The first one is a literal translation and is acceptable.

The second version mistranslates “you have a right to” as “you have not a right to”. It changes the affirmative sentence into a negative sentence which changes the meaning wholly and the second version adds “birader açık konuşalım” which does not exist in the original.

The fish had turned silver from his original purple and silver and the stripes showed the same pale violet colour as his tail. They were wider than a man's hand with his fingers spread and the fish's eye looked as detached as the mirrors in a petiscope or as a saint in a procession. It was the only way to kill him the old man said. He was feeling better since the water and he knew he could not go away and his

head was clear. He's over fifteen hundred pounds the way he is, he thought. Maybe much more. If he dresses out two-thirds of that at thirty cents a pound I need a pencil for that/ he said. 'My head is not that clear. But I think the great DiMaggio would be proud of me today. (Ibid 82-83)

1- Üzerinde mor ve gümüşî gibi renkler olan balık, katıksız bir gümüşîye dönüşmüştü. Çizgiler ve kuyruğu leylâk rengindeydi. Bu çizgilerin genişliği bir karış kadardı. Gözü, bir periskopun aynaları gibi şişkin duruyor, âyin yapan bir ermişin gözleri gibi dik dik bakıyordu. Bu balık başka türlü yakalanmazdı dedi İçtiği bir yudumcuk su onu kendine getirmişti. Kafası yerindeydi. Artık fenalık falan geçirmezdi. "En az bir ton gelir" diye düşündü. "Belki daha da fazla. Temizlenince üçte ikisi kalır geriye. Kilosu yarım dolardan ne eder? Bu hesaplamayı yapabilmem için kalem gerek. Kafam hesap kitap islerine pek çalışmıyor artık. Hey koca Di Maggio hey (Ibid 58)

2- Balık, asıl rengi olan o açık eflatuni parlaklığı kaybetmiş, biraz daha koyulaşarak kuyruğuna doğru mor mor çizgiler ortaya çıkarmıştı. Bu çizgiler bir karıştan bile genişti. Hele o periskop aynası gibi donuk ve kocaman gözleri. Yaşlı adam, "Onu Öldürmenin başka yolu yoktu" diye düşündü. Islandığından beri kendini daha iyi, kafasını da yerli yerinde hissediyordu. Başından kuyruğuna dek bir kez daha süzdü balığı. "En aşağı, yedi-sekiz yüz kilo gelir" diye düşündü. Belki daha fazladır. Kilosunu yarım dolardan satacak olsa? Bunu hesaplamak için kalem kâğıt olmalı" diye söylendi. "Şimdi kafadan çıkaramam. Fakat eminim ki, haberi olsaydı ünlü DiMaggio benimle gurur duyardı. (Ibid 99-100)

Having killed the Marlin, Santiago lashes its body alongside his skiff. He pulls a line through the marlin's gills and out its mouth, keeping its head near the bow. And he describes the fish. The phrase "as a saint in a procession" in the sentence "...and the fish's eye looked as detached as the mirrors in a petiscope or as a saint in a procession." is omitted in the second version, which can be translated literally as it is in the first version. Also, more adjectives which do not exist in the original are used in translations to describe the eyes of the fish such as "bloated" in the first version and "big and lifeless" in the second one.

The fish being dead, Santiago retires temporarily from viewing it mystically and sees it in terms of profit. The old man says he needs a pencil to figure out how much money he can earn after selling the flesh of the fish. Here "pencil" is translated as "kalem" in the first version. Paper is a collocation of pencil so we can translate it as "kalem kâğıt" as it is in the second version.

"My head is not clear" is translated communicatively in both of the versions. The first one says "Kafam hesap kitap islerine pek çalışmıyor artık." And the second one says "Şimdi kafadan çıkaramam" both of them are natural and fluent.

"But I think the great DiMaggio would be proud of me today." is translated literally in the second version, on the other hand the first version translates it freely, it says "Hey koca Di

Maggio hey” which does not reflect the original sentence’s meaning. So the second version is an appropriate translation of the original sentence.

When the old man saw him coming he knew that this was a shark that had no fear at all and would do exactly what he wished. He prepared the harpoon and made the rope fast while he watched the shark come on. The rope was short as it lacked what he had cut away to lash the fish. (Ibid 86-87)

1- İhtiyar balıkçı onu görünce onun korku nedir bilmeyen köpekbalığı olduğunu anladı. Yapması gerekeni yapacaktı. Köpekbalığını gözleyerek zıpkını hazırladı ve ipi bağladı. İp kısıydı Çünkü ihtiyar kılıcı bağlamak için ipi kesmişti.(Ibid 60-61)

2- Yaşlı adam onun gelişini gördüğü zaman bir köpekbalığı olduğunu anlamıştı. Hiç korkmuyor, ne yapacağını biliyordu. İpini halkalardan birine düğümlediği zıpkını eline alıp bekledi. İpin çoğunu balığı bağlamak için kullandığından zıpkına oldukça kısa bir parça kalmıştı(Ibid 104)

An hour after Santiago killed the marlin, a mako shark appears. It had followed the trail of blood the slain marlin left in its wake. As the shark approaches the boat, Santiago prepares his harpoon, hoping to kill the shark before it tears apart the marlin. Because the shark is fearless and can do whatever it wants. The shark is described to the reader with a relative clause “...a shark that had no fear at all and would do exactly what he wished” Still, this relative clause is misunderstood by both of the translators and it is translated as if it is describing the fisherman. It had better be translated as “...istediği her şeyi yapabilecek, korkusuz bir köpekbalığıydı”

But I killed the shark that hit my fish, he thought. And he was the biggest dentuso that I have ever seen. And God knows that I have seen big ones (Ibid 88)

1- Bos ver! Balığıma saldıran köpekbalığını öldürdüm ya sen ona bak. Lalelik bugüne kadar gördüğüm en iri dentusoydu bu. Doğrusunu söylemek gerekirse bundan çok daha irilerini gördüm bugüne kadar.(Ibid 62)

2- Ama balığımı vuran canavarı öldürdüm ya" diye düşündü. "Gördüğüm dentuso'ların en korkuncuydu mübarek. Allah biliyor ya, şimdiye dek neler gördüm ben. Ama bu dehşetti(Ibid 106)

The sharks are generally thought to be representations of the negative, destructive aspect of the sea and, more generally, human existence. Likewise the second version translates “shark” as “canavar”. The old man kills the biggest shark that he has ever seen. But in the first version, it is translated as if the old man saw bigger sharks than the one he kills.

Some common expressions are used in both of the versions to make the translations more natural such as “boş ver...sen ona bak...” in the first version and “mübarek...”in the second one.

You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for pride and because you are a fisherman(Ibid 90-91)

- 1- Açlıktan ölmek için bu balığı öldürdüğünü söylersen bu yalan olur. Satmak için öldürdün, çünkü sen bir balıkçısın(Ibid 63)
- 2- Balığı yalnızca kendini yaşatmak, pazarda satmak için öldürmedin" diye düşündü. "Biraz da gururun, balıkçılık gururun için yaptın. Balıkçısın sen (Ibid 109)

Santiago wonders if it was a sin for him to kill the marlin or not. Thinking more, Santiago reasons that he did not only kill the marlin for food. Speaking to himself, he says he kills the fish for pride. On the contrary, the first version says the old man kills the fish for selling, which is far from the original meaning.

Besides, he thought, everything kills everything else in some way. Fishing kills me exactly as it keeps me alive. The boy keeps me alive, he thought. I must not deceive myself too much (Ibid 91)

- 1- Zaten herkes şu ya da bu şekilde öldürüyor. Balıkçılık beni yaşattığı gibi öldürüyorlar da. Geç bunları, hikmet yumurtlamanın sırası değil şimdi.(Ibid 64)
- 2- Zaten her şey şu ya da bu biçimde başka bir şeyi öldürmekle meşgul.Mesela balıkçılık bir yandan beni geçindiriyor, bir yandan da öldürüyor. Çocuk da beni yaşatmaya çalışır. Artık kendimizi aldatmaya başladık bakıyorum da(Ibid 109)

“The boy keeps me alive, he thought” is omitted in the first version and it is translated literally in the second version. The last sentence is translated idiomatically in the first version but indeed this idiom “hikmet yumurtlamak” is not the equivalent translation of “I must not deceive myself too much” because “hikmet yumurtlamak” means proposing a funny idea that is ignored by others.

“Ay” he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily; feeling the nail go through his hands and into the wood. 'Galanos,' he said aloud. He had seen the second fin now coming up behind the first (Ibid 92)

- 1- Ay!" diye bağırdı. "Galanos!" Birinci balığın kanat ucunu gördükten hemen sonra ikinci balığın kanat ucunu gördü(Ibid 64)
- 2- Vay!" diye bağırdı yüksek sesle. Bu haykırışın anlamını kavramak olanaksızdır; belki insan, bir çivinin parmağından geçip tahtaya saplanması sırasında böyle bir ses çıkarır Galanos"ıs diye bağırdı. Birincinin hemen ardından suyun üstünde beliren ikinci yüzgeci görmüş(Ibid 110-111)

After Santiago sees the two sand sharks approaching, he says "Ay," a word which Hemingway describes as "just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the woods". This description is omitted in the first version. And this omission causes a loss of meaning. It can be translated literally as it is in the second version.

'God knows how much that last one took he said. 'But she's much lighter now He did not want to think of the mutilated underside of the fish. He knew that each of the jerking bumps of the shark had been meat torn away and that the fish now made a trail for all sharks as wide as a highway through the sea (Ibid 95)

1- Tanrı bilir, ne kadarını götürdü kılıcın. Olsun, teknenin yükü hafifledi. "Kılıçbalığının deşilmiş karnına aklına getirmek istemiyordu. Canavarın gerçekleştiği her saldırının balıktan koparılmış bir parça anlamına geldiğini çok iyi biliyordu. Kılıçtan akan kanların köpekbalıklarına davetiye çıkardığını da.(ibid 66)

2- Bu sonuncu ne kadar kaptı Allah bilir" diye söyleniyordu. "Çok hafifledi." Balığın altının nasıl didik didik edildiğini düşünmek istemiyordu. Balık bu durumuyla denizdeki bütün canavarlara çağrılar gönderen geniş bir iz bırakıp gidiyordu.(Ibid 114-115)

Two shovel-nosed sharks arrive at the skiff. He kills the first shark easily, but while he does this, the other shark is ripping at the marlin underneath the boat. The sentence "He knew that each of the jerking bumps of the shark had been meat torn away" is omitted in the second version. This sentence is one of the indicators that the more the marlin is ripped, the less strength Santiago has until, when the marlin is simply a bare skeleton. The first version successfully translates this sentence as "Canavarın gerçekleştiği her saldırının balıktan koparılmış bir parça anlamına geldiğini çok iyi biliyordu."

The simile at the end of the last sentence "...as wide as a highway through the sea" is deleted in both of the versions. Similes are easy to translate as long as they are not cultural. Similes limit the resemblance of the object and its image to a single property. Here this simile can be translated as "...denizin ortasında otoyol genişliğinde..."

He was a fish to keep a man all winter. he thought. Don't think of that. Just rest and try to get your hands in shape to defend what is left of him. The blood smell from my hands means nothing now with all that scent in the water. (İbid 96)

1- Su balık var ya!" diye geçirdi aklından "Bir insanı bütün kış besleyebilir. Bos ver. bunları düşünme şimdi en iyisi mi biraz dinlen, biraz ellerinle ilgilen ki balığın arda kalanını koruyabilesin Benim ellerimdeli kanın kokusu, senin suda yaydığın kokunun yanında nedir ki? (ibid 66-67)

2- İnsanı bütün bir kış geçindirebilecek bir balıktı" diye düşündü. "Düşünme bunları şimdi. Bir lokma dinlenip, ellerini savaşa hazır duruma sok. Denizde bıraktığı koku yanında benim ellerimdeki kanın lafı mı olur?(İbid 115)

There is a structural change in the translation of the first sentence between the original and the first version. This one sentence is successfully divided into two sentence in the first version. “şu balıkvar ya..bir insanı bütün kış besleyebilir.”

The last sentence “The blood smell from my hands means nothing now with all that scent in the water.”is converted into a rhetoric question in both versions. The first version says “Benim ellerimdeli kanın kokusu, senin suda yaydığın kokunun yanında nedir ki?” and the second one says “Denizde bıraktığı koku yanında benim ellerimdeki kanın lafı mı olur ?” The meaning in the original is negative “...means nothing...”although the form is positive. This negative meaning is given by using a rhetoric question in the translations. This helps to strengthen the stress.

What can I think of now ? he thought. Nothing. I must think of nothing and wait for the next ones. I wish it had really been a dream, he thought. But who knows? it might have turned out well. The next shark that came was a single shovel-nose. (ibid 96)

1- Simdi düşünmeni gereken ne? diye düşündü. "Hiçbir sey. hiçbir sey düşünmemeliyim Olayları akısına bırakmak ve olacakların olmasını beklemek gerek Yaşadıklarım bir düş olsaydı keşke ! Ama kim bilir? Belki sonu iyiye varır."

Daha sonraki köpekbalığı tekti. (İbid 67)

2- Şimdi ne düşünmeli?" diye düşündü. "Hiçbir şey. Hiçbir şey düşünmeden geleceği beklemeliyim. Keşke hepsi bir düş olsaydı. Ama kimbilir? Sonu hayırlı çıkıverir bakarsın." Az sonra tek başına dolaşan bir kürek kafalı canavar çıkageldi.(İbid 115)

Many sharks attack the marlin and Santiago is tired of it. No matter how much he is hopeless now, he is still waiting for the next sharks. “the next ones” in the sentence “I must think of nothing and wait for the next ones” refer to the coming sharks. It is clear when we go on reading the novel. On the other hand, both of the versions mistranslate “the next ones”. The first one says “Olayları akısına bırakmak ve olacakların olmasını beklemek gerek” and the second one says “geleceği beklemeliyim”

I have the gaff now he said. 'But it will do no good. I have the two oars and the tillet and the short dub.' Now they have beaten me, he thought. I am too old to dub sharks to death. But I will try it as long as I have the oars and the short club and the tiler (ibid 96-97)

1- 'Elimde kancadan başka bir şey kalmadı" dedi, "Bu pek is görmez ama olsun iki kürek, bir dümen tahtası, bir de sopa var elimde.""Evet, elimde kalanlar bunlar. Bir köpekbalığını sopayla vurarak öldürmek için fazlaca yaşlıyım. Fakat sonuna dek kendimi savunacağımı, .sözüm söz. Elimde sopa, bir dümen tahtası ve iki kürek olsa da.(ibid 67)

2- Şimdi de kancalı sopayı kullanırız" diyordu. "Ama pek işe yarayacağını sanmam. İki kürek, dümen sopası, bir de kısa kürek başı var.""Bu kez iyice yenik düştük" diye düşündü. "Canavarları sopayla haklayacak yaşımız çoktan geçti. Ama her şeye karşın şu

küçük değnek kalana kadar savaştan kaçmak yok." (ibid 116)

Although Santiago loses his knife, he tells to himself "I have the gaff now" He is optimistic he thinks he can get over the next sharks with the gaff. This is converted into a negative sentence and translated as "Elimde kancadan başka bir şey kalmadı" in the first version. But it is not as optimistic as the original. The optimism in the original sentence can be reflected better if it is translated literally as it is in the second version "Şimdi de kancalı sopayı kullanırız"

The sentence "Now they have beaten me" is omitted in the first version. However, this is an important point that the old man sometimes loses his hope and he accepts the defeat.

'Come on, galamos the old man said. Come in again.The shark came in in a rush (Ibid98)

- 1- "Haydi gel Galanos! Gel de göstereyim sana gününü!" Köpekbalığı şimşek gibi bir hızla geri döndü. (İbid 68)
- 2- Gelsene galano" diye haykırdı. "Bir daha gelsene."Canavar bir daha geldi (İbid 118)

The adverbial clause of manner "...in a rush" is omitted in the second version and it is translated with a simile "...şimşek gibi bir hızla..."in the first version. "come in again" is successfully and idiomatically translated in the first version "Gel de göstereyim sana gününü!"

He could not talk to the fish any more because the fish had been ruined too badly. Then some-thing came into his head (İbid 99) .

- 1- Balıkla konuşmak kabak tadı vermeye başlamıştı. Çünkü balık fazlasıyla perişan bir hâle gelmişti. O an ihtiyarın aklına bir şey geldi.(İbid 69)
- 2- Fena halde hırpalandığından artık balıkla konuşmuyordu. Sonra birden aklına bir şey geldi (İbid 119)

The old man has nothing and nobody to talk in the sea and through the novel, as soon as he catches the marlin, he begins to talk to the marlin. But after the marlin is beaten by the sharks, the old man no longer wants to talk to it, Santiago cannot bear to look at the mutilated marlin. This is successfully translated with an idiom in the first version "kabak tadı vermeye başlamıştı"

I have half of him, he thought. Maybe I'll have the luck to bring the forward half in. I should have some luck. No, he said. You violated your luck when you went too far outside.(İbid 100)

1- "Balığın yarısı kaldı" diye düşündü. "İnşallah kalan yarıyı kıyıya ulaştırabilirim. Birazcık talihim olmalı, talihini dönmeli artık. Ben buna lâyığım. Doğru değil bu söylediklerin. Bu kadar açılmakla sen kendin döndürdün talihini, şeytana uydun."(İbid 70)

2- Kış tahtaları üstüne uzanmış, ışıkların ufukta görünmesini kolluyordu. "Şimdi elimde yarısı kaldı" diye düşündü. "Belki talihim yolunda gider de bu kadarını köye kadar götürmek kısmet olur. Biraz talihe ihtiyacım var. Hayır, bu kadar açılmakla talihimi kendim küstürdüm." (ibid 120)

Although all these sharks,Santiago still hopes to be lucky but Santiago believes that he “violated his luck” when he sailed too far out. “I should have some luck”is translated freely in the first version as “ben buna layığım” and translator adds his own ideas “...şeytana uydun” Violating his luck is stressed by this phrase.

Now it is over, he thought. They will probably hit me again. But what can a man do against them in the dark without a weapon He was stiff and sore now and his wounds and all of the strained parts of his body hurt with the cold of the night, I hope I do not dare to fight again, he thought. I hope so much I do not have to fight again. (ibid 101-102)

1- Yüzdük yüzdük, kuyruğuna geldik" dedi içinden. Yine gelirler herhalde. Ama silâhsız bir insan bu karanlıkla ne yapabilir?" Her yanı tutulmuştu ,ağrılar içindeydi, gecenin ayazı, bitkin vücudundaki tüm acıları depreştiriyordu. Yine mücadele etmek zorun da kalıcam mücadele etmemeyi o kadar isterdim ki. (İbid 71)

2- Artık her şey bitti" diye düşündü. "Şimdi hepsi birden sükün eder herhalde. Ama bu karanlıkta silahsız bir adamın elinden ne gelir?"Gecenin soğukunda kazık gibi asılmış kalmış; bütün ek yerleri sancımaya başlamıştı. "Yeniden dövmek zorunda kalmam umarım" diye temenni ediyordu (ibid 122)

Stiff, sore, and weary, the old man hopes he does not have to fight anymore. He even dares to imagine making it home with the half-fish that remains. “it is over” is translated idiomatically in the first version “Yüzdük yüzdük, kuyruğuna geldik” and this idiom perfectly reflects what the writer wants to say.

“wounds and all of the strained parts of his body hurt” is translated as “bütün ek yerleri sancımaya başlamıştı.” in the second version. But “ek yerleri” is not used for people. Moreover, it is not the equivalent translation of “wounds and all of the strained parts”. It can be translated as “yaraları, gövdesinin zedelenmiş yerleri” to achieve the coherence in the text.

The recurrence at the end of the paragraph “I hope..... I hoope...” is not translated by both versions. These sentences can be translated literally so that they strengthen the meaning.

He jerked the tiller free from the rudder and beat and chopped with it, holding it in both hands and driving it down again and again. But they were up to the bow now and driving in one after the other and together, tearing off the pieces of meat that showed glowing below the sea as they turned to come once more (İbid 102)

1- Hiç vakit kaybetmeden dümen tahtasını çıkardı. İki eliyle tutup, sağa sola savurmaya başladı. Fakat ardı arkası gelmiyordu saldırıların. Kimi zaman teker teker, kimi zaman hep birden taarruza geçiyorlardı. Balıktan bir parça kopardıktan sonra uzaklaşıyorlardı. Yeniden saldırmak için geri döndüklerinde, denizde parıl parıl parlıyordu etler. (İbid 71)

2- Not translated at all.

Around midnight, a pack of sharks arrives. Near-blind in the darkness, Santiago strikes out at the sounds of jaws and fins. Something snatches his club. He breaks off the boat’s tiller and makes a futile attempt to use it as a weapon. When the last shark tries to tear at the tough head of the marlin, the old man clubs the shark until the tiller splinters. He plunges the sharp edge into the shark’s flesh and the beast lets go. No meat is left on the marlin. The whole paragraph is omitted in the second version, thus both the writer’s intention and also the atmosphere is not reflected.

He could feel he was inside the current and he could see the lights of the beach colonies along the shore. He knew where he was now and it was nothing to get home (ibid 103)

1- Akıntıya girmişti. Kıyı boyunca uzanan köylerin ışıklarını görüyordu. Bulunduğu yerin neresi olduğunu biliyordu. Limana dönmek çocuk oynucağıydı artık(İbid 72)

2- Şu anda akıntıdan içeri girdiğini sezinliyordu. Kıyı boyunca uzanan köylerin ışıkları da iyice seçilmeye başlamıştı. Artık evine ulaşmış sayılırdı(ibid 124)

“he knew where he was” is omitted in the second version. “it was nothing to get home” is translated idiomatically in the first version “çocuk oynucağı”

Many fishermen were around the skiff looking at what was lashed beside it and one was in the water, his trowsers rolled up, measuring the skeleton with a length of line (ibid 105)

1- Bir sürü balıkçı teknenin etrafına dolmuş, şaşkın şaşkın tekneye bağlı duran iskelete bakıyorlardı, içlerinden, biri, pantolonun paçalarını çemirlemiş elinde bir iple iskeletin boyunu ölçmeye çalışıyordu (ibid 73)

2- Bir alay balıkçı teknenin etrafına toplanmış, bordasına bağlı nesneyi inceliyorlardı. İçlerinden biri de paçalarını sıvayıp suya girmiş, iskeletin boyunu ölçüyordu (ibid 127)

Although the adverbial clause of manner “in amazement” is not used in the original, “şaşkın şaşkın” is added in the first translation. And this strengthens the meaning of the original.

An idiom “çemirlemek” is used in the first version, it is the translation of “rolled up”. “çemirlemek” means rolling up trousers or shirt but it is not a common idiom. The second version is fluent and easy to understand “paçalarını sıvayıp”

As the boy went out of the door and down the worn coral rock road he was crying again. (İbid 109)

1- Tamam, unutmam. Kapıdan çıkıp, deniz kabuklarıyla örtülü eski yoldan inerken yeniden ağlamaya başladı çocuk.(ibid 76)

2- Not translated

Manolin finds him in the morning; he's been checking the shack each day, as we would expect. He sees the old man is alive and he cries. Because he really loves the old man and feels sorry when he sees the old man's hands. This sentence is not translated in the second version and this omission causes a loss of meaning. The first version translates it literally.

CHAPTER V

CONCLUSION

5.1 Summary of The Study

This study aimed to investigate what sorts of determinants shape the process of translation in order to make an adequate and a consistent translation. Translation is basically putting the words of a certain text (written or spoken) into the words of a different language. Translation involves the rendering of a source language text into the target language so as to ensure that surface meaning of the two will be similar and the structures of the source language will be preserved as closely as possible but not so closely that the target language structures will be seriously distorted.

The way people think is closely bound with language. Language is one channel that people interact with each other, and different cultures present their ideas within their own groups and in contact with the others. In this respect, translators should pay attention to culture of the target language; to their customs, literature, movies, music, art, the way people relate to one another in families, in the society etc.

Then, we study whether translation is an art, a science or a craft. And we see that that translation is both an art and a science because as Çakır states translation requires both knowledge and skill. Theoretically, it can be considered a science but its actualization is an art which depends on skill, ability and sensitivity. (2006, 12) Also, at the same time translation is a craft which means a skill or a technique. On the other hand, we conclude that translation is teachable because, it is a craft and consequently teachable as are other crafts.

Translation theory which is the study of proper principle of translation was studied. This theory, based on a solid foundation on understanding of how languages work, translation theory recognizes that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation. Also, translation strategies and methods were studied according to different view of scientists. During the process of translation, the qualities of a good translator were emphasized.

And finally, the variations between the two different versions of “The Old Man and The Sea” was studied. In order to view the variations between the original text and the translated texts that cause defects in meaning, two translations of Hemingway’s novel “The Old Man and The Sea” were analyzed and the most typical excerpts that show these variations at semantic, syntactic and stylistic levels were presented in the translations of Özburun&Şimşek and Azizoğlu. Then, possible solutions to make an adequate and a consistent translation were suggested.

5.2 Further Research Implications

In the work of comparing an original text and two translations, “The Old Man and The Sea” is selected for analysis because it has at least seven different editions translated into Turkish in different periods and it was not studied before. The translations of “The Old Man and The Sea” by Özburun&Şimşek and Azizoğlu are selected among those seven editions because they are the latest translated editions of the original book. This present study has limitations in the case of comparing only the two translations of “The Old Man and The Sea” and the process of analysis is made at semantic, syntactic and stylistic levels.

The comparison of the latest editions of the two translations of “The Old Man and The Sea” and the original text can be compared with the early editions of the translated texts, especially the translated texts of 1950s. Also, there is a simplified edition of “The Old Man and The Sea”. And this simplified edition and a normal translated text can further be compared.

This present study is made at semantic, syntactic and stylistic levels. A further study can analyze the translations examining the linguistic features.

Finally, poetry and prose translations or literary and nonliterary translations can be compared.

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