



Hacettepe University Graduate School of Social Sciences

Department of Translation and Interpreting

A COMPARATIVE ANALYSIS OF F. SCOTT FITZGERALD'S *THE GREAT GATSBY* AND ITS TWO TURKISH TRANSLATIONS WITHIN THE SCOPE OF ANTOINE BERMAN'S ANALYTIC OF TRANSLATION

Seda KARAGÜLLÜ BUZLUK

Master's Thesis

Ankara, 2016

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KABUL VE ONAY

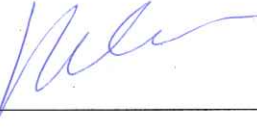
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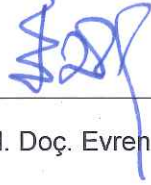
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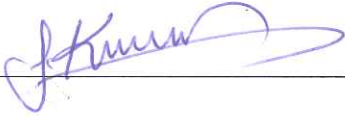
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Seda KARAGÜLLÜ BUZLUK



To my beloved daughter, Deniz...

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ÖZET

KARAGÜLLÜ BUZLUK Seda. *F. Scott Fitzgerald'ın The Great Gatsby Eseri ve İki Türkçe Çevirisinin Antoine Berman'ın Çeviri Analitiği Bağlamında Karşılaştırmalı Analizi*, Yüksek Lisans Tezi, Ankara, 2016.

Edebi metin çevirisi, anlamın bir dilden diğerine aktarılırken, aynı zamanda kaynak metnin sosyo-kültürel özelliklerinin hedef metne yansıtılması eylemidir. Söz konusu aktarma eylemi çoğu zaman kaynak metnin yeniden şekillendirilmesi hatta yeniden yazılmasıyla sonuçlanan bir süreçtir. Diğer metin türlerinden farklı olarak edebi eser çevirileri yaratıcılık gerektiren, kaynak metnin kültürel özelliklerinin korunmasını zorunlu kılan çetrefilli bir iştir. Çeviri süreci sonunda ya kaynak metin okura yaklaşır ya da okur kaynak metne yaklaştırılır. Bu da çevirmenin çeviri stratejisiyle doğru orantılıdır. Bu çalışmada edebi eserlerin kültürel özelliklerinin, çeviride ne ölçüde yansıtılabileceği ve çevirmenlerin yerleştirme ve yabancılaştırmaya yönelik stratejilerinin eserin özgünlüğünü korumada ne ölçüde etkili olduğu ele alınacaktır. Bu amaçla, F. Scott Fitzgerald'ın *The Great Gatsby* adlı romanının Can Yücel (1964) ve Filiz Ofluoğlu (1975) tarafından gerçekleştirilen çevirileri vaka analizi olarak seçilmiştir. Kaynak metin ve hedef metinler Antoine Berman'ın Çeviri Analitiği kapsamında karşılaştırmalı olarak ele alınırken, çevirmenlerin stratejileri de aydınlatılmaya çalışılmış ve stratejilerin Berman'ın öne sürdüğü deforme edici eğilimlerle olan ilişkisi ortaya konmaya çalışılmıştır. Bu bağlamda kaynak metnin yabancılaşma unsurunun hedef metinlerde korunup korunmadığı araştırılmış ve sonuç olarak Can Yücel çevirisinde kaynak metnin büyük ölçüde bozulduğu görülürken, Ofluoğlu'nun kaynak metnin yabancılaşma unsurunu çevirisinde yansıtmaya özen gösterdiği saptanmıştır.

Anahtar Sözcükler

Yerleştirme, yabancılaşma, Antoine Berman, *The Great Gatsby*, F. Scott Fitzgerald.

ABSTRACT

KARAGÜLLÜ BUZLUK Seda. *A Comparative Analysis of F. Scott Fitzgerald's The Great Gatsby and Its Two Turkish Translations within the Scope of Antoine Berman's Analytic of Translation*, Master's Thesis, Ankara, 2016.

Translating literary texts is an act of transferring the meaning across languages while reflecting the socio-cultural features of the source text to the target text at the same time. This transfer act is a process that often results in reshaping or even rewriting the original. Being different from other text types, literary translation is a challenging activity which requires creativity and preservation of the cultural features of the source text. At the end of translation process, either the source text moves towards the reader or the reader moves towards the source text. This is directly proportional to translation strategy of the translators. In this study, to what extent the cultural features of the literary texts can be reflected to the translation and to what extent the strategies of the translators regarding domestication or foreignization are influential on preserving the authenticity of the work will be addressed. To this end, F. Scott Fitzgerald's novel *The Great Gatsby* and its Turkish translations by Can Yücel (1964) and Filiz Ofluoğlu (1975) have been chosen as a case study. While a comparative analysis has been carried out between the source text and the target texts within the framework of Antoine Berman's Analytic of Translation, the translator's strategies and their relations to the deforming tendencies that Berman suggested have been revealed. Within this context, the answer for whether the foreignness of the source text is preserved in the target texts or not has been sought and consequently it has been determined that the foreignness of the source text has been deformed considerably in Yücel's translation while it has been preserved to a certain extent in Ofluoğlu's translation.

Key Words

Domestication, foreignization, Antoine Berman, *The Great Gatsby*, F. Scott Fitzgerald.

TABLE OF CONTENTS

KABUL VE ONAY	i
BİLDİRİM	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
ÖZET.....	v
ABSTRACT	vi
TABLE OF CONTENTS.....	vii
INTRODUCTION.....	1
1. PROBLEM STATEMENT	2
2. PURPOSE OF THE STUDY	2
3. RESEARCH QUESTIONS.....	3
4. THEORETICAL AND METHODOLOGICAL FRAMEWORK	3
5. LIMITATIONS	4
CHAPTER I - THEORETICAL FRAMEWORK	5
1. SOURCE-ORIENTED AND TARGET-ORIENTED TRANSLATION APPROACHES	5
2. LAWRENCE VENUTI AND DOMESTICATION AND FOREIGNIZATION STRATEGIES	11
3. ANTOINE BERMAN AND ANALYTIC OF TRANSLATION	14
3.1. Rationalization.....	15
3.2. Clarification.....	16
3.3. Expansion	16
3.4. Ennoblement and Popularization.....	16
3.5. Qualitative Impoverishment	17
3.6. Quantitative Impoverishment	17
3.7. The Destruction of Rhythms	17
3.8. The Destruction of Underlying Networks of Signification	17
3.9. The Destruction of Linguistic Patternings	18
3.10. The Destruction of Vernacular Networks and Their Exoticization	18
3.11. The Destruction of Expressions and Idioms	19
3.12. The Effacement of the Superimposition of Languages	19

CHAPTER II- ABOUT THE AUTHOR, THE TRANSLATORS AND THE NOVEL..	20
1. BIOGRAPHY OF F. SCOTT FITZGERALD	20
2. THE SUMMARY OF <i>THE GREAT GATSBY</i>	22
3. ABOUT THE JAZZ AGE	26
4. ANALYSIS OF THE GREAT GATSBY	28
5. ABOUT THE TRANSLATORS	31
5.1. A Brief Biography of CAN YÜCEL	31
5.2. A Brief Biography of FİLİZ OFLUOĞLU	33
CHAPTER III- CASE STUDY: <i>THE GREAT GATSBY</i>	34
1. A COMPARATIVE ANALYSIS OF F. SCOTT FITZGERALD'S <i>THE GREAT GATSBY</i> AND ITS TWO TURKISH TRANSLATIONS WITHIN THE SCOPE OF ANTOINE BERMAN'S ANALYTIC OF TRANSLATION	
1.1.Rationalization.....	34
1.2.Clarification.....	42
1.3.Expansion	46
1.4.Ennoblement and Popularization.....	51
1.5.Qualitative Impoverishment	57
1.6.Quantitative Impoverishment	63
1.7.The Destruction of Rhythms	68
1.8.The Destruction of Underlying Networks of Signification	76
1.9.The Destruction of Linguistic Patternings	82
1.10. The Destruction of Vernacular Networks and Their Exoticization	89
1.11. The Destruction of Expressions and Idioms	93
1.12. The Effacement of the Superimposition of Languages	100
CONCLUSION.....	108
BIBLIOGRAPHY	117
APPENDIX 1: ETİK KURUL İZİN MUAFİYETİ FORMU	126
APPENDIX 2: ORJİNALLİK RAPORU	128

INTRODUCTION

The Great Gatsby is a literary classic which can be accepted as a semi-biographical novel written by the American author F. Scott Fitzgerald. It is also a representative and naturalist novel portraying America in the 1920s, namely the Jazz Age. Accepted as Fitzgerald's masterpiece by most critics, *The Great Gatsby* is a work conveying the themes of alienation, wealth, decline of American dream, corruption and collapse of social and religious values sometimes through figurative language and sometimes through simple and colloquial language. His extraordinary word choices and language usages make its translation challenging. Not transferring the specific linguistic and cultural features of the literary texts to the translations will cause them to lose their 'foreignness' and makes them other than a literary one. Therefore, in this study whether the linguistic and cultural features of the source text are reflected to the target texts and whether the foreignness of the original work is preserved or not during translation process will be analyzed. To this end, Can Yücel and Filiz Ofluoğlu's translations of *The Great Gatsby* are chosen as a case study.

The study consists of three parts. In the first part, the theoretical background of the study will be presented. As mentioned above, two translations of *The Great Gatsby* have been selected for the case study. It has been found out that the translators have adopted different translation approaches during translation process; therefore, target-oriented and source-oriented translation approaches shall be mentioned. Since these approaches are closely linked with the translators' strategies, Lawrence Venuti's domestication and foreignization strategies will be presented accordingly. However, the primary concern of this study is Antoine Berman's Negative Analytic. To this end, the twelve deforming tendencies suggested by him will be defined and examined in detail in this chapter.

In the second part of the study, the American author, F. Scott Fitzgerald, will be introduced. His life and style of his work will be mentioned. There will be a brief summary of the novel, *The Great Gatsby* as well. As the era in which it was written was influential on the novel, historical background clarifying the era called Jazz Age in America will take a place in this part. Moreover, the translators of the novel, Can Yücel

and Filiz Ofluođlu will be introduced and their lives and works will be mentioned accordingly.

In the third part, the case study of the thesis will be presented and a detailed criticism of the translations will be provided. A comparative analysis within the scope of Antoine Berman's Negative Analytic will be carried out in this section. The translations by Yücel and Ofluođlu will be examined comparatively in the light of the twelve deforming tendencies proposed by Berman. Consequently, whether the foreignness of the novel is preserved or not will be revealed while determining the strategies of the translators during translation process. Moreover, the question whether there is any link between the deforming tendencies which take place in a translation and the frequency of occurrences will be addressed.

1. PROBLEM STATEMENT:

The Great Gatsby is a literary classic written by American author F. Scott Fitzgerald. It is a modernist novel which has a peculiar style consisting of depiction and narration parts created through literary language and the dialogue parts beginning abruptly and containing simple and colloquial language. It is a highly symbolic novel in which figures of speech and repetition are frequently practiced upon. Therefore, it seems to be quite difficult to reflect all these features in the translations. In this study, to what extent these linguistic and cultural features of the novel are reflected to the target texts will be evaluated under the guidance of Antoine Berman's Analytic of Translation.

2. PURPOSE OF THE STUDY

The aim of this study is to carry out a comparative analysis between the source text and the target texts under the guidance of Berman's Negative Analytic. The translations of *The Great Gatsby* will be examined in accordance with Berman's categorization and whether the foreignness of the source text is preserved in the target texts will be evaluated. Moreover, the translation strategies of the translators will be analyzed accordingly in order to find out whether the strategy has an impact on the frequency of deforming tendencies or not.

For the case study, F. Scott Fitzgerald's masterpiece *The Great Gatsby* and its Turkish translations by Can Yücel and Filiz Ofluoğlu have been chosen for a detailed analysis. It will be revealed whether the strategies of the translators, either domestication or foreignization, are influential to maintain the foreignness of the source text in the target ones and to what extent the cultural features of the source text is preserved in the target texts.

3. RESEARCH QUESTIONS:

The answers for the following questions will be sought in this study:

1. Which deforming tendencies have been detected in the translations? What is the most prevalent deforming tendency?
2. What is the main translation strategy of the translators: domestication or foreignization?
3. Does the strategy affect the frequency or type of the deforming tendencies? To what extent has the foreignness of the source text been preserved in the target texts?

THEORETICAL AND METHODOLOGICAL FRAMEWORK

In this study, Antoine Berman's Negative Analytic will be the starting point. According to Berman, there are twelve deforming tendencies which cause the source text to lose its foreignness. These tendencies are:

rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks and their exoticization, the destruction of expressions and idioms and the effacement of superimposition of languages (2012, p. 244).

There will be a comparative analysis not only examining the target texts in accordance with Berman's categorization but also evaluating translators' strategies during translation process. To this end, Lawrence Venuti's domestication and foreignization strategies will be under discussion whether the strategy affects the frequency and type of the deforming tendencies or not.

4. LIMITATIONS:

In this thesis, whether the foreignness of the original work is preserved in the translated ones or not will be revealed. Moreover, whether the strategies that the translators adopted during translation process affect the frequency and type of the deforming tendencies will be evaluated via two different translations of the source text, *The Great Gatsby*. The reason behind selecting this novel for the case study is that it has a peculiar style which is challenging to transfer into another language. In the comparative analysis, among a number of translations of *The Great Gatsby*, the ones translated by Can Yücel and Filiz Ofluolu will be the primary sources. The reason why the two translations have been chosen specifically is that they are the products of the same decade, and they are the first two Turkish translations of *The Great Gatsby*. Can Yücel's translation was published by Ağaoğlu Yayınevi in 1964 under the name of *Muhteşem Gatsby* while Filiz Ofluolu's translation was released from Sander Yayınları in 1975 under the name of *Büyük Gatsby*.

CHAPTER 1 – THEORETICAL FRAMEWORK

1. SOURCE-ORIENTED AND TARGET-ORIENTED TRANSLATION

APPROACHES

Throughout history, translation has played a crucial role in terms of serving as an intermediary between people who have no common language to communicate. Apart from its use for communication, it also acts as an information source through which a number of information can be reached from different branches all around the world. It is a means of cultural interaction between the countries. According to Roger T. Bell, “translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language” (1993, p. 6). As understood from this definition, translation process involves at least two different languages: source language and target language. As an understanding of both source and target languages is a necessity, it can be said to be a complex discipline requiring linguistic competence. Therefore, all these features make it a multidimensional branch combining various disciplines in itself.

Translational acts go back to ancient times. Throughout history, different scholars have brought forward different approaches and theories to translation studies. When the early translation studies are examined, it is seen that such terms as ‘literal’, ‘free’ and ‘faithful’ were commonly used regarding translation. These terms are related to ‘source-oriented’ translation approach because it is known that from the 2nd century BC until the early twentieth century almost all theoretical approaches took the source text as their primary concern. The focal point of this approach is the closeness to the source text in terms of both meaning and form. The translators should transfer the source text into the target one with all of its features.

When it comes to the historical background of this approach, it goes to the times of Cicero (106-43 BC), Horace (65-8 BC) and Jerome (late fourth century CE). Horace advocates a rhetorical imitation of the source-text (Venuti, 2012, p. 14). On the other hand, “The distinction between word-for-word (literal) and sense-for-sense (free)

translation goes back to Cicero and Jerome and it is close to our understanding of these concepts today. Cicero summarizes his approach as follows:

And I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the ‘figures’ of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language. (1949, p. 364)

It is understood from this excerpt that an interpreter is a literal translator while an orator tries to make his speech more open and aesthetic because it should appeal to the listeners. It can be said that translation is like the imitation of rhetorical models. As pointed out by Munday, “In Roman times, ‘word-for-word’ translation was exactly what it said: it was the replacement of each individual word of the source text (invariably Greek) with its closest grammatical equivalent in Latin. This served as an aid to the reader who would read the TT side by side with the Greek ST” (2012, p. 30). However, Venuti mentions that “in distinguishing his use of translation from that of the grammarian, Cicero suggests that grammatical translation was not useful to the orator” (2012, p. 14). Leaving the grammar aside, Cicero focuses on style and rhetoric. On the other hand, Jerome is another name of the period being close to sense-for-sense translation which means being faithful to the source text. He was influential through the Middle Ages into the Renaissance period.

After the Restoration, the translator and theorist of translation, John Dryden, makes revisions on the distinction between rhetorical and grammatical translation and divides the translation into three categories in the preface to his translation of Ovid’s Epistles in 1680:

1. Metaphrase
2. Paraphrase
3. Imitation (1992, p. 25).

These categories indicate the primary features of this approach once more. Metaphrase stands for word-for-word translation while paraphrase means sense-for-sense or faithful translation and imitation is free translation. These three categories of Dryden are very similar to that of Cicero and Jerome in that they all say the same things with different words, and Dryden himself prefers a moderately free strategy (Venuti, 2012, p.18).

Within western society, the ‘correct’ translation of Bible has always been a problematic one. Even the translators like Etienne Dolet were punished for their ‘faults’ such as making additions to the original. However the advances in the knowledge of languages and press, non-literal translation began to be seen and the most remarkable example to this is Martin Luther who translated the New Testament and later the Old Testament. Munday gives the details about him as follows:

Luther had been heavily criticized by the Church for the addition of the word *allein* (‘alone/only’), because there was no equivalent Latin word (e.g. *sola*) in the ST. The charge was that the German implies that the individual’s belief is sufficient for a good life, making ‘the work of the law’ (i.e. religious law) redundant. Luther counters by saying that he was translating into ‘pure, clear German’, where *allein* would be used for emphasis (2012, p.38).

In doing so, Luther is said to follow Jerome and sense-for-sense translation strategy because word-for-word translation is sometimes unable to convey the core meaning of the source text.

Another source-oriented translation supporter is the translation theorist Etienne Dolet (1509-1546). He mentions about five principles that a good translator should follow as specified hereinbelow:

- (1) The translator must perfectly understand the sense and material of the original author, although he [sic] should feel free to clarify obscurities.
- (2) The translator should have a perfect knowledge of both SL and TL, so as not to lessen the majesty of the language.
- (3) The translator should avoid word-for-word renderings.
- (4) The translator should avoid Latinate and unusual forms.
- (5) The translator should assemble and liaise words eloquently to avoid clumsiness. (1540/1997, pp. 95-97).

It is clear that Dolet favors source-oriented approach because he underlies the importance of understanding the source text, source language and original author. He advocates avoiding from word-for-word translation and the alien words and forms in order to be clear to the target reader. However, it does not mean that these principles are the indication of a target-oriented approach. His emphasis on source text, source language and the original author demonstrates that he follows a source-oriented approach to translation.

Similar to Dolet who set out five principles for translation, Alexander Fraser Tytler put forward three laws or rules:

- (1) The translation should give a complete transcript of the ideas of the original work.
- (2) The style and manner of writing should be of the same character with that of the original.
- (3) The translation should have all the ease of the original composition. (1797/1997, p. 209).

Tyler asserts that translation should reflect the essence of the source text. Moreover, he indicates that style of the source text should be reflected to the target one. “Tyler recommends a paraphrastic strategy that imitates source ‘ideas’ and ‘style’ and possesses the ‘ease of original composition,’ or such fluency as to seem untranslated” (Venuti, 2012, p.18). So, his emphasis on source text proves that he follows a source-oriented approach.

One of the most remarkable names of the early nineteenth century was undoubtedly the theologian and translator, Friedrich Schleiermacher. He attaches importance to the sense of foreignness and objects commercial usage of translation and also paraphrasing and imitation. He mentions about two different types of text. These are “the ‘**Dolmetscher**’, who translates commercial texts” and “the ‘**Übersetzer**’, who works on scholarly and artistic texts” (Munday, 2012, p. 46).

The translation of the scholarly and artistic texts needs creativity and the artistic texts are mostly full of culturally-bound words and expressions, so it is almost impossible to find a perfect equivalent for these in the target language. Therefore, Schleiermacher thinks the real question is how to bring the source text writer and target text reader together. Accordingly, he considers that there are two answers for this question: “Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him” (1813/2012, p. 49).

Schleiermacher has chosen to move the reader towards the writer. Through the ‘alienating’ strategy, the reader feels confronting a foreign work (Munday, 2012, p.46). Schleiermacher’s strategy to move reader to the writer can be accepted under the category of source-oriented approach because the more you get close to the original writer, the more you move away from the target text.

As clearly seen in the abovementioned explanations, until the 1960s the notion of equivalence and dependence on the source text were the primary concerns of the early translation theorists. Accordingly, Edwin Gentzler remarks that “early translation studies scholars, who attempted to be objective and to study actual translated texts in the target culture, were no less implicated in the paradigm of static, source-oriented translation theories that Toury rejects” (p. 127).

Gentzler summarizes the translation studies of the 1980s and 1990s as follows:

Two most important shifts in theoretical developments in the translation theory over the past two decades have been (1) the shift from source-text oriented theories to target-text oriented theories and (2) the shift to include cultural factors as well as linguistic elements in the translation training models (p. 70).

Accordingly, at the end of the 1970s, the translation scholar Gideon Toury introduced the target-oriented approach based on the Polysystem Theory. It is a comprehensive approach criticizing the major principles of source-oriented theories. With this approach, translation has begun to be evaluated within target culture and Toury explained it as “translations are facts of target cultures; on occasion facts of a special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event” (1995, p. 29).

The concept of ‘culture’ stands for the target society, its norms, values, conventions and ideologies for Toury. As can be deduced from the abovementioned excerpt, in the translation process, target culture occupies an important place rather than the source culture because a translated text can only be evaluated within its own circle. Through translation, a source text goes beyond the boundaries of its culture and takes a different form and consequently a new text comes into being in the recipient culture. The translated work belongs to target culture henceforward. However, it is almost impossible to talk about a total acceptability or a total adequacy in target culture and source culture respectively because:

Toury locates the translation as always in the middle: no translation is ever entirely ‘acceptable’ to the target culture because it will always introduce new information and forms defamiliarizing to that system, nor is any translation entirely ‘adequate’ to the original version, because the cultural norms cause shifts from the source text structures (Gentzler, p.126).

Norms have an important role for target-oriented approach. According to Toury, norms are:

the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerant and permitted in a certain behavioral dimension. (1995, p. 55)

In accordance with this definition, social, cultural and political norms of a society in a specific time affect the translational norms in the same direction. They are the reflection of the culture in which they have been shaped. Norms are the products of a community which take their form through years. As they are so influential on society, it is not unexpected to be effective on translation in the same way. Toury mentions about different norms in a translation process (1995, pp. 56-60). These are *initial, preliminary, operational, matricial and textual-linguistic norms*. *Initial norms* can be simply defined as the first choice of the translator “either he/she follows the norms of the source text/culture or those of the target text/culture” (Snell-Hornby, p. 73). However, it will be helpful to mention that the translator is sometimes unable to follow strictly one way and he/she can apply both target-oriented and source-oriented approach in his/her translation alternately.

The other norms mentioned by Toury are *preliminary* and *operational* norms. *Preliminary norms* are related to the translation ‘policy’. Which text is chosen for translation for what reasons at a specific time determines the preliminary norms. On the other hand, *operational norms* “describe the presentation and linguistic matter of the TT” (Munday, 2001, p. 112). As for the *matricial* and *textual-linguistic* norms, the first one “may govern the very *existence* of target-language material intended as a substitute for the corresponding source-language material, its location in the text, as well as the textual *segmentation*” while *textual-linguistic* norms “govern the selection of material to formulate the target text in, or replace the original textual and linguistic material with (Toury, 1995, p.59). Norms occupy an important position in target-oriented translations because “it is norms that determine the (type and extent of) equivalence manifested by actual translation” (Toury, 1995, p.61).

Toury explains that “translation is basically designed to fulfill the needs of the culture which would eventually host it” (1995, p.166). In this respect, norms determine the

appropriateness of the translations. As being part of target culture, translators assume the role of maintaining the acceptability of the translations and resort to strategies in this direction. When they choose acceptability as their initial norm, they follow a target-oriented approach during translation process. As clarified, target-oriented approach has much to do with recipient culture and norms because it is the one taking certain features from source text and blending them in its own cultural system adding its own idiosyncrasies.

2. LAWRENCE VENUTI AND DOMESTICATION AND FOREIGNIZATION STRATEGIES

The concepts of domestication and foreignization are closely related to the target-oriented and source-oriented approaches, respectively. As translation is a rewriting of an original text, it is natural to expect from it to reflect a certain ideology. Actually every text serves for an ideology. Therefore, while translating a text, a translator adopts either author's ideology or reflects his/her own ideology to the translation. The choice of the translator determines the strategy that he/she will use during the translation process: domestication or foreignization. Within the scope of these strategies, the American translation theorist Lawrence Venuti, the German theologian and philosopher Friedrich Schleiermacher, the French translation theorist Antoine Berman and the linguist Eugene Nida's opinions will be included in order to clarify the subject matter better.

First and foremost, Venuti asserts that "translation is often regarded with suspicion because it inevitably domesticates foreign texts, inscribing them with linguistic and cultural values that are intelligible to specific domestic constituencies" (1999, p.67). According to him, domestication starts from the choice of a foreign text, which means exclusion of other works due to the domestic interests. Domestication continues during the translation process through rewriting the foreign text in domestic language in accordance with the domestic values. As a consequence of rewriting by prioritizing domestic aesthetic values, cultures, style, dialects and discourses, etc., foreign literatures tend to be dehistoricized. (Venuti, 1999, p.67).

Venuti deals with the domestication strategy as a cultural phenomenon in *the Translator's Invisibility* (pp. 18-20). He defines translation as "the forcible replacement

of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader” (1995, p. 18). So through translation, the differences between the languages are minimized and make sense to the target reader. It is some kind of an adaptation because some cultural and linguistic features of the source text are made familiar with the target reader through changing the certain signifiers of the source languages with the ones in the target language. Venuti states:

The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign culture for domestic agendas, cultural, economic, political” (1995, pp. 18-19).

To use the domestication strategy is actually to adapt source text’s features to the target text. Culture plays an important role in this strategy since making a foreign text familiar with the target reader begins with destruction of its foreignness and this can be achieved through customizing the cultural features. Through domestication, the powerful cultures impose their own ‘hegemonic’ power upon other minor cultures. In order to be clearer, Venuti points out that Anglo-American culture prefers domestication by stating its feature as “imperialistic abroad and xenophobic at home” (1995, p. 17).

In order to be more specific on the strategy of domestication, Eugene Nida is worth to be mentioned here. Nida refers to two different types of equivalence: formal and dynamic. (1964/2012, p. 144). According to him, the focal point of formal equivalence is the message. The message in the target language should match the one in the source language as much as possible. This is suitable for foreignization strategy. On the other hand, Nida remarks that:

A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message (1964/2012, p. 144).

In this excerpt, Nida emphasized the fluency by mentioning the phrase ‘naturalness of expression’. It is understood that fluency involves domestication. In getting the message of the source-text, it is not obligatory to understand the cultural differences. According to Nida, dynamic equivalence is related to “accuracy” and accuracy in translation is

connected to creating the same effect in the target-language culture. (Venuti, 1995, pp.21-22).

Fluency is the term emphasized by Venuti as well. As for him, “The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text” (1995, pp. 1-2). As understood from this quotation, Venuti’s emphasis on translating in a fluent, transparent and invisible means to domesticate the foreign text. Being ‘fluent’, ‘transparent’ and ‘invisible’ during translation process implies to be comprehensible, clear and natural to the target reader, which are the indications of domestication.

On the contrary to Nida, F. Schleiermacher is on the side of foreignization strategy. He says that there are only two choices in a translation process: “Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him” (1813/2012, p. 49).

As it is understood from the abovementioned excerpt, the translator chooses either domestication or foreignization strategy. Schleiermacher prefers the foreignizing method which means to specify and to emphasize the cultural and linguistic differences of the source text and he thinks that a foreignization strategy can be useful in building a national culture and creating a foreign-based cultural identity for a linguistic community (Venuti, 1995, p. 100). As for this strategy, the foreign should stay as foreign and accordingly the target reader should be aware of reading a foreign text and this can only be achieved through an ‘alienating’ strategy:

The “foreign” in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current target-language situation. Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language (Venuti, 1995, p. 20).

Foreignization strategy favors the difference and reminds the reader the unbridgeable gaps between cultures. It keeps the foreign so that the target reader notices the ‘otherness’. Venuti brings forward the Anglo-American culture as primary example in his work and emphasizes that “foreignizing translation in English can be a form of

resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (1995, p. 20). From his expressions, it is understood that he is on the side of foreignization strategy like Schleiermacher. Another advocate of the foreignization strategy is the French translation theorist Antoine Berman. His ‘Negative Analytic’ will be discussed in detail in the following chapter.

3. ANTOINE BERMAN AND *ANALYTIC OF TRANSLATION*

The German theologian and philosopher Friedrich Schleiermacher proposes two ways or strategies for the translation process in his essay “On the Different Methods of Translating”: “Either the translator leaves the writer in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him” (1813/2012, p. 49).

These two paths being in contrast with each other offer two options for the translator: either leaving the source text and focusing on the target one and translating in accordance with the recipient culture and norms or vice versa. Antoine Berman in his work *The Experience of Foreign* (1992) states that if the translator chooses the source text, he may appear “to be a foreigner, a traitor in the eyes of his kin” (p. 3) because in doing so, he sacrifices his own values for the sake of transferring the source text appropriately. On the other hand, if the translator “leads the author to the reader” then “he will have irrevocably betrayed the foreign work as well as, of course, the very essence of translation” (p. 4). Either of these ways is sure to be chosen by translators during translation process. At this point, Berman mentions that “in order for translation to gain access to its own being, an *ethics* and an *analytic* are required.” (p. 5) According to him, “pure aim of translation” should be preserved. In this respect, the “pure” translator needs to write in line with a foreign work, a foreign language and a foreign author. (p. 5). Moreover, Berman states that a pure translator “presents himself as a writer, but is only a re-writer. He is an author, but never The Author” and also adds that “The translated work is a work, but it is not The Work” (p. 6). The emphasis of Berman on “pure translation” and on the source text, language and author indicates his preference towards a source-oriented approach and a foreignization strategy. Accordingly, he accepts the translation as the “trial of foreign” and explains that

translation's aim is to "open up the foreign work to us in its utter foreignness" (2012, p. 240). According to him, foreign should be received as foreign and mentions about "the system of textual deformation" which prevents the translation from being a "trial of foreign" (2012, p. 242). Berman examines the deforming tendencies that cause the translation deviate from its actual aim and called it as "analytic of translation".

In his essay Berman dwells primarily on the negative analytic "where the play of deforming forces is freely exercised" (2012, p. 242). He addresses twelve deforming tendencies which disturb the foreignness of the work. These tendencies are:

1. rationalization
2. clarification
3. expansion
4. ennoblement and popularization
5. qualitative impoverishment
6. quantitative impoverishment
7. the destruction of rhythms
8. the destruction of underlying networks of signification
9. the destruction of linguistic patternings
10. the destruction of vernacular networks and their exoticization
11. the destruction of expressions and idioms
12. the effacement of superimposition of languages. (2012, p. 244).

The deforming tendencies will be explained in detail below:

3.1. Rationalization

Berman explained that *rationalization* deals with "the syntactical structures of the original" (2012, p. 244). Recomposing the sentences and reordering their sequence are included in this deficiency. It may also involve abstraction. The original sentences may be shortened and even generalized. The verbs in the sentences are changed into substantives or formal sentences are turned into informal ones or vice versa. Moreover, the simple sentences are turned into inverted ones or vice versa. Punctuation can also be categorized under this deforming tendency. Shortly, "*rationalization* deforms the original by reversing its basic tendency." (2012, p. 245).

3.2. Clarification

It is the result of *rationalization* and deals with ‘clarity’ in translation. According to Berman, *clarification* is applied by translators because “every translation comprises some degree of explicitation” (2012, p.245) and he also adds that this lays emphasis on these two things: “The explicitation can be manifested of something that is not apparent, but concealed or repressed, in the original” and “explicitation aims to render ‘clear’ what does not wish to be clear in the original” (2012, p. 245)

Explaining what is hidden in the source text by revealing the details that the author wishes not to say directly but imply can be accepted as negative intervention of the translator to the original work. Moving the text from polysemy to monosemy through paraphrasing and explanatory translations can also be categorized under this tendency.

3.3. Expansion

Expansion is the consequence of the abovementioned tendencies. *Rationalization* and *clarification* makes the translation longer than the original. As Berman says, expansion is “an unfolding of what, in the original, is “folded” (2012, p. 246). In order to clarify a sentence, the translator may have to use more than one sentence and this act results in extension. It is frequently called “overtranslation”. The negative effect of this tendency is that through additions the “rhythmic flow” of the text is broken.

3.4. Ennoblement and Popularization

Ennoblement in poetry is “poetization” and in prose it is “rhetorization” (2012, p. 246). It is the choice of more elegant sentences while translating. It can be said that “the ennoblement is only a rewriting, a ‘stylistic’ exercise based on – and at the expense of – the original” (2012, p. 246). By emphasizing “at the expense of the original”, Berman implies that the meaning and the style of the original may change. On the other hand, making text more readable is the mode of *popularization* discussed under the subhead of *ennoblement* by Berman. It makes the text more popular and up-to-date through

colloquial language. It annihilates the original work by informal usages in return for formal ones and this breaks the fluency and authenticity of the source text.

3.5. Qualitative Impoverishment

It means “the replacement of terms, expressions and figures in the original with” the ones which “lack their sonorous richness” (2012, p. 247). Some words have ‘iconic’ features, when uttered they create an image in minds. If the translator fails to transfer such iconic features of the words to his/her translation, then the result is the deformation of the original work.

3.6. Quantitative Impoverishment

It is “lexical loss” in translation. In every text, there may be several signifiers. Berman gives the example of the word “visage” (face) in his work (2012, p. 247). It has three signifiers as *semblante*, *rostro* and *cora* in Spanish. If the multiple signifiers cannot be given accordingly in the translation, then there is a loss. In order to compensate this loss, the translator may apply to ‘expansion’. However, the result is a poorer and longer version of the original work.

3.7. The Destruction of Rhythms

There is a fallacy that only poetry has the rhythmic flow. Berman states that the novel is as rhythmic as poetry (2012, p. 248). There may be many rhythms throughout a novel. If this rhythm cannot be preserved in translation, then the destruction of rhythms occurs as a deforming tendency. As Berman points out that punctuation may be given as an example that causes destruction in the target text when used arbitrarily.

3.8. The Destruction of Underlying Networks of Signification

Literary works have a hidden text in themselves. The signifiers create a link and this forms an underlying network which serves as a subtext. According to Berman, “the

signifiers in themselves have no particular value, that what *makes sense* is their linkage, which in fact signals a most important dimension of the work” (2012, p. 249). All the signifiers in a text combine and create a subtext which has a special meaning or message to the readers. If the translator fails to transmit this network to his translation, there occurs destruction.

3.9. The Destruction of Linguistic Patternings

The systematic nature of the text cannot be restricted to signifiers or figures of speech, etc., it also includes sentence types and constructions according to Berman (2012, p. 249). Every author has a system of his own and creates his work and every addition to or exclusion from the original text jeopardizes its system. Thus, such deforming tendencies as *rationalization*, *clarification* or *expansion* destroy the systematic nature of the source text. Berman states that translated texts are more homogeneous than the original ones so that they are incoherent and inconsistent. He resembles the translated works to a patchwork because the translator employs different kinds of writing. Therefore, translated text “is not a ‘true’ text; it lacks the distinguishing features of a text, starting with its systematic nature” (2012, p. 249).

3.10. The Destruction of Vernacular Networks or Their Exoticization

Literary works may include vernacular language. The importance of vernacular elements for prose is summarized by Berman with three articles: first of all, “the polylogic aim of prose inevitably includes a plurality of vernacular elements”. Secondly, “the tendency toward concreteness in prose necessarily includes these elements” since vernacular language more sonorous than the cultivated language. Thirdly, “prose often aims explicitly to recapture the orality of vernacular” (2012, p. 250). Since vernacular elements hold a great importance in literary works, they should be transferred to target text accordingly. Any failure in transmission or effacement the differences will destroy the textuality of the original works. On the other hand, in order to keep them in target texts, they may be exoticized. According to Berman, *exoticization* is conveyed in two ways: to use italics for not existing elements in the original or to

make additions to be more authentic. Unfortunately, a vernacular is hard to translate into another language because of its adherence to its own roots. So any attempt to transmit such elements into target text will only ridicule the original (2012, p. 250).

3.11. The Destruction of Expressions and Idioms

Every culture has its own proverbs, idioms or expressions and authors reflect these authentic features of their cultures to their works in this direction. The problem is with their translation into another language and accordingly into another culture. Replacing a proverb, an idiom, etc with an equivalent in the target culture, destroys the originality of the source text and is accepted as ethnocentrism. As for Berman, “to play with ‘equivalence’ is to attack the discourse of the foreign work” (2012, p. 251).

3.12. Effacement of the Superimposition of Languages

A literary work may include more than one dialect, koine or vernacular apart from a common language. Their being together in the same text means superimposition of languages and according to Berman, “every novelistic work is characterized by linguistic superimpositions” (2012, p. 251). The variety of such dialects, etc. makes the text a unique one while making the characters more vivid. If the translator effaces the differences in a text and translates the dialects, koines, vernaculars, etc. as all the same, then he destroys the source text’s authenticity. All the diversity of the source texts should be reflected properly to the translated ones in order to display the heteroglossic features of the original works.

The abovementioned twelve deforming tendencies suggest the universals of deformation which are found in translated texts. They are above the literary, cultural or social norms peculiar to any society. These tendencies sacrifice the original for the sake of meaning. Berman clarifies this by stating: “All the tendencies noted in the analytic lead to the same result: the production of a text that is more ‘clear’, more ‘elegant’, more ‘fluent’, more ‘pure’ than the original. They are the destruction of the letter in favor of meaning” (2012, p. 252).

CHAPTER II: ABOUT THE AUTHOR, THE TRANSLATORS AND THE NOVEL

1. BIOGRAPHY OF F. SCOTT FITZGERALD

Francis Scott Key Fitzgerald was born on September 24, 1896 in St. Paul, Minnesota. He was the son of Edward Fitzgerald who dealt with furniture business in St. Paul which ended up as a failure and Mary Fitzgerald who was from an Irish-Catholic family that made a small fortune in Minnesota as wholesale grocers. After being unsuccessful, Fitzgerald's father worked for Procter & Gamble until he lost his job there. In September, 1908 Fitzgerald was enrolled in St. Paul Academy and after that he was sent to Newman School which was a Catholic school in Hackensack, New Jersey. In September 1913, he was enrolled at Princeton University. He became active in the university's Triangle Club. However, he left Princeton in October 1917 and was commissioned as a Second Lieutenant in the U.S. Army and went to Fort Leavenworth, Kansas, for training as an officer. He met and fell in love with Zelda Sayre who was the daughter of an Alabama Supreme Court judge at the army camp. Zelda was a beautiful young lady and also "a prize to be won" because he had to stand out among all the other presentable officers in the army camp (Shain, 1991a, p. 52) but he became successful in stealing the heart of Zelda.

While at Fort Leavenworth he completed his first novel *The Romantic Egoist* and sent it to the publisher Scribner's but it was rejected "with suggestions for improvement" (Claridge, 1991a, p. 8). In 1919, Fitzgerald was discharged from the army and went to New York in the hope of building a career in advertising and persuading Zelda to marry him. However, he understood that he would not make a fortune there and so quit his job a few months later and returned to St. Paul where he revised *The Romantic Egoist* under as new title: *This Side of Paradise*. This autobiographical novel turned Fitzgerald into one of the most promising writers of the country. Shain asserts that "Its publication is always considered to be the event that ushered in the Jazz Age" and adds that "The 'moral let-down' enjoyed by the postwar generation has given the work its reputation for scandal as well as for social realism" (1991a, p. 55). The cliché about Fitzgerald is that "he was the laureate of the Jazz Age" (Mizener, p. 23). Being a romantic writer, he reflected the American life after the World War I appropriately and portrayed the

people, time and places successfully in his works. As Malcolm Cowley pointed out that "He was haunted by time, as if he wrote in a room full of clocks and calendars" (Mizener, p. 24). After the publication of his novel, he and Zelda married in April, 1920. They became the popular figures around New York with their house parties at Westport and Great Neck. In the same year, his first collection of short stories *Flappers and Philosophers* was published. The following year The Fitzgeralds' daughter, Frances Scott, was born in St. Paul.

His second novel *The Beautiful and Damned* and his second collection of short stories *Tales of The Jazz Age* were published in 1922 and after that, in 1923, the play *The Vegetable* was published. Fitzgerald supported himself financially by writing for popular magazines or publications such as *The Saturday Evening Post*, *Metropolitan Magazine* and *Esquire*. They led a luxurious and an extravagant life and this often put them in difficult situation and in 1924 they moved to France in order to live more cheaply and there they met some of the famous authors like Ernest Hemingway and James Joyce (Claridge, 1991a, p. 9). The Fitzgeralds stayed abroad from 1924 till 1931 and after the final return Fitzgerald described the period during which they travelled a lot as "seven years of waste and tragedy" (Mizener, p. 33). It was not a productive period in which Fitzgerald produced very few serious works.

He wrote his masterpiece *The Great Gatsby* during the fall and winter of 1924 and it was published in 1925. *The Great Gatsby* is considered Fitzgerald's finest work because of his perfect portrayal of American society during the Jazz Age and also for his discussing the subjects of love, materialism and the American dream excellently by blending them with his lyricism. Shain remarks that "One powerful image of their life on Long Island has entered American folk history through the pages in *The Great Gatsby* which describe Gatsby's parties and the people who came to them" (1991a, p. 62). Like in the novel, The Fitzgeralds began to drink alcohol and led an extravagant life. This caused them to have financial problems. Therefore, Fitzgerald wrote many essays or shorts stories for the slicks to earn money in a short time. He wrote 'The Rich Boy' in 1926, his third collection of stories *All the Sad Young Men* 1926 was published in the same year. In 1930, Zelda had a serious nervous breakdown and two years later she had a second one. *Tender is the Night* was published in 1934, which was sold fewer

than 12.000 copies over year and they were in a severe financial difficulty and so Fitzgerald tried to write a story a month to pay his debts (Claridge, 1991a, p. 10). The collapse of Dick Diver's morale in the novel is very like the collapse of Fitzgerald's own morale as he describes it in "The Crack-up" (Mizener, p. 39). His fourth collection of short stories was published under the title of *Taps at Reveille* in 1935. By the end of the year he was impoverished and seriously ill. He had recurrence of the tuberculosis which had first attacked him when he was an undergraduate and he never recovered from it. In 1939, he began to write *The Last Tycoon* which was rich in theme and tight in structure and Fitzgerald once said about *The Last Tycoon* as follows:

Unlike *Tender Is the Night*, it is not a story of deterioration. ... If one book could ever be 'like' another, I should say it is more 'like' *The Great Gatsby*. But I hope it will be entirely different- I hope it will be something new, arouse new emotions, perhaps even a new way of looking at certain phenomena (Mizener, p. 42).

However, he was unable to finish it. In 1940, Fitzgerald died following a cardiac spasm and a heart attack. Fitzgerald never gave up struggling and writing until the end of his life. With all the mistakes and faults, it was in some ways a heroic life. But for Fitzgerald, it was such a disappointing life that he wrote rather sadly to one of his friend being a lawyer: "I hope you'll be a better judge that I've been a man of letters." (Mizener, p. 45). He left three novels and many short stories behind. Unfortunately, he received modest commercial or critical success during his lifetime. However, after his death, he gained a reputation as one of the prominent authors in the American literature history and *The Great Gatsby* had a great contribution in it.

2. SUMMARY OF *THE GREAT GATSBY*

Generally considered to be F. Scott Fitzgerald's masterpiece, *The Great Gatsby* is a novel depicting American society during 1920s, known as the Jazz Age. It is a tragic story of Jay Gatsby who gives his name to the novel. The story begins with these thought-provoking lines:

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

'Whenever you feel like criticizing anyone,' he told me, "just remember that all the people in this world haven't had the advantages that you've had.' (Fitzgerald, p. 3).

The narrator, Nick Carraway, mentions about his father's advice about not criticizing anyone in the beginning of the novel and continues by describing Gatsby's personality with these striking lines:

If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away (Fitzgerald, p. 39).

Exclusive for Fitzgerald's style, he begins with 'personality' and ends with 'intricate machines'. He has the ability to bring close different things together successfully. As understood from these lines, the story is told by the narrator, Nick. He is a young man from a prominent family in Minnesota and educated at Yale University. He moves to New York around the year 1922 to enter the bond business. He rents a house in West Egg part of the Long Island, which is populated mostly by newly rich people. Nick's next door neighbor in West Egg is a mysterious man called Jay Gatsby who lives in a huge, flashy house and throws extravagant parties every Saturday night in which there are limitless beverages and food, jazz music and dance all night long. On the contrary to the other inhabitants of West Egg, Nick is an educated man who has connections with East Egg which is a more fashionable area of Long Island inhabited by the upper class. One day, Nick goes to East Egg to have dinner with his second cousin, Daisy Buchanan and her husband, Tom Buchanan. Daisy is a beautiful and popular young lady while appears rather ghostly and miserable to Nick. On the other hand, Tom is also educated at Yale University like Nick, and comes from a privileged, wealthy family. He is a taffy-nosed and selfish man who prioritizes his comfort and interests. During the dinner, they introduce Nick a friend of theirs, Jordan Baker, a beautiful but cynical young girl. She is a professional golf player, with whom Nick has a romantic relationship later. At dinner, Nick also meets Daisy and Tom's little daughter. He learns about their marriage and Jordan tells about Tom's lover, Myrtle Wilson who is also a married woman living in Valley of Ashes between West Egg and New York throughout the night. During the visit, Nick smells the unhappy atmosphere of the Buchanan's house. After Nick returns his home, he sees his next door neighbor for the first time. He is in his garden, stretching his arms towards a green light across the bay. Soon after that night, while Tom and Nick are going to New York, Tom insists on introducing him to his lover there. Nick agrees in the end and they together go to Tom and Myrtle's apartment. They

begin to drink together with Myrtle's sister, Catherine and a couple named Mr. and Mrs. McKee. While drinking, they talked about Gatsby. The more Myrtle drinks, the more aggressive she becomes and begins to talk about Daisy. Being frustrated by her words, Tom hits her and breaks her nose. That day ends with this unfortunate incident.

One day, an invitation arrives from Gatsby politely requesting Nick to attend his party that night. Nick goes to the party, where he runs into Jordan. It is a crowded party. He notices that nearly everyone has come to the party without being invited. Only a few of the attendees know Gatsby in person. His mansion is like a public house where people gather and drink. Gatsby's gates are always open for all the guests without question. Nick realizes that people come to his house, drink his beverages, feast and gossip about him. There are a lot of rumors about Gatsby. Nobody knows who he really is or where he comes from exactly. He is said to be a bootlegger and to have killed a man once. However, what Nick sees is a nice gentleman, who has a warm smile and calls everyone "old sport". At the party that night, Gatsby wants to talk to Jordan in private and when she returns, she says that she has learnt some remarkable news but prefers not to share it with Nick anyway.

Sometime after the party, Gatsby invites Nick to a lunch and they go to a restaurant together where Nick gets to know Gatsby's business associate Meyer Wolfsheim who is a notorious criminal. Gatsby runs into Tom at the same restaurant and his avoiding from him takes the attention of Nick. Later Jordan explains the reason for this. She says that Gatsby and Daisy meet in Louisville before Gatsby joins the army. They are madly in love with each other, but there is gap between them; Daisy is a rich and popular girl while Gatsby is a poor one. Gatsby joins the army and after the war, he is sent to Oxford. Therefore, he cannot return home for so long and when he finally returns, he finds out that Daisy has married Tom and moved to France. He is still in love with Daisy and he tries hard to make a fortune to attract Daisy and eventually becomes successful to do so. Now, he comes to West Egg, close to Daisy, buys a gigantic mansion and hosts extravagant parties with the hope of meeting her again at one of his parties. When he learns that Nick is a cousin of Daisy, Gatsby asks him to arrange a meeting with Daisy in Nick's house where Gatsby will show up unexpectedly. Nick grants his request and invites Daisy to his home but warns her in advance about her

coming alone. When they eventually reunite, the two lovers realize that they still love each other.

At this point, the reader learns about Gatsby's true story. On the contrary to the rumors that he is from a wealthy family from San Francisco, he is actually son of a farmer. Born James Gatz, he changes his name as Jay Gatsby at the age of seventeen, when he meets Dan Cody with whom he sets sail for a time, and after his death, Dan leaves Gatsby a small amount of money and then he makes a fortune through illegal ways in a short time.

After the first union, Daisy and Gatsby begin to see each other regularly, and Tom grows increasingly suspicious. He invites Gatsby and Nick to their house on a hot summer day and then he feels certain that Gatsby loves Daisy. He is extremely frustrated. On such a muggy and tense atmosphere, they decide to go to New York together, where they rest and cool at Plaza Hotel. Daisy prefers to go to city with Gatsby and Tom has to follow them with Nick and Jordan and this makes Tom more frustrated. At the hotel, Tom tries to insult Gatsby and says that he is a criminal and he gets his fortune through illegal ways. On the other hand, Gatsby wants Daisy to confess that she loves Gatsby and will leave Tom. When Gatsby forces her to admit that she doesn't love Tom, she refuses him. Everybody gets nervous. In the end, Tom lets Daisy to return home with Gatsby and agrees to follow them again. On the way home, Daisy wants to drive Gatsby's yellow car and he allows her in order to calm her down. Daisy drives the car so fast and carelessly that she hits Tom's mistress, Myrtle, on the road and keeps going without stopping. She is killed instantly. They don't go to police. Gatsby takes Daisy to her home and starts to wait for an answer from her. Although Nick advises him to leave the city until the things settle down, he refuses to do so and waits a call from his lover. But there is no call. When Myrtle's husband finds out that his wife is killed by a yellow car, Tom says that the yellow car belongs to Gatsby. Believing that Gatsby is Myrtle's lover and at the same time her killer, he comes to Gatsby's mansion. Being unaware, Gatsby goes to the pool, where Mr. Wilson finds him there and shoots him death and then commits suicide. After the murder, Daisy and Tom leave the city immediately.

The place around Gatsby's mansion lapses into silence. Only Nick knows the truth but the damage is done. Gatsby, who is a perfect gentleman, has now passed away and apparently nobody cares for him. Nick arranges a small funeral for Gatsby but only few people attend it. The people around him in his glorious days are no longer with him in his death. Disgusted from the lives around Gatsby in New York, Nick decides to return to Midwest. Before leaving, he runs across Tom for the last time. He tries to excuse his and Daisy's misconduct, and wants Nick to understand him. When Nick visits Gatsby's shore one last time, he observes that silence and darkness dominate his mansion. The dream of Gatsby with Daisy proves itself to be a total failure like the American dream which has collapsed in the end.

3. FITZGERALD AND THE JAZZ AGE

The 1920s was an age of political and social change in America. The participation of the United States in World War I between the years of 1914-18 upset the balances in the world. The war, far from causing difficulties for progress, "opened up vast new areas of interest and service to the Americans" (Knoles, p. 5). After the war, a time of emotional exhaustion and depression, people started to get relaxed and more Americans began to live in the cities rather than in villages. America had plenty of raw materials, enterprise, ability, independence, a vast territory and a spirit of discovery. Accordingly, the nation changed dramatically through urbanization, industrialization, and immigration. There was an economic prosperity between the years of 1920 and 1929 and the effects of it could easily be detected in social life. Such an economic growth inevitably brought a consumer society with it. People began to lead a luxurious life, drink a lot, listen to Jazz and Blues, perform the dances like the Charleston which was known as an African American dance and they even began to use a new kind of slang peculiar to the 1920s. F. Scott Fitzgerald in his essay "Echoes of the Jazz Age" indicated that "it was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire" (Fitzgerald, 1966, p. 179). He summarized the basics of the age in a sentence accordingly. It was actually an age in which money was of great importance. As Knoles emphasized "The rich man became the king in any company he chose to enter" (p.36). However, it is fact that "Americans were confusing material prosperity with progress

and had forgotten their old ideals” (Knoles, p. 36). In the end, the older American civilization fell into materialism’s clutches.

Jazz music leaved its mark on this age and the birth of it was mostly accredited to Afro-Americans. Their traditions and ideals were often associated with ‘jazz’. The youth of 1920s was affected by jazz and rebelled against the traditional culture of the previous generations. In that sense it can be said that it was a cultural movement. It is understood that America implied much more than music with the term “jazz” in 1920s. Sheila Liming asserts that the Jazz Age governed “everything from fashion and entertainment to food, drink and philosophical convictions” (p. 3).

A revolution in manners and morals took place in America during the 1920s. Especially the young generation rebelled against the accepted standards. The revolt first emerged in women’s fashion. According to Fitzgerald, “This was the generation whose girls dramatized themselves as flappers, the generation that corrupted its elders and eventually overreached itself less through lack of morals than through lack of taste.” (Cowley, p. 179). Being probably the most familiar symbol of this age, “the flapper”, is actually “a perceived negation of Victorian woman” with “boyishly cropped hair” and with a “dramatic vamp makeup” (Liming, p.11). Girls began to wear short dresses, short sleeves or none, and silk stockings rolled below the knees and also began to smoke and drink alcoholic beverages (Knoles, p. 130). In short, they began to act like men. This probably stemmed from the fact that women gained confidence to discover new things with economic independence. Moreover, youth wanted more freedom to explore sex. A Freudian approach to this matter is that “a new generation grew up believing that the virtues of chastity and fidelity had been grossly overrated and that the first requirement for happiness and well-being was an uninhibited sex life” (Knoles, p. 130).

As for the religion, Knoles pointed out that “at no time in history had organized religion in the United States been less influential than in the twenties” (p. 133). It can be said that people spent more time at parties than at churches; therefore, there was a decline in religious activities. As people became more materialistic, worldly things became prominent and accordingly they moved away from spiritual things. Knoles states that being in the distinctive features of Jazz Age, “cocktails, movies, jazz, advertising, and

salesmanship all were taken as ominous evidence of a crude, materialistic culture” (p.134).

Fitzgerald offered a vivid portrayal of the Jazz Age and painted an image of America in *The Great Gatsby* and reflected certain features of it. He depicted a materialistic world with a cultural and religious decay. Along with pleasure as a primary goal, glamour and private power formed the basis of the Jazz Age and this was perfectly conveyed to the reader through the novel.

4. ANALYSIS OF *THE GREAT GATSBY*

F. Scott Fitzgerald has a distinctive writing style and reflects his peculiarity in his best known novel, *The Great Gatsby*. It is a novel full of similes, imageries, symbols and repetition. Although it is said that Fitzgerald has been affected certain writers like Joseph Conrad, he actually takes a few techniques from different authors and blends them in his own creativity, which form his writing strategies. He attaches great importance to originality and therefore it is said that “... he deliberately stopped reading Ernest Hemingway because he feared the latter’s rhythms were replacing his own” (Kuehl, 1966a, p.28). According to him, in order to develop originality, a young writer should read other writers. If he/she does not read a lot, he/she will only reflect the style of the writer that he has last read. He asserts that “a good style comes from soaking up many elements; (...) whereas an inferior style results from being influenced by one person exclusively” (Kuehl, 1966a, p. 28). Accordingly, Fitzgerald read many writers, but avoided being effected from any of them exclusively.

To begin with, in *The Great Gatsby* the author both participates in the story and stands aside. This means that “the author acts Gatsby and observes as Nick” and this narration technique is called as “double vision” by Malcolm Cowley (Kuehl, 1966a, p. 34). In the first chapter Nick says that: “I’m inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores.” (Fitzgerald, p. 3). Consequently, the stories of the other characters are conveyed to the reader through Nick’s eyes. It can be said that it is a frame story which is a story within a story. There are different stories blended with Nick’s own perception. It can be accepted as a reflective novel in which Nick transfers what he has seen.

According to Fitzgerald, even a single word is of great importance within the context. He once uttered that “a single word could change the emphasis and the value in a scene or setting” (Kuehl, 1966a, p. 25). He also indicated that the importance of sentences or a scene could not be measured by their lengths because there were examples in which the main episode was told in four or five sentences. It is seen that he avoids very long sentences. He prefers to achieve fluency in his writing. He uses natural sentences. He said in one of his letters that:

People don't begin all sentences with *and, but, for* and *if*, do they? They simply break a thought in mid-paragraph, and in both *Gatsby* and *Farewell to Arms* the dialogue tends that way. Sticking in conjunctions makes a *monotonous* smoothness (Brucoli, p. 26).

In *The Great Gatsby*, the dialogues often begin abruptly following sometimes a long description of Nick or background information and stilted language is avoided and dialogues often epitomize the colloquial language: “**Wha’s** matter?” he enquired calmly. “Did we run **outa** gas?” or “**Wonder’ff** tell me where there’s a **gas’line** station?” (Fitzgerald, p. 36)

The example above indicates that Fitzgerald uses a naturalistic technique. The characters use common language and the word choices of them indicate simplicity. This strengthens the realistic nature of the novel. However, when it comes to descriptions, he uses symbolic language and figures of speech. He describes Gatsby’s car as: “It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored a dozen suns.” (Fitzgerald, p. 41). His word choice is striking like “triumphant” or “monstrous” to describe a car. These flashy words create a vivid picture for readers. Furthermore, he uses symbolic language frequently: “There was music from my neighbor’s house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars.” (Fitzgerald, p. 26). Moths are known for flying at night around the light. Fitzgerald resembles the guests to “moths” most probably because of the fact that they only appear at nights at his parties which are decorated with lights. Moreover, he uses the adjective “blue” for Gatsby’s garden. Gatsby throws parties in his garden with the

hope of seeing Daisy again. Within this scope, “blue” is a fantasy and in the end it proves itself as a false hope.

Fitzgerald has a style appealing to the senses. As Kuehl indicates “he observed Conrad’s definition of writing- to make the reader hear, feel, and above all else, see.” (1966a, p. 26). He describes every detail so vividly that he seems to portray a real character or a real incident. In that sense, he attracts the reader and takes them inside the story. As it can be seen in the following example, Fitzgerald is highly successful in writing which appeals the senses:

The exhilarating ripple of her voice was a wild tonic in the rain. I had to follow the sound of it for a moment, up and down, with my ear alone, before any words came through. A damp streak of hair lay like a dash of blue paint across her cheek, and her hand was wet with glistening drops as I took it to help her from the car. (Fitzgerald, p. 55).

In this excerpt, the reader both hear, see and feel the rain, and the scene becomes vivid through Fitzgerald’s striking description. Several examples demonstrate that sensory descriptions contribute greatly to the novel’s iconic nature.

The Great Gatsby has a colorful style. Color symbolism keeps a crucial place in it. Fitzgerald portrays the scene with all of its colors such as “yellow cocktail music” (Fitzgerald, p.27), Gatsby’s “yellow car” (p. 89), and “yellowing trees” (p. 103) symbolizing both wealth and collapse. Because Gatsby is a rich man, his new yellow car stands for his wealth, or yellow cocktail music represents the gaudiness of the parties. On the other hand, in the end when Gatsby goes to the pool where he will be killed, “yellowing trees” give clues about his dramatic end. Moreover “green light” (p. 60) which is seen at the end of dock from Gatsby’s mansion comes from Daisy’s house and Gatsby frequently goes faraway while looking at this light, probably dreaming to reunite with his lifetime lover, Daisy. In that sense, the color green may stand for the hope of Gatsby for a better future with her. Almost every chapter is full of such color symbolism. Apart from the ordinary colors like yellow, blue, green, grey; he uses unusual colors like the shirts of Gatsby being “in coral and apple green and lavender and faint orange, with monograms of Indian blue” (p. 59) and chauffer’s uniform of “robin’s-egg blue” (p. 27). In the novel, the extraordinary colors are always associated with Gatsby and stand for wealth and vanity.

Repetition is seen throughout the novel. The most prevalent one is the phrase “old sport”. It is frequently used by Gatsby. The reason behind his calling everyone as ‘old sport’ may be his struggle to be accepted by the society. Moreover, colors are repeated frequently throughout the novel and convey different messages. Repetition contributes the rhythmic nature of the novel.

The Great Gatsby is strong in writing style. On the contrary to his earlier books, it is suggested by Kuehl that there is:

care for the shape and ring of sentences”; instead of the obvious word or phrase, there is “magic suggestiveness”; whereas, previously, he had tended to be abstract, Fitzgerald now works through senses. And finally, as almost all of the critics observed *Gatsby* was the first (perhaps the only) Fitzgerald novel to show “the perfect blending of form and substance (1966b, p. 55).

All in all, *The Great Gatsby*, with its originality, naturalness, realistic elements, lyricism, rhythmic flow, fluency, striking word choice and plotline, perfectly combination of colloquial language with rhetoric, vivid description techniques and with all the figures of speech that it contains proves that it is different from other works of Fitzgerald. Therefore, by most critics it is called as the masterpiece of the author.

5. ABOUT THE TRANSLATORS

5.1. A Brief Biography of Can YÜCEL

The famous poet and translator, Can Yücel was born in 1926 in İstanbul. He was the son of Hasan Ali Yücel who served as the Minister of Education in Turkey. He studied Latin and Greek at Ankara University and continued his education at University of Cambridge. He worked as a translator in various embassies and as an announcer in Turkish section of BBC in London.

He completed his military service in Korea. When he returned to Turkey, he worked as a tourist guide in Bodrum for a while. Then he moved to İstanbul and maintained his life as a free translator and poet there.

In his later years, he settled in Datça and his admiration of that place is well-known. He continued to write here. Every month his poems were published in *Leman* and *Öküz*. Later, Yücel was put on trial for offending the President, Süleyman Demirel. During his

lifetime, Yücel produced numerous works and translations. He wrote for such journals as *Yenilikler*, *Beraber*, *Seçilmiş Hikayeler*, *Dost*, *Sosyal Adalet*, *Şiir Sanatı*, *Dönem*, *Ant*, *İmece* and *Papirüs* between the years of 1945-1965. After that, he was acknowledged by his essays, poems and translations published in the journals like *Yeni Dergi*, *Birikim*, *Sanat Emeği*, *Yazko Edebiyat* and *Yeni Düşün*. After 1965, he began to produce works in political matters. He was sentenced to fifteen years of imprisonment for his translations from Che Guevara and Mao in 1971 and he was released with the general amnesty in 1974. Upon coming out of prison, he published his book of poems called *Bir Siyasinin Şiirleri* comprised of the poems that he wrote in prison. His book *Rengahenk* was withdrawn from circulation with the claim of being obscene on September 12, 1980. Being famous for his unusual and colloquial use of language, he brought his first poems together in *Yazma* in 1950.

Dominated by satire and social sensitivity, his poems reflect his creativity with simple and colloquial language use. Moreover, he often applied to slang. He got inspired from nature, people, incidents and feelings. He had a natural and realistic way of depicting. He attached great importance to his family and for this reason he wrote some poems for his family like ‘Küçük Kızım Su’ya’, ‘Güzel’e’, ‘Yeni Hasan’a Yolluk’ and ‘Hayatta Ben En Çok Babamı Sevdim’.

Moreover, Yücel is well-known for his translations. He has a peculiar translation style. He is frequently called as a rewriter because his translations were mostly made with free translation strategies. While translating, he used his poetic ability. He made translations from world-famous authors like Lorca, Shakespeare, Brecht. Among his translations the ones from Shakespeare (*Hamlet*, *Bahar Noktası*, *Fırtına*) were not so faithful to the source text but they were successful in showing off his creativity and his brilliant mastery of language. In 1959, he published *Her Boydan* in which he translated poems of famous poets with his own free translation style.

He is an acclaimed poet and translator both for his works and for his character. In his works, he frequently emphasizes humanism. It is known that he loved sunflowers very much; therefore, when he died on August 12, 1999, he was buried with his sunflowers in his favorite place, Datça.

5.2. A Brief Biography of Filiz OFLUOĞLU

Filiz Ofluolu was born in 1930 in İstanbul. She graduated from American College for Girls and continued her education at Wharton University of Pennsylvania (MBA). She studied for doctorate at Columbia University and worked as a lecturer at Middle East Technical University and at Boğaziçi University which is the renamed continuation of Robert College's university section. She served as senior manager (advisor) at Koç Holding. She was the member of board of *Milliyet*, and advisor of Şarık Tara at ENKA Holding. She was the wife of Mücap Ofluolu who was a famous stage and voice actor and a film director and writer.

Ofluolu translated a great many short stories, novels and dramas. She made translations from prominent writers including J. Steinback, E. Hemingway, F. Scott Fitzgerald, E. M. Forster for the publishers such as Varlık, Milliyet, Karacan, Can, İletişim, etc. About 28 drama translations of her were staged in different theatres. She died on January 18, 2010.

CHAPTER III - CASE STUDY: *THE GREAT GATSBY*

1. A COMPARATIVE ANALYSIS OF F. SCOTT FITZGERALD'S *THE GREAT GATSBY* AND ITS TWO TURKISH TRANSLATIONS

In this chapter the translations of *The Great Gatsby* by Can Yücel and Filiz Ofluoğlu will be analyzed comparatively in the light of Antoine Berman's 'Negative Analytic' and consequently whether the foreignness of the source text is preserved in the two translations will be highlighted.

While analyzing the target texts, Antoine Berman's 'Twelve Deforming Tendencies' will be practiced upon. These tendencies are:

rationalization, clarification, expansion, ennoblement and popularization, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patternings, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms, the effacement of superimposition of languages (2012, p. 244).

For each tendency five examples have been selected. The examples chosen will be helpful to understand whether the foreignness and cultural features of the original work has been preserved or to what extent these deforming tendencies have an impact on domestication and foreignization of the target texts.

1.1.Rationalization

Rationalization is a tendency dealing with the syntactic structures of the sentences. The order of the sentences varies from language to language. Therefore, recomposing the sentence sequence and order or even changing the punctuation marks is inevitable during the translation process. Turning an interrogative sentence to a direct or an inverted one or vice versa, making generalization or omitting the unnecessary parts can be classified under the basic determiners of *rationalization*. Even a slightest change can break the fluency and damage the foreignness of the original work.

Example 1:**Fitzgerald:**

‘Daisy, that’s all over now,’ he said earnestly. ‘It doesn’t matter anymore. Just tell him the truth – that you never loved him – and it’s all wiped out for ever.’

She looked at him blindly. ‘Why – how could I love him – possibly?’

‘You never loved him.’ (p. 84)

Yücel:

“Daisy’ciğim, geçti artık bunların hepsi,” dedi içtenlikle. “Boşuna üzme kendini. Sen sade gerçeği söyle ona, anlat onu, hiç sevmediğini, bitsin, kapansın bu iş.”

Daisy yüzüne donuk donuk baktı. “Söylemeğe ne lüzum var? Nesini sevecektim ben bu adamın?”

“Hiç sevmedin onu, değil mi?” (p. 147)

Ofluoğlu:

“Daisy, bütün bunlar bitti artık.” İçtenlikle konuşuyordu. “Artık hiç önemi yok. Şimdi sen ona gerçeği söyle – onu hiçbir zaman sevmedin – artık onunla olan her şey silindi, bitti.”

Daisy görmeden ona bakıyordu. “Zaten, nasıl, onu nasıl... sevebilirdim ki?”

“Onu hiç bir zaman sevmedin.” (p. 134)

This part is of vital importance in the novel. Gatsby wants Daisy to admit that she has never loved Tom and her marriage with him has never meant anything. If he can make Daisy admit this, his five years of waiting for her will gain meaning. This is a moment when Daisy is under stress and vulnerable. Fitzgerald has used long dashes (-) in order to emphasize the sentences that Daisy has difficulty in saying. Ofluoğlu tries to create the same effect as the source text by using long dashes. Ofluoğlu translates ‘Why – how

could I love him – possibly?’ by using commas (,) and triple dots (...) as “Zaten, nasıl, onu nasıl... sevebilirdim ki?”. It is clearly seen here that Daisy is in a difficult situation and tries hard to express herself. Translator’s preference using commas and triple dots is to show her awkward position. On the other hand, Yücel ignores the dashes and instead he would rather use commas (,). This preference diminishes the effect to be expected. Moreover, he turns the sentence ‘you never loved him’ into an interrogative one. The reason behind such a change may be Yücel’s desire to emphasize that Gatsby wants a clear and concrete answer. In both examples, while trying to give the same effect as the source text, the translators have sacrificed the style of the original one, which results in *rationalization* as a deforming tendency.

Example 2:

Fitzgerald:

‘She has got an indiscreet voice,’ I remarked. ‘**It’s full of –**’ I hesitated.

‘Her voice is full of money,’ he said suddenly.

That was it. I’d never understood before. **It was full of money** – that was inexhaustible charm that rose and fell in it, the jingle of it, the cymbal’s song of it... **high in a white palace the king’s daughter, the golden girl...** (end note) (p. 76)

Yücel:

“Daisy’nin sesi de çok densiz,” diye fikir yürüttüm. “**Ses değil adeta...**” Duraksadım, sonra.

“Ses değil, evet, para şıkırtısı,” dedi birden.

Doğruydu dediği. O söyleyince dank etti kafama. Sesinde yükselip alçalan o bozulmaz büyü, o çingiltı, o zilli ezgi aslında **para şıkırtısıydı... Beyaz bir sarayın kulesinde oturmuş, padişahın kızı, o altın sultan.** (p. 135)

Ofluoğlu:

“Daisy’nin sakınmasız bir sesi var,” dedi. “**Sesinde...**” Durakladım.

Gatsby ansızın, “Sesinde bol para var,” dedi.

Doğruydu. Daha önce anlayamamıştım. **Daisy’nin sesinde bol para vardı-** sesinin inip çıkan, şakırdayan, küçük çanlar çalan, bitmez tükenmez çekiciliği ve müziği bundan ötürüydü... **Beyaz bir sarayda, tepelerde oturan bir kralın altın kızının sesiydi bu...** (p. 122)

Materialism becomes visible with this quote. Fitzgerald reveals that Daisy is so interested in money that even her voice resembles the sound of money and also she acts like a king’s daughter in the ‘social’ palace which she keeps thanks to Tom. In this excerpt, Fitzgerald uses long dashes (-) two times. In the first one, he uses it as a “blank” because of being unable to find the correct word to explain the voice of Daisy. In the second one, he uses it before describing money. The second dash serves as a kind of emphasis. Yücel ignores the dashes completely and both he and Ofluoğlu prefer to use triple dots (...) in return for the first dash (-). Although it is an intervention to author’s using of punctuation marks, it can be accepted in a sense. In Turkish, triple dots are used for such sentences which mean the sentence is not finished. The continuity can be expressed only in this way. On the other hand, it is seen that Ofluoğlu obeys the second dash and preserves it in her translation. Moreover, Yücel disregards the triple dots at the end of the sentence and turns it to a dot (.). It gives harm to the narrative technique of Fitzgerald. He sometimes uses elliptical sentences to increase the emphasis as seen in this example. The punctuation is significant to show the continuity of the sentence. With Yücel’s translation this continuity is broken. It is observed that both translators have made some changes in the original and such changes made during translation process can be classified under *rationalization* which “deforms the original by reversing its basic tendency.” (Berman, 2012, p. 245).

On the other hand, Yücel’s translation can be a perfect example to *domestication* strategy. He translates “high in a white palace the king’s daughter, the golden girl” as “beyaz bir sarayın kulesinde oturmuş, padişahın kızı, o altın sultan”. He uses the terms “padişahın kızı” and “sultan”, both of which are associated with the Turkish culture. Using such culture specific words in a text being full of foreign names and places will

cause the reader to be confused. Moreover, the target text will be no longer a translation but a new work created independently from the original one.

Example 3:

Fitzgerald:

Roaring noon. In a well-fanned Forty-second Street cellar I **met** Gatsby for lunch. Blinking away the brightness of the street outside, my eyes **picked him out** obscurely in the ante-room, **talking to another man.** (p. 44)

Yücel:

Öğlen vakti, bir kıyamet, 42inci Caddede iyi yelpazelendirilmiş bir bodrum lokantasında Gatsby ile **buluşuyoruz.** Sokağın aydınlığını kırpışarak gidermeğe çalışan gözlerim, bekleme salonunda Gatsby’yi biriyle konuşurken hayal meyal **seçiyor.** (p. 80)

Ofluoğlu:

Gürültülü, patırtılı bir öğle vakti New York’un Kırkikinci sokağında iyi serinletilmiş bir bodrum katında, Gatsby ile öğleyin buluştuk. Sokağın ak aydınlığından içeri girince gözlerimi kırpıştırırken, lokantanın giriş bölümünde Gatsby’yi belli belirsiz seçebildim; **bir adamla konuşuyordu.** (p. 72)

The part taken from the source text consists of three sentences. Yücel and Ofluoğlu combine the first and the second sentences as one. Moreover, both translators change the punctuation. For example, Ofluoğlu uses a semicolon (;) instead of a comma (.). She also changes the subordinate clause ‘talking to another man’ to an independent sentence by translating it as ‘bir adamla konuşuyordu’. On the other hand, Yücel changes the tense of the source text from ‘the simple past tense’ to ‘the simple present continuous tense’. In *The Great Gatsby* the narrator, Nick, tells the story from different perspectives. His use of tenses gives the clues about the point of view. E. Fred Carlisle states that Nick has three perspectives (the observer, the historian, the agent) and “changes in tense shows that the point of view in the scene actually shifts from a

narrator-observer who is detached and looking back on his experience to one who is participating- a narrator-agent” (Carlisle, 1991, p. 310). Therefore, Nick tells the story sometimes via past tenses and sometimes via present tenses. The shift in tenses suggests a change in perspective. In this example, Yücel has changed the tense of the sentences from “the simple past tense” to “the simple present continuous tense”, which ultimately deform the original work. On the other hand, Fitzgerald uses a full stop (.) after the phrase “roaring noon”, which both translators prefer to combine it with the following sentence with a comma. The emphasis on the “noon” created with the adjective “roaring” may refer to the “roaring twenties” which Fitzgerald portrays in *The Great Gatsby*. As observed in this example, changing even a punctuation mark may change the emphasis of the sentence. All the alterations in the translations are the deforming tendencies which damage the foreignness of the source text. Therefore, it can be said that *rationalization* is exercised by Yücel and Ofluoğlu in this example.

Example 4:

Fitzgerald:

‘I spoke to her,’ he muttered, after a long silence. ‘I told her she might fool me but she couldn’t fool God. I took her to the window’ – with an effort he got up and walked to the rear window and leaned with his face pressed against it – ‘and I said, “God knows what you’ve been doing, everything you’ve been doing. You may fool me, but you can’t fool God!”’

Standing behind him, Michaelis saw with a shock that he was looking at the eyes of Doctor T. J. Eckleburg, which had just emerged, pale and enormous, from the dissolving night.

‘God sees everything,’ repeated Wilson. (p. 102)

Yücel:

“**Söyledim** ona,” diye mırıldandı uzun bir sessizlikten sonra. “**Söyledim** ona, beni aldatırsın ama, Tanrı’yı aldatamazsın, **dedim**. Pencerenin yanına çektim onu.” Zorbela ayağa kalktı, arka pencerenin yanına gitti, eğildi öne, yüzünü cama dayadı. “Tanrı biliyor,” **dedim**, “senin ne işler becerdiğini, herşeyi biliyor Tanrı. Beni aldatırsın ama,

Tanrı'yı aldatamazsın! **dedim.**"

Gerisinde duran Michaelis, bir de ne görsün, Wilson, Doktor T. J. Eckleburg'un dağılan karanlığın içinden yeni beliren o kocaman soluk gözlerine dikmemiş mi gözlerini.

"Tanrı görüyor her şeyi," diye üsteledi Wilson. (p. 177)

Ofluoğlu:

Uzun bir sessizlikten sonra, Wilson, "Konuştum onunla," dedi. "Beni aldatabileceğini, ama Tanrı'yı aldatamayacağımı söyledim ona. Pencereye çektim onu." Bir çabayla yerinden kalktı, arka pencereye gitti, yüzünü cama dayadı, "Ve 'Tanrı bilir ne yaptığını' dedim. 'Yaptıklarının tümünü bilir. Beni aldatabilirsin, ama Tanrıyı aldatamazsın!'" "

Michaelis, Wilson'un arkasında duruyordu, onun biraz önce gecenin karanlığından kurtulup belirginleşen Doktor T. J. Eckleburg'un açık renk, iri gözlerine bakmakta olduğunu birden fark etti.

Wilson tekrarladı, "Tanrı her şeyi görür." (p. 160)

Shortly after Mr. Wilson has found out that her wife, Myrtle, cheats on him, she has been killed in a car accident. Following this tragic loss, he thinks that God sees everything she does and she has paid a heavy price for her sins. During the novel, the symbol of Doctor T. J. Eckleburg is quite explicit. Actually it is a billboard advertisement of Doctor T. J. Eckleburg whose eyes are blue and gigantic and seems to see everything. In this excerpt, Mr. Wilson states that his wife's wrongdoings cannot escape from the eyes of God. It is striking that the eyes of Eckleburg is accepted as the eyes of God by Mr. Wilson. God seems to have abandoned America and leaves the eyes of Eckleburg behind to watch over the people. According to J.S. Westbrook, through Eckleburg, "we get a synthesis of the whole constellation of ironies inherent in the theme of novel" (p. 268). So, the eyes may ironically symbolize the loss of spiritual values in America because it is known that people became more materialistic during the

1920s. Daniel Schneider’s view on this issue is quite striking: “Fitzgerald wants us to view T. J. Eckleburg as a symbol of the corruption of spirit in the Waste Land- as if even God has been violated by materialism and hucksterism- reduced to an advertisement” (p. 147).

In terms of the analysis in accordance with the categorization suggested by Berman, it is observed that *rationalization* occurs in both translations as a deforming tendency because both translators have done some changes in the original work. Ofluoğlu breaks the sentence sequence of the first and the last sentences by simply turning them upside down. She also changes a subordinate clause “standing behind him” into an independent clause through her translation as “Michaelis, Wilson’un arkasında duruyordu”. Actually, Fitzgerald used the abbreviation intentionally because through abbreviation and information given between dashes, he meant to increase the emphasis on the sentence “God knows/sees everything”. This is the main message, and in order to strengthen this message, and in order to reflect the ghostlike behavior of Mr. Wilson, he made details softer and less apparent. By dividing the sentences and using repetitions like “söyledim, dedim” frequently, Yücel damages such soft movement of details and breaks the fluency. Both of the translators do not obey the punctuations of the source text. They both omit the dashes (-) which annihilates the difference between the sentences and this causes the additional information between the dashes (-) to be like a main sentence.

Example 5:

Fitzgerald:

She asked me if I was going to the Red Cross and make bandages. I was. Well, then, would I tell them that she couldn’t come that day? (p. 48)

Yücel:

Kızılhaç’a sargı dürmeğe gidip gitmeyeceğimi sordu. Oraya gidiyordum zaten. “Öyleyse söyleyiver, bugün gelemeyeceğim ben,” dedi. (p. 86)

Ofluoğlu:

“Kızılhaç’a gidip yara mı saracaksın?” diye sordu. “Evet.” Öyleyse, bugün onun gelemeyeceğini söyler miydin? (p. 78)

In the excerpt above, there is an indirect question made with “if”. Ofluoğlu changes it as a direct one by using quotation marks. On the other hand, Yücel turns the second sentence being a question sentence into a declarative one, and changes the subject from third person singular to first person singular. Ofluoğlu is, on the contrary, seen to conform to the structure of the second sentence. Moreover, Yücel completely destroys the polite request making with “would” by translating it as “öyleyse söyleyiver”. He changes the structure and meaning of the sentence. The courtesy expected from a lady like Daisy is vanished through translation. Even a simplest alteration can destroy the source text. In *The Great Gatsby*, Fitzgerald blends dialogues with narration and he uses the dialogue parts to give the clues about the characters. Direct speeches play a crucial role in revealing the characters’ inner selves. Their temperaments and moods can be identified through the words/sentences they utter. Moreover, irony is conveyed through direct speeches. Fitzgerald uses dialogues on purpose; therefore, changing a direct speech to an indirect one or vice versa damages the style of the author. In this example, since both translators have somehow changed the original work, *rationalization* is confronted as a deforming tendency.

1.2. Clarification

Clarification means revealing the hidden meaning in a translation. It makes the text clearer by shedding light into what the author has tried to conceal. According to Berman “every translation comprises some degree of explicitation” (2012, p.245). Ambiguities are eliminated through explanation, turning a polysemic sentence into a monosemic one and paraphrasing. Footnotes, endnotes, prefaces, epilogues or explanatory information in brackets, etc. are all indicators of *clarification*. The following examples chosen will illustrate how *clarification* is exercised through translation:

Example 1:**Fitzgerald:**

It was lonely for a day or so until one morning some man, more than recently arrived than I, stopped me on the road.

‘How do you get to West Egg village?’ he asked helplessly. (p. 4)

Yücel:

İlk bir kaç gün epiy yalnızlık çektim; **allahtan** bir sabah, bir adam çıktı karşıma, benden daha acemisi olacak oraların; **yolunu kaybetmiş, belli:**

“West Egg köyüne nasıl gidilir?” diye sordu. (p. 12)

Ofluoğlu:

Birkaç gün yalnızlık çektim, derken benden sonra oralara gelmiş bir adam yolda beni durdurdu ve çaresizlik içinde sordu:

“West Egg köyüne nasıl gidilir?” (p. 9)

In this example it is clearly seen that Ofluoğlu has followed a source-oriented approach. She has only changed the order of the sentence, which leads to the deficiency *rationalization*. However, Yücel has made an addition to the text. He has omitted the adverb ‘helplessly’ and by making an inference from man’s recently arrival and asking helplessly, he has added the sentence ‘**yolunu kaybetmiş, belli**’. The author’s implication of man’s being lost has been revealed in Yücel’s translation. If the author prefers to say something directly, he says it directly. Every sentence has a meaning within context and the way the author expressing himself/herself defines his/her style. The author writes down what he wants to say implicitly or explicitly depending on his/her writing style. Any intervention with his/her writing results in deformation in the original style. That is to say, Yücel’s choice to make the sentence more explicit can be categorized under the deforming tendency *clarification* which eventually deforms the

original work. Moreover, he adds the expression “allahtan” which is an indication of *domestication* deforming the foreignness of the source text in the same way.

Example 2:

Fitzgerald:

‘I didn’t know how to reach you.’ (p. 106)

Yücel:

“**Adresinizi** bilmiyorduk ki haber verelim size.” (p.186)

Ofluoğlu:

“Sizi nasıl bulacağımı bilemiyordum.” (p. 168)

The abovementioned sentence is from a dialogue between Tom and Gatsby’s father, Mr. Gatz. He comes to Gatsby’s mansion right after being informed about his son’s death from the newspaper. Tom explains here that he would inform him if he had an address. Instead of translating ‘to reach’ as it is, Yücel clarifies and makes it specific by expressing it as ‘adres’. In other words, he makes some kind of ‘semantic translation’. Through Yücel’s translation, the ambiguity about how he could be reached has been avoided. On the other side, Ofluoğlu makes a source-oriented translation and does not make the sentence clearer. All in all, Yücel’s interference with the source text to make it clearer damages the original causing *clarification* to be exercised in this example.

Example 3:

Fitzgerald:

‘Look at this,’ said Gatsby quickly. ‘Here’s a lot of clippings – **about you.**’ (p. 60)

Yücel:

“Gel şunlara bak,” dedi, Gatsby acele. “Sürüyle kopür var burda, **senin için gazetelerde çıkan haberler hep.**” (p. 106)

Ofluoğlu:

Gatsby hemen, “Bir de bunlara bak,” dedi. “Bir yığın gazete kupürü – **sana dair.**”

(p. 97)

In this excerpt, Gatsby tells Daisy that he has collected all the news from the newspapers for years. He shows the clippings to her as an indication of his lifetime love. Ofluoğlu translates this sentence as it is although Yücel makes it clear by mentioning that clippings are all about her. Yücel has translated ‘**about you**’ as ‘**senin için gazetelerde çıkan haberler hep**’ and deducing from this, it can be said that there is both *clarification* and *expansion* because the target sentence is both longer and clearer than the original one. Throughout the novel, there are long descriptions and background information while short dialogues beginning abruptly. This is peculiar to Fitzgerald and by clarifying and expanding the sentences; Yücel deforms the source text.

Example 4:**Fitzgerald:**

The incident and **the name** had remained together in my mind. (p. 38)

Yücel:

Bu olayla **Jordan Baker** adı kafama birlikte nakş oldu. (p. 68)

Ofluoğlu:

Bu olayla **bu ad** aklıma birlikte yerleşmişti. (p. 62)

Clarification is making the things explicit which have not been so at the first place. Here the author mentions about a flaw in Jordan Baker’s character. After giving long a paragraph of information about Jordan Baker and her cheating in the tournament, he says Nick will never forget the name. As the whole paragraph is about Jordan Baker, Fitzgerald does not feel the need to quote the name again. Yücel makes the name

explicit by saying “Jordan Baker” while Ofluoğlu translates it as ‘bu ad’. It is obvious that Yücel would rather tell what is untold, which is an indication of *clarification* as a deforming tendency.

Example 5:

Fitzgerald:

While the rain continued it had seemed like the murmur of **their voices**, rising and swelling a little now and then with gusts of emotion. (p. 57)

Yücel:

Yağmur yağdığı sürece, **Daisy ile Gatsby’nin** heyecan sağnaklarıyla arada bir hafifçe yükselip kabaran **seslerini** dinler gibi oluyordum. (p. 101)

Ofluoğlu:

Yağış süresince, yağmurun sesi, **onların** heyecan sağnakları içinde, kimi zaman yükselen, kimi zaman alçalan **seslerini** andırıyordu. (p. 92)

In this part, the author resembles the sound of the rain to the murmur of the voices of Gatsby and Daisy but he does not mention the names, instead, he uses the pronoun ‘their’. While Ofluoğlu translates it as ‘onların sesleri’ which is a faithful translation, Yücel specifies the names as ‘Daisy ile Gatsby’. In other words, he has clarified whose voices these are. The ambiguity is lost and sacrificing ambiguity for the sake of a more understandable translation, Yücel has failed to reflect the style of Fitzgerald who practices intimations frequently in his work and accordingly *clarification* is detected as a deforming tendency in his translation.

1.3.Expansion

The deficiencies ‘rationalization and clarification’ are examined in detail above. As a consequence of these deficiencies the translations may be longer than the original. For instance, in order to make a sentence clearer, you need to explain it and accordingly you need to use more words. It automatically expands the translation.

When the translations of *The Great Gatsby* are examined, it is observed that the translations by Can Yücel and Filiz Ofluoğlu are longer than the original. This may stem from the different language structures and vocabulary capacities between Turkish and English. As a consequence, both translators tend to use more words while translating and it will be clearly indicated through examples below.

Example 1:

Fitzgerald:

‘Imagine marrying anybody in this heat!’ cried Jordan **dismally**.

‘Still – I was married in the middle of the June,’ Daisy remembered, ‘Louisville in June! Somebody fainted. Who was it fainted, Tom?’ (p. 81)

Yücel:

“Bu havada evlenmek mi, **Allah etmesin!**” dedi Jordan, **ezgin bezgin**.

“Öyle ama işte, ben de Haziran ortasında evlenmişim” diye Daisy hatırlattı. “Sen Louisville’de Haziran sıcağını **düşün! Davetlilerden biri** bayıldıydı. **Sahi** kimdi, Tom, o bayılan?” (p. 143)

Ofluoğlu:

Jordan **üzgün bir sesle**, “Düşünün bu sıcakta evlenmeyi!” dedi.

Daisy, “Doğru ya – ben de haziran ortasında evlenmişim,” diye anımsadı. “Haziran ayında Louisville. Biri bayılmıştı. Kimdi bayılan, Tom?” (p. 129)

Evidently, Yücel follows a target-oriented approach. ‘Allah etmesin’ is both an addition and an indication of *domestication* here. Moreover, Yücel reflects the muggy weather by saying ‘ezgin bezgin’ while Ofluoğlu choose to say ‘üzgün bir şekilde’ which is unable to reflect the depressing heat. Apart from that, Ofluoğlu carries out a faithful translation and does not make any additions while Yücel adds ‘düşün’, ‘davetlilerden biri’, ‘sahi’ to his translation which make it longer. On the other hand, as a peculiarity

of Fitzgerald’s writing style, he often applies to elliptical sentences as observed in this example: “Louisville in June!”. There is neither subject nor verb in this sentence. This elliptical sentence is effective to transfer the feeling of exhaustion due to the heat to the reader better. Moreover, Fitzgerald frequently prefers to use short sentences in dialogues which make the source text seem more natural and fluent. Therefore, Yücel breaks the original style and foreignness of the source text through his additions and this paves the way for *expansion* as a deforming tendency.

Example 2:

<p>Fitzgerald:</p> <p>‘Oh – you’re Jordan Baker.’ (p. 14)</p>
<p>Yücel:</p> <p>“Şimdi hatırladım!” dedim. “Siz Jordan Baker’sınız.” (p. 27)</p>
<p>Ofluoğlu:</p> <p>“Ya, demek siz Jordan Baker’siniz.” (p. 24)</p>

When the examples are examined, the exclamation ‘Oh’ draws attention. While Ofluoğlu prefers to use a Turkish exclamation ‘ya’, Yücel, translating it as ‘Şimdi hatırladım!’, gives the sub-meaning instead of using an exclamation and this causes his translation to be longer. Fitzgerald adopts a naturalistic approach throughout *The Great Gatsby*. He often applies colloquial language in dialogues and the sentences begin with exclamations or with a conjunction like “and, but, for”, etc. Yücel’s ignorance about the exclamation and adding a sentence in return for it breaks the fluency and gives harm to the original style and this can be categorized as *expansion* in this example.

Example 3:

<p>Fitzgerald:</p> <p>‘Now you’re started on the subject,’ she answered with a van smile. ‘Well, he told me</p>
--

once he was an Oxford man.’ (p. 32)

Yücel:

“Bir de sen çıktın başımıza meraklı,” diye belli belirsiz bir gülümsemeyle karşılık verdi. “**Oldu olacak, bildiğim kadarını anlatayım.** Oxford’da okumuş olduğunu söylemişti bana bir keresinde.” (p. 58)

Ofluoğlu:

Hafif bir gülüşle cevap Verdi, “Eh, konuyu sen açtın. Bir kez bana Oxford mezunu olduğunu söylemişti.” (p. 53)

Throughout the novel, the italic words are frequently encountered. Both translators have not specified their places in the sentence and not used italics in their translations. In the novel, there are some speculations about Gatsby and nobody knows the truth. People always talk about him secretly even at his parties. Yücel adds his comment and says “Bir de sen çıktın başımıza meraklı”. This is only a comment of Yücel stemming probably from the italic *you*. As Yücel has a peculiar translation strategy, he makes several additions during the text. “Oldu olacak, bildiğim kadarını anlatayım.” is another addition. It is obvious that he translates as if he rewrites the text and applies frequently to colloquial language. On the other hand, Ofluoğlu follows a source-oriented approach and does not make any comment. It is apparent that by adding extra information, Yücel makes the text longer than the original, which causes his translation takes place within the scope of *expansion*.

Example 4:

Fitzgerald:

It excited him, too, that many men had already **loved** Daisy – it increased her value in his eyes. (p.94)

Yücel:

Daisy'ye bir alay erkeğin **abayı yakmış** oluşu da büsbütün kanını kızıştırıyor, kızı gözünde daha da yükseltiyordu. (p.165)

Ofluğlu:

Daha önce Daisy'ye nice erkeklerin **âşık olduğunu, onunla seviştiklerini** düşünmek onu heyecanlandırıyor, gözünde değerini yükseltiyordu. (p. 149)

This example can be evaluated in both ways. Yücel changes the sequence of the sentences and combines them. In this respect, his translation can be categorized under the deforming tendency *rationalization*. Moreover, he translates the verb “love” as “abayı yakmak”, an expression peculiar to Turkish, which is an indication of *domestication*. On the other hand, Ofluğlu relatively respects to the source text. She adds the sentence ‘**onunla seviştiklerini düşünmek**’ in order to strengthen the meaning of ‘love’. This addition causes the translation to get longer than the original, which indicates *expansion* as a deforming tendency in her translation. This intervention also gives harm to author’s style because Fitzgerald prefers to use longer descriptions while using shorter dialogues. Characters speak brief and to the point. Therefore, adding extra information deform the original work.

Example 5:

Fitzgerald:

She didn't see why he couldn't come. (p. 96)

Yücel:

Herkes geliyor da geri, o niye dönmüyordu anlayamıyordu bir türlü. (p. 167)

Ofluğlu:

Neden dönmediğini anlayamıyordu. (p. 152)

In the novel, Gatsby joined the army and so he had to leave Daisy behind. Although many of the soldiers returned to their homes after the war, Gatsby was sent to Oxford instead. Daisy couldn't understand why he didn't return. It is observed that Ofluoğlu makes a faithful translation. On the other hand, Yücel makes an addition to the abovementioned sentence. '**Herkes geliyor da geri**' can only be an inference made from this sentence so it is an addition which makes the original sentence longer. The source sentence is quite loud and clear. The action is only returning from somewhere. So, turning a simple sentence to a less simple one with extra information falls under the category of *expansion*, which damages the plainness of the original work.

1.4. Ennoblement and Popularization

Ennoblement means making the text more poetic. A text can be ennobled through correcting misused expressions and choosing elegant words. At this point rewriting comes into question. The source text can be rewritten in a more elevated style through figures of speech and using impressive and sonorous words. When the translations have been examined thoroughly, it is seen that Ofluoğlu has followed a source-oriented strategy and added nothing and changed almost nothing while translating. On the other hand, Can Yücel has a distinctive writing/translating style. As he is a poet/translator, he reflects this quality of him to his translations and therefore it is possible to encounter *ennoblement* throughout his translation. Moreover, as a result of the examination of *The Great Gatsby*, it has come to light that there are numerous examples of popularization. Although *The Great Gatsby* is a literary work, through Yücel's translation, it cannot be said a translation but a new work in itself because he rewritten most of the sentences. The most remarkable feature of his style is his using spoken language frequently. He often replaces formal expressions with informal ones. While this makes the text more readable, it damages the style and foreignness of the original work. His applying to *popularization* so frequently makes his translation more domesticated. The examples below will help to clarify the subject better:

Example 1:**Fitzgerald:**

‘If somebody’ll come here and sit with him,’ he snapped **authoritatively**. He watched while the two men standing closest **glanced at each other** and went unwillingly into the room. Then Tom shut the door on them and came down the single step, his eyes avoiding the table. As he passed close to me he whispered: ‘**Let’s get out.**’ (p. 90)

Yücel:

“**Yok mu yahu kimse**, gelsin de **şu adamın** yanında dursun,” diye de bir **emir savurdu**. **Ta** önde duran iki kişi **ismarlaşmış** isteksizce odaya girerken Tom da arkalarından baktı. Kapattı kapıyı üzerlerine, masadan gözlerini kaçırarak atladı eşiği. Yanımdan geçerken, “**Hadi kıralım burdan,**” dedi. (p. 158)

Ofluoğlu:

Emir verircesine, “**Biri gelip içerde onunla otursun,**” dedi. En yakında duran iki adam **bakıştılar** ve sonra istemeyerek içeri girdiler. Tom, kapıyı üstlerine kapadı. Eşikten indi. Gözlerini masadan kaçırıyordu. Yanımdan geçerken, “**Buradan çıkalım,**” diye fısıldadı. (p. 143)

After losing his wife, Mr. Wilson, in a car accident, Mr. Wilson goes into depression and begins to behave oddly. Therefore, people around him do not leave him alone. Tom decides to get out after learning about the details of the accident. The sentence ‘If somebody’ll come here and sit with him’ has been translated into Turkish by Yücel as ‘Yok mu yahu kimse, gelsin de şu adamın yanında dursun’ and by Ofluoğlu as ‘Biri gelip içerde onunla otursun’. While Ofluoğlu abides by the original text, Yücel’s use of the word ‘yahu’ and ‘şu adam’ are indications of spoken language. He has also used ‘emir savurmak’ in return for ‘to snap authoritatively’ and ‘ismarlaşmak’ for ‘to glance’, both of which are colloquial expressions in Turkish language. Moreover, Yücel has translated the sentence ‘Let’s get out’ as ‘Hadi kıralım burdan’ which is a slang

expression. This is not the speech expected from an educated man like Tom. The accent and the language use are the distinctive features which give clues about the characters in the novel. Yücel uses colloquial language or even slang for all the characters through which the distinction between the characters is vanished. These all support the idea that Yücel favors spoken language which exemplifies the deforming tendency *popularization*. Moreover, “ta”, “yahu” and “hadi kiralım burdan” are also indications of *domestication* in Yücel’s translation.

Example 2:

Fitzgerald:

We went in. **To my overwhelming surprise** the living-room was **deserted**.

....

For half a **minute** there wasn’t a sound. Then from the living-room I heard a sort of choking murmur and part of laugh, followed by Daisy’s voice on a clear **artificial** note: **‘I certainly am awfully glad to see you again.’** (p. 55)

Yücel:

Girdik içeri. **A, bir de ne bakayım**, odada **kimseler** yok.

...

Bir yarım **dakka** kadar ses olmadı hiç. Derken oturma odasından boğuk bir mırıltıyla kesik bir gülme geldi, ardından **yapmacıklı seçik** bir tonla Daisy’nin sesi:

“Seni gördüğüme ne sevindim, ne sevindim bilsen.” (p. 98)

Ofluoğlu:

İçeri girdik. Oturma odasının **boş olduğunu hayretle gördüm**.

...

Yarım dakika hiç ses çıkmadı. Sonra, oturma odasında bir çeşit **boğuntu** ve mırıltıyla bir kahkahanın bir parçacığını duydum, ardından Daisy’nin berrak ama yapmacık sesi

geldi:

“Gerçekten de seni tekrar gördüğüme sevindim.” (p. 88-89)

In this quoted passage, it can be easily realized that Yücel uses colloquial language. He writes as if he were talking. His word choice like ‘dakka’ instead of ‘dakika’ and ‘yapmacıklı seçik’ in return for ‘artificial’ is also remarkable. Making an inference from his last sentence, “Seni gördüğüme ne sevindim, ne sevindim bilsen”, he has tried to give the sense of ‘artificiality’. Although there is no example to slang or colloquial language use in this example, Yücel changes the sentences and adapts them into his own style and this simplifies a literary work. Because Fitzgerald uses figurative language throughout the novel and he only writes in colloquial language or slang when he wants to reveal the personality traits of the characters. As for Ofluoğlu, she has only used ‘boğuntu’ which can be said to be slang. Apart from this, she shows a perfect example to a source-oriented translation. Hence, Yücel’s translation exemplifies *popularization* as a deforming tendency.

Example 3:

Fitzgerald:

‘Oh hello, old sport,’ he said, as if he hadn’t seen me for years. **I thought for a moment he was going to shake hands.** (p. 57)

Yücel:

“Aaa, **sen misin,** mirim,” dedi, yıllardır ilk defa karşılaşıyorduk sanki. **A, baktım, nerdeyse tokalaşacak.** (p. 102)

Ofluoğlu:

Sanki beni yıllardır görmemiş gibi, “**A, merhaba,** dostum,” dedi. **Bir an el sıkışacağız sandım.** (p. 92)

This is another example of *popularization*. The original has been altered by a colloquial one by Can Yücel. ‘A, baktım, nerdeyse tokalaşacak’ is an indication of spoken language. He also disregards “oh hello” and he uses “aaa, sen misin” in return for it. Yücel is known for using colloquial and even slang usages in his translations but such usages deform the source text. Since it is known that Gatsby tries to be accepted by the high-class society and he tries to appear like a wealthy and an educated man being a truly gentleman. Therefore, during the novel he uses perfect English. On the other hand, the narrator, Nick, is an educated man and so he is expected to use English perfectly, as well. Yücel is unable to reflect the characters properly with his colloquial language usages. However, Ofluoğlu has only changed the order of the sentences which is an example for *rationalization*. Regarding *popularization*, she has done nothing to make the text ‘popular’.

Example 4:

Fitzgerald:

Our eyes lifted over **the rose-beds** and the hot lawn and the weedy refuse of **the dog-days** along-shore. (p. 75)

Yücel:

Gözlerimiz **gül yastıkları**, kaynayan çimenlik ve **eyyamı bahurun** kıyı boyunca yosunlaşmış çöpler üstünden aştı. (p. 133)

Ofluoğlu:

Gözlerimiz, **gül fideliklerinde**, sıcak çimenlikte, kıyı boyunca uzanan otlu, çöplü yolda gezindi. (p. 120)

Although there are numerous instances of popularization in Can Yücel’s translation, there are a quite number of excerpts being examples to *ennoblement* because of his poetic writing style. In this excerpt, one may notice that he has used figures of speech when he has likened ‘**rose-beds**’ to ‘**gül yastıkları**’. Moreover, he uses the expression ‘**eyyamı bahur**’ which means ‘yılın en sıcak günleri’ in Turkish which is an equivalent

for ‘**dog days**’ meaning “the hottest days of the year” in English (Macmillan, p. 409). However, Ofluoğlu has omitted the expression ‘dog days’ and translated rose-beds as ‘gül fidelikleri’. Ofluoğlu’s translation apart from her omission the expression is close to source-oriented translation approach and such a comparison between her and Yücel comes to a conclusion that Yücel has exercised *ennoblement* in his translation. Fitzgerald uses figurative language frequently; however, in this example “dog days” is not a literary usage. There is a rhythm here achieved through the use of “o” vowel: **Our** eyes lifted **o**ver the **ro**se-beds and the **ho**t lawn and the weedy refuse **o**f the **do**g-days **alo**ng-**sho**re. Also, the compound words “rose-beds”, “dog-days” and “along-shore” seems to stand apart but constitutes a whole. It is observed that Fitzgerald prefers to use simple words effectively but through *ennoblement*, Yücel breaks the simplicity of the original. Moreover, by mentioning “eyyamı bahur” he shows that he follows the *domestication* strategy in his translation.

Example 5:

Fitzgerald:

But it was all going by too fast now for **his blurred eyes** and he knew that he had lost that part of it, the freshest and the best, **forever**. (p. 97)

Yücel:

Ama öyle hızlanmıştı ki tiren ve **gözleri öyle buğuluydu ki**; o zaman anladı işte, o **sevdanın canevini**, en taze, en güzel yanını **ömürlük yitirdiğini**. (p. 170)

Ofluoğlu:

Ama artık herşey çılgın bir hızla yanlarından geçip gidiyordu. **Gözleri bulanmıştı, göremiyordu** ve artık o yaşantının en güzel parçasını, en tazesini, en iyisini, **sonsuzadek yitirdiğini** biliyordu. (p. 154)

Gatsby tells Nick about his past days and their love with Daisy on the day of his death. After returning from war, Gatsby finds out that Daisy has married another man. Hopeless, mirthless and penniless Gatsby takes a journey on the last of his army pay to

Louisville where he has met Daisy for the first time. He strolls around the streets where he has courted Daisy and fallen in love with her. While returning by train, he knows that he has lost his hope, his good old times and his love forever. On such a melancholic scene, such thoughts pass through his mind. Yücel has reflected excellently such a depressive state of mind by virtue of his poetic use of language. He has clarified that Gatsby is in a train by stating ‘tiren’ and it goes too fast. ‘Blurred’ means “difficult to see clearly or causing difficulty in seeing something clearly” (Macmillan, p. 141). Yücel has used the word ‘buğulu’ metaphorically referring to his tearful eyes. Moreover, ‘sevdanın canevi’ and ‘ömürlük yitirmek’ are poetic and emotional expressions. When the translations are compared, it is seen that Ofluoğlu has preferred to use a plain language. This proves that *ennoblement* is exercised in this example by Yücel. Fitzgerald makes a highly emotional description through common words. He has the ability to achieve a striking effect with less and simpler words. Yücel deforms the style of Fitzgerald through his poetic and elevated language use in this example.

1.5. Qualitative Impoverishment

Qualitative impoverishment means interchanging a word, a phrase or an expression with a defective equivalent. Here ‘defective’ signifies that a word may lose its iconic or sonorous richness after being translated to another language. Some words cannot be separated from their meaning and sound. Therefore, translating such words to another language being completely distinctive in both form and structure often causes difficulties. In this case, creating the same effect in Turkish is troublesome. Both translators have practiced some strategies to overcome the difficulty but in general transferring a word from English to Turkish with its special features has caused troubles to translators and they have sometimes been unable to transfer it properly. The examples below will highlight the subject better:

Example 1:

Fitzgerald:

He took out a pile of shirts and began throwing them, one by one, before us, shirts of **sheer linen** and **thick silk** and **fine flannel**, which lost their folds as they fell and

covered the table in many-colored disarray. While we admired he brought more and the soft rich heap mounted higher- shirts with stripes and scrolls and plaids in coral and apple green and lavender and faint orange, with monograms of Indian blue. (p. 59)

Yücel:

Çekti, bir kucak gömlek çıkardı, birer birer önümüze fırlatmağa başladı; **saf ketenden, ağır ipekten, cins faniladan** gömlekler, düştükçe katları bozularak, masanın üzerinde rengârenk bir karmaşı halinde tınazlanmağa başladı. Biz hayranlıkla ayılıp bayılırken dahasını getirdi, o yumuşak parıltılı yığın yükseldikçe yükseldi, mercan kırmızısı, çağla yeşili, mor, kavuniçi üzerine çini mavi markalı, çizgili, tahrilli gömlekler... (p. 105)

Ofluoğlu:

Bir deste gömlek aldı, birer birer önümüze atmaya başladı; **ince ketenden, kalın ipekten, incecik tüylü kumaşlardan** gömlekler, masanın üstüne düşerken açılıyor, karmakarışık bir yığınla kümeleniyordu. Biz gömleklere hayran hayran bakarken, o başkalarını çıkarıyor, bu yumuşacık gösterişli yığın gitgide yükseliyordu – çizgili gömlekler, farbelalı gömlekler, plili gömlekler, turuncu, elma yeşili, eflatun, sarı gömlekler, koyu mavi marka işli gömlekler... (p. 95)

There are a number of sensory descriptions which contribute to the iconic nature of *The Great Gatsby*. This example is one of them. Linen, silk and flannel are different kinds of fabric. Fitzgerald has enabled a rhythm by adding appropriate adjectives in front of the words: **sheer linen, thick silk** and **fine flannel**. Their pronunciations are like that sheer /'ʃɪr/ linen /'lɪnən/, thick /'θɪk/ silk /'sɪlk/ and fine /'faɪn/ flannel /'flænəl/. Actually Fitzgerald wants to make the text be more realistic through such vivid descriptions and striking word choice. Yücel has chosen to say **saf keten, ağır ipek, cins fanila** while Ofluoğlu has preferred to say **ince keten, kalın ipek, incecik tüylü kumaş**, all of which are unable to create the same phonetic effect. The translations have failed to transmit the phonic features of the original. In conclusion, in both translations *qualitative impoverishment* appears as a deforming tendency.

Example 2:**Fitzgerald:**

Her face, above a spotted dress of dark blue **crepe-de-chine**, contained no facet or gleam of beauty, but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering. (p. 18)

Yücel:

Koyu mavi noktalı **kirep dö şin** entarisinin yukarsında beliren yüzünün ne bir güzelliği, ne bir çekiciliği vardı, ama sınırları durmadan için için yanıyormuşçasına, insana hemencecik çarpan bir canlılıkla donanmıştı dört bir yanı. (p. 34)

Ofluoğlu:

Koyu mavi benekli **ipek elbise** giymişti. Yüzünde güzellikten ne bir iz ne de bir pırıltı vardı, ama içinde sınırları alev alev yanıyormuş gibi elle tutulur bir canlılık derhal seziliyordu. (p. 30)

This is a description of Tom's lover, Myrtle Wilson. She has a dream of becoming a woman of upper class and she acts as if she were already among those rich people. In this excerpt she wears "a dress of crepe de chine". During the 1920s, lavish evening dresses "became an obvious symbol of the wearer's wealth and social standing" and such dresses were made of "luxurious fabrics such as velvet, satin, crepe de chine, or silver and gold lamé" (Drowne and Huber, p. 101). Although she does not come from a wealthy family, she wears dresses made of expensive fabrics like crepe de chine. It is an indication of the importance of status and class throughout the society in those times and Fitzgerald emphasizes every detail regarding the Jazz Age in the novel. Therefore, the author's motives should be given properly in the translated texts in order not to lose the underlying meaning of the source text.

To this end, the meaning of the term should be highlighted. "**Crepe de Chine**, also spelled Crêpe De Chine, (French: "crepe of China"), is a light and fine plain-woven dress fabric produced either with all-silk warp and weft or else with a silk warp and

hard-spun worsted weft” according to Britannica (www.britannica.com). In Turkish it is known as ‘krepdöşin’ just as Yücel translated. However, Ofluoğlu has translated it as ‘ipek elbise’. Crepe-de-chine is a fabric made of silk or similar material. Silk is its material, not its name. The gaudiness of the period is reflected in the novel through elements indicating luxury. Therefore, wealth and vanity should be conveyed as themes in translations. In this example ‘crepe de chine’ is an indicator of wealth and it should be emphasized. What Ofluoğlu has done brought with itself a *qualitative* deficiency because both the meaning and the sound are lost here and this deforms the source text.

Example 3:

Fitzgerald:

However, that was my fault, for he was one of those who used to sneer most bitterly at Gatsby on the courage of Gatsby’s **liquor**, and I should have known better than to call him. (p. 108)

Yücel:

Kabahat bendeydi asıl, o beyfendi Gatsby’nin **ıçkisiyle** yüreklenip arkasından demediğini bırakmayanlardan biriydi, ne diye ararsın onu, değil mi? (p. 188)

Ofluoğlu:

Bu da benim yanılığımı, çünkü Gatsby’nin **ıçkisiyle** cesaret bulup, onu en çok yerenerden biriydi. Akıl edip onu aramamam gerekirdi. (p. 170)

Fitzgerald portrays American life during the Jazz Age in *The Great Gatsby*. It was the time when the alcohol flowed like water at homes across the country and it was a growing problem before Prohibition came into law, which means the production, distribution, and sale of alcohol in the United States was not allowed (Drowne and Huber, p. 13). According to Douglas Taylor, “No other novel of the period, with the exception of *The Sun Also Rises*, can be said to have succeeded so perfectly in transforming the mind and manners of its time into something artistically worthy of the intense moral and social conditions which produce them” (1991, p. 209). Indeed,

throughout the novel, alcoholic beverages are commonly encountered. Fitzgerald’s frequent mentioning about the liquors is an emphasis on alcohol dependence during the 1920s. In the novel, Gatsby is famous for his unbelievably luxurious house-parties where lots of people attend regardless of being invited and have a feast and drink without limits. The ambiance, the gleaming house, the jazz band are all enchanting. In such a pompous atmosphere, people have alcoholic beverages and get drunk. As almost nobody knows about the host, Gatsby, they talk about him. This excerpt is about one of those people attending to Gatsby’s parties, drink his liquor and tattle about him. ‘Liquor’ means ‘alcoholic drinks’ according to Macmillan English Dictionary (p. 833). Both Yücel and Ofluoğlu have translated it as ‘içki’ which is semantically true. However, ‘içki’ does not meet the sonorous composition of ‘liquor’. In fact, its Turkish equivalent ‘likör’ could have been used. For that reason, *qualitative impoverishment* has come into being in this example.

Example 4:

Fitzgerald:

With fenders spread like wings we scattered light through half Astoria – only half, for as we twisted among the pillars of the elevated I heard the familiar ‘**jug-jug-spat!**’ of a motorcycle, and a frantic policeman rode alongside. (p.44)

Yücel:

Arabanın çamurlukları kanat gibi açılmış, Astoria’nın yarı yoluna kadar ışıkları kırıp dağıtarak yürüdük geçtik; yarı yola kadar diyorum, çünkü asma yolun sütunları arasında virajlarken arkadan bir motosikletin o bildik **ta-tata**’sını duydum, derken yanımızda çileden çıkmış bir polisin kafası belirdi. (p. 78)

Ofluoğlu:

Çamurluklarımız kanat gibi iki yana yayılmıştı. Astoria Mahallesinin yarısını aydınlatarak geçiyorduk – sadece yarısını, çünkü üst yolun sütunları arasında ilerlerken, bir motosikletin “**çat-çat-pat**” diyen gürültüsünü duyduk. Anında sinirli, telaşlı bir polis memuru yanı başımızda görüldü, yan yana gidiyorduk. (p. 71)

‘Jug-jug-spat’ is an excellent example to onomatopoeia imitating the sound of a motorcycle. Although it is just a mimetic word, it has some underlying meaning in the novel. Fitzgerald has a peculiar style appealing to the senses. He makes the reader hear, feel and see. Through this technique, he takes the reader inside the story. In this example, he makes the reader hear the sounds of a motorcycle. Onomatopoeic words like these are almost impossible to transfer into another language without loss. In this example, ‘jug-jug-spat’ was transferred into Turkish as ‘ta-tata’ by Yücel and ‘çat-çat-pat’ by Ofluoğlu. As seen clearly that the words vary even within the same language. So, expecting to get a full translation with meaning, sonorous richness and iconic features seem to be fictitious and as a result *qualitative impoverishment* in these examples is inevitable.

Example 5:

Fitzgerald:

The reluctance to go home was not confined to **wayward** men. (p. 34)

Yücel:

Eve gitmeye isteksizlik gösterenler sade **yaramaz** erkekler değildi. (p. 61)

Ofluoğlu:

Eve gitmemekte direten sadece **evin yolu tutturulan** erkekler değildi. (p. 56)

A ‘wayward’ child or someone with ‘wayward’ behavior is difficult to control and does unexpected things or another meaning of wayward is ‘not organized or controlled in the right way’ according to Macmillan English Dictionary (p. 1621). Both translators have failed to convey its sonorousness in their translations. The sounds of “**wa**” in **wayward** have been lost so has the rhythm. Although Yücel has given the meaning of the word, Ofluoğlu has been unable to do so. Consequently, as Yücel could not convey the sound

in his translation, and as Ofluoğlu could not ensure sound and meaning, *qualitative impoverishment* have been found as a deforming tendency in both translations.

1.6. Quantitative Impoverishment

Quantitative impoverishment means lexical loss in translation. It occurs where different signifiers are used for the same signified. There may be more signifiers for the same word in a language but there can be less in another language. The main point here is to choose the right signifier and to convey the core meaning while translating. The following selected examples will be the indicators of this deforming tendency:

Example 1:

Fitzgerald:

I had been actually invited. A chauffer in a uniform of **robin's-egg blue** crossed my lawn early that Saturday morning with a surprisingly formal note from his employer: the honour would be entirely Gatsby's, it said, if I would attend his 'little party' that night. (p. 27)

Yücel:

Ben resmen davetliydim. Bir cumartesi sabahı, erkenden, **camgöbeği** üniformalı bir şoför, bahçe kapımdan girdi içeri, elinde efendisinden, alabildiğine resmi bir pusula: Bütün şeref Gatsby'ye ait olacakmış, bu akşamki ufak partiye teşrif edersem, deniliyordu. (p. 39)

Ofluoğlu:

Ben gerçekten çağrılmıştım. Bir cumartesi sabahıydı, erken saatte **boncuk mavisi** üniformalı bir şoför bahçemin çimlerini aşp geldi, efendisinden şaşırtıcı resmiyette bir mektup getirdi: Akşam vereceği küçük davete katılırsam Gatsby büyük onur duyacak, diye yazılıydı. (p. 50)

The Great Gatsby possesses a method of “poetic suggestion rather than accumulation” and “a careful symbolism is used to suggest a depth that sometimes isn't there”

according to Brian M. Barbour (p. 350). Accordingly, throughout the novel, Fitzgerald frequently uses color symbolism. This is to make the reader get inside the different characters' lives. As the symbolism began to flourish in the 1920s, Fitzgerald was affected greatly from it and this was reflected in his novel. There are colors in almost every chapter and each of them has a special meaning: green may stand for Gatsby's original dream and hope; white for purity; yellow for luxury, grey for corruption and decay; red for violence and danger; blue for loneliness and melancholy. Apart from the main colors there are some extraordinary colors in the novel. For instance, the shirts of Gatsby being "in coral and apple green and lavender and faint orange, with monograms of Indian blue" (Fitzgerald, p. 59) and chauffer's uniform of 'robin's-egg blue' are unusual colors and show the extent of Gatsby's fortune and portray luxury once again. In this example 'robin's-egg blue' seems to be unfamiliar to Turkish culture. It is a kind of blue, actually the color of robin's egg which is "a small brown European bird with a red chest" (Macmillan, p. 1229). It is a greenish-blue color (www.oxforddictionaries.com). Its translations into Turkish as "cam göbeği" by Yücel and "boncuk mavisi" by Ofluoğlu fail to correspond the original color. Cam göbeği in other words duck-egg blue means "a soft, turquoise-blue shade" (www.oxforddictionaries.com) and 'boncuk mavisi' is a kind of blue like the color of cloudless sky or like violet blue. There is apparently a difference between these colors, as the nuance has disappeared in both translations; *quantitative impoverishment* has been found as a deforming tendency. Moreover, it is clearly seen that both of the translators make *domestication* in this example.

Example 2:

Fitzgerald:

'I can tell you right now,' she answered. 'He owned some **drugstores**, a lot of drugstores. He built them up himself.' (p. 70)

Yücel:

"Hiç zahmet etme ben sana söyleyeyim," diye karşılık verdi Daisy. "**Aktar dükkânları** var, sürüyle hem. Hepsini de kendi kurmuş." (p. 124)

Ofluoğlu:

Daisy, “Ben sana söyleyeyim,” dedi. “**Eczaneleri** varmış, birçok eczaneleri. Kendi kurmuş hepsini.” (p. 112)

The protagonist, Gatsby, is a wealthy man. How he has made such an enormous fortune and what he does is a mystery. There are some speculations about him. He is said to be a bootlegger who produces, distributes, or sells alcohol illegally and to have some drugstores which he uses for this purpose during Prohibition years. In 1920s, Prohibition law put a ban on selling and buying alcohol. At that time, the only way to get drinks was either through illegal ways or a prescription from a doctor (Drowne and Huber, p. 138). Therefore, drugstores were used as shell companies to traffic in alcohol. A ‘drugstore’ is a “chemist’s – a shop that sells medicines, beauty products, and toiletries” (Macmillan, p. 232). Ofluoğlu has used the term ‘eczane’ which is an equivalent in Turkish. Yet Yücel has translated it as ‘aktar dükkanı’ changing the meaning of the drugstore because ‘aktar dükkanı’ in Turkish is a place where herbs and herbal medicines are sold. The two words are quite different from each other and Yücel has failed to express the difference between them and so *quantitative impoverishment* is exercised in Yücel’s translation as a deforming tendency. Moreover, by mentioning about the word “aktar”, Yücel indicates that he adopts *domestication* strategy in his translation, which deforms the foreignness of the source text.

Example 3:**Fitzgerald:**

‘She’s lovely,’ said Daisy.

‘The man bending over her is her **director**.’

...

‘I’ve never met so many celebrities,’ Daisy exclaimed. ‘I liked that man – what was his name? – with the sort of blue nose.’

Gatsby identified him, adding that he was a small producer . (p.67)
<p>Yücel:</p> <p>“Güzel kadın,” dedi Daisy.</p> <p>“Üstüne eğilen adam da recisörü.”</p> <p>...</p> <p>“Hiç bu kadar meşhuru bir arada görmemiştim,” diye çığırdı Daisy. “Pek sevdim o adamı – neydi adı ? mavimtrak hani burnu.”</p> <p>Gatsby tanıttı adamı, sıradan bir recisör olduğunu da ekledi. (p. 120)</p>
<p>Ofluoğlu:</p> <p>Daisy, “Çok güzelmiş,” dedi.</p> <p>“Ona doğru eğilen adam da rejisörü.”</p> <p>...</p> <p>Daisy, “Hiç bu kadar ünlü kişiyi bir arada görmemiştim,” dedi. “Şu adam hoşuma gitti – neydi adı? – mavimsi burnu vardı?”</p> <p>Gatsby adamın kim olduğunu anlattı ve küçük çapta bir prodüktör olduğunu da sözlerine ekledi. (p. 108)</p>

‘Director’ means “someone who is in charge of making a film or programme, or something a play ready for performance, especially by telling the actors and technical staff what to do” according to Macmillan Dictionary for Advanced Learners (p. 388). ‘Producer’ is defined as “someone whose job is to organize the work and money involved in making a film, play, television programme, CD, etc.” in the same dictionary (p. 1124). Ofluoğlu uses ‘rejisör’ and ‘prodüktör’ in the place of ‘director’ and ‘producer’ respectively. However, Yücel translates both words as ‘recisör’. The nuance

between the words has been lost in his translation and this has led to *quantitative impoverishment*.

Example 4:

Fitzgerald:

Each of us said over and over that it was a ‘crazy idea’ – we all talked at once to a baffled **clerk** and thought, or pretended to think, that we were being very funny... (p. 80)

Yücel:

Bir yandan “divanelik bu” deyip duruyor, bir yandan da şaşkın bir **kâtibe** meram anlatmağa çalışıyor, arada pek gülünç laflar ettiğimizi sanıyor ya da öyle sanarmış gibi davranıyorduk. (p. 141)

Ofluoğlu:

Her birimiz bunun “delilik” olduğunda diretiyorduk – şaşkın bir **otel görevlisiyle** konuştuk, sonra da bu yaptığımızın çok, ama çok hoş ve gülünç olduğunu sandık, ya da öyle göründük... (p. 128)

On a hot and muggy day of the summer, Gatsby and Nick visit Daisy and Tom in their house. As the weather is too hot, they decide to go to the Plaza Hotel and hire bathrooms and take cold baths there upon Daisy’s suggestion. Then they go into the hotel and talk to the clerk. ‘Clerk’ obviously signifies a receptionist here. ‘Otel görevlisi’ has the same meaning as clerk in Turkish. On the other hand, as stated before, a word may have numerous signifiers. The ‘clerk’ has a few meanings such as “someone whose job is to look after the documents in an office, court etc.” or “shop assistant” or “receptionist in a hotel” (Macmillan, p. 252). Choosing the right equivalent would help to preserve the semantic flow. Ofluoğlu does not break the flow with her translation as ‘otel görevlisi’. However, Yücel, translating clerk as ‘katip’, fails to find the correct equivalent and it causes a lexical loss in his translation causing *quantitative impoverishment* as a deforming tendency in his translation.

Example 5:**Fitzgerald:**‘**Highballs?**’ asked the head waiter. (p. 45)**Yücel:**“**Highball** mu emredersiniz?” diye sordu baş garson. (p. 80)**Ofluoğlu:**Baş garson, “**Kokteyl** mi efendim?” diye sordu. (p. 73)

‘Highball’ is “a drink consisting of a spirit, especially whisky, and a mixer such as soda, served with ice in a tall glass” (www.oxforddictionaries.com). It is understood from this definition that it is a kind of cocktail containing alcohol. Yücel follows a foreignization strategy in this example and leaves the original name of the drink in his work. However, Ofluoğlu translates it as ‘kokteyl’. ‘Kokteyl’ is the general name of mixed drinks but ‘highball’ is a specific name. So translating highball as ‘kokteyl’ is to efface the difference between them and this causes *quantitative impoverishment* in Ofluoğlu’s translation.

1.7.The Destruction of Rhythms

Every literary work regardless of being prose or poetry has some kind of rhythm. Failing to convey this rhythm to the target text destroys the foreignness of the source-text and harms its very essence. This deforming tendency may also occur when the punctuation is changed arbitrarily. In order to be more concrete in this issue, it will be exemplified as follows:

Example 1:**Fitzgerald:**‘A man named **Biloxi**. “**Blocks**” **Biloxi**, and he made **boxes** – that’s a fact – and he was

from **Biloxi**, Tennessee.’ (p. 81)

Yücel:

“Sahi **Biloxi**’ydi adı. **Bulok**’dan **Biloxi**, **bilezikçiydi**; ciddi söylüyorum, hem de Tennessee’nin **Biloxi** ilinden gelmeydi.” (p. 143)

Ofluoğlu:

“**Kutaxi** adında bir adam. **Kutu Kutaxi**, üstelik **kutu** yapardı – gerçek bu – Tennessee’de bu ada benzer bir kasabadanmış.” (p. 130)

Biloxi is the one who faints at Daisy’s wedding because of the boiling heat of June. He enters into the story abruptly and as Arnold Weinstein states “almost like an epiphany, he is a radiant image of what Gatsby has only been striving to be: the complete self-made man.” (p. 380). And he adds that “Like a child’s game, ‘Blocks’ are put together to make Biloxi; he is a fabrication, and he makes such objects for others: ‘he made boxes,’ boxes which contain whatever fictive meaning we insert in them” (p. 380). There is a kind of ‘rhythm’ in this excerpt created through the repetition of ‘b’: “**B**locks **B**iloxi making **b**oxes from **B**iloxi.” Fitzgerald makes name and place exactly the same “to emphasize the pure artifice of this gambit” (p. 380). Yücel has tried to achieve the same effect by changing ‘box’ into ‘bilezik’ which has a completely different meaning. As Yücel has turned ‘box’ into ‘bilezik’ which means ‘bracelet’ in English, it can be put forward that he sacrifices the meaning for the form. Anyhow he achieves the rhythm like that: **Bulok Biloxi- bilezik-Biloxi**. On the other hand, Ofluoğlu has followed a completely different strategy and changed the name Biloxi. Instead, she has made up a name: Kutaxi. She has tried to maintain the repetition like that: **Kutu Kutaxi- kutu**. She has used ‘kutu’ which is the equivalent of ‘box’ and attuned the other words to it. However, she has omitted the city of Biloxi in Tennessee. Although both translators have struggled to achieve the same rhythm in their translations, they somehow have failed to satisfy. In conclusion, *the destruction of rhythms* is encountered as a deforming tendency in both translations.

Example 2:**Fitzgerald:**

Then the butler, behind his shoulder: ‘Philadelphia wants you on the phone, sir.’

‘All right, in a minute. Tell them I’ll be right there... **Good-night.**’

‘Good-night.’

‘Good-night.’ He smiled – and suddenly there seemed to be a pleasant significance in having been among the last to go, as if he had desired it all the time. **‘Good-night, old sport... Good-night.’** (p. 35)

Yücel:

Derken kâhya, sırtından doğru:

“Beyefendi,” dedi, “tefondan istiyorlar size, Philadelfia’dan.”

“Geliyorum şimdi. Söyle, beklesinler bir dakika... **Hayırlı geceler.**”

“Size de.”

“Allah rahatlık versin.” Gülümsedi ve birdenbire benim sona kalanlar arasında oluşum, sanki o öteden beri böyle istemiş de öyle olmuş gibi, tatlı bir anlam kazandı adeta... **“Hayırlı geceler.”** (p. 63)

Ofluoğlu:

... Gene omuz başında biten uşak:

“Philadelphia’dan telefonla arıyorlar, efendim,” dedi.

“Pekâlâ, bir dakika beklesinler. Hemen geliyorum... **İyi geceler.**”

“İyi geceler.” Gülümsedi – ansızın son gidenler arasında olmamın sevimli bir yanı belirdi, sanki hep gecikmemizi istermiş gibiydi. **“İyi geceler, dostum... İyi geceler.”** (p. 57)

At the first sight, the repetition of ‘good-night’ draws attention. There is a rhythmical effect in this excerpt. Ofluoğlu obeys the repetition and translates all of them as ‘iyi geceler’. Nevertheless, Yücel disregards it and translates ‘good nights’ as ‘hayırlı geceler’, ‘size de’, ‘Allah rahatlık versin’ and ‘hayırlı geceler’ respectively. ‘Hayırlı geceler’ and ‘Allah rahatlık versin’ can be accepted as expressions having Islamic religious connotations, which demonstrate Yücel’s *domestication* strategy. Furthermore, he omits ‘old sport’ being of a vital importance throughout the novel. “Old sport” is another repetition used by Gatsby frequently to establish his position in society. He calls everyone old sport which is an indication of his struggle for gaining acceptance by the rich society as a newly rich man. Not being able to ensure the repetition through omission or word choice results in failure in conveying the rhythmical nature of the source text to the target one. Since Yücel has destroyed the rhythm, deformation becomes inevitable in this example.

Example 3:

Fitzgerald:

Then wear the golden hat, if that will move her;

If you can bounce high, bounce for her too,

Till she cry, ‘Lover, gold-hatted, high-bouncing lover,

I must have you!’

Thomas Parke D’invilliers (p. 2)

Yücel:

Gönlü olacaksa, var, sırma kaftanlar kuşan;

Ve istiyorsa, yüksel yükselebildiğin kadar,

Ta ki “Sultanım benim, sırma kaftanlım!” diye

Koşsun sana nazlı yar.

Thomas Parke D'invilliers (p. 8)

Ofluolu:

Etkileyecekse onu, git giy sırmalı şapkanı,

Sıçra onun için de, sıçrayabilirsen eğer,

Ta ki sana, "Ey sırma şapkalı, yükseklerle sıçrayan sevgili, gel,

Gel, benim ol artık!" desin o güzel.

Thomas Parke D'invilliers (p. 5)

The Great Gatsby begins with an epigraph consisting of a poem. Thomas Parke D'invilliers is not a real person but a character from another novel of Fitzgerald named *This Side of Paradise*. So it can be said that Fitzgerald quotes himself. These lines are the indication of a novel summarized wholly in just a few sentences. 'Golden-hatted' Gatsby did his best, threw extravagant parties and led a luxurious life and so he 'bounced high' to take Daisy's attention. The poem consists of 4 lines and has **abab** rhyme scheme with a rhythm lying emphasis on 'high-bouncing lover'. In Ofluolu's translation the rhyme scheme is **abcc** and Yücel's is **abcb**, both of which cannot meet the source text's scheme. Although the rhythm of 'bouncing' has been achieved in Ofluolu's translation to a certain extent, Yücel has failed to do so. Moreover, color symbolism is really important for the novel. In almost every chapter, color appears as a symbol. In this example, the color 'golden' serves for the 'gold' theme of the novel, which is associated with wealth and vanity. Both translators have translated it as 'sırma', which causes the theme and symbolism has been lost through translation. On the other hand, Yücel has proved himself as a rewriter here. He has used some words peculiar to the Ottoman Empire such as 'kaftan' and 'sultan' which are not found in the original lines. He gets the source text closer to the target reader through *domestication* strategy. Moreover, as these lines give clues about the novel at the first glance, adapting them into Turkish culture misleads the reader and causes the underlying meaning and clues to get lost through translation. Consequently, the word choice of both translators

destroys both the rhythm and the meaning. Therefore, *the destruction of rhythms* occurs as a deforming tendency in both translations.

Example 4:

Fitzgerald:

‘I’m the Sheik of Araby.

Your love belongs to me.

At night when you’re asleep

Into your tent I’ll creep –‘ (p. 50)

Yücel:

“Ben bir Arap Emiriyim.

Sen benimsin, ben de senin.

Sen uyurken, geceleyin,

Çadırına gireceğim.” (p. 90)

Ofluoğlu:

“Ben bir Arap Şeyhiyim.

Aşkının bekçisiyim,

Sen çadırda uyurken,

Seni seven birisiyim.” (p. 81)

‘The Sheik of Araby’ is a popular song written in 1921. It is Jazz music which is “a type of music of black American origin which emerged at the beginning of the 20th century, characterized by improvisation, syncopation, and usually a regular or forceful rhythm” (Oxford Dictionaries, www.oxforddictionaries.com). The beats are sometimes strong

and sometimes weak. The rhythms are unpredictable and they can be changed at any time just like the incidents in *The Great Gatsby*. The lyrics are also noteworthy because they represent Gatsby's thoughts. As he is so wealthy, 'Sheik of Araby' is Gatsby himself. 'Your love belongs to me' means that he believes that Daisy loves him as well. And the 'tent' stands for Daisy's house. In terms of analysis in accordance with Berman's categorization, the rhyme scheme of the poem is 'aabb' whereas it is like 'abba' in Yücel's translation and 'aaba' in Ofluoğlu's translation. For the sake of the rhyme, Ofluoğlu changed the original lines into 'aşkının bekçisiyim' and 'seni seven birisiyim'. Moreover, her strategy to change the meaning and even rewriting the original may stem from her wish to avoid the sexual connotations of the sentence "Into your tent I'll creep". On the other hand, Yücel has got closer to source-oriented pole in spite of the fact that he has followed a target-oriented approach throughout his translation. In conclusion, Jazz music is a crucial symbol in the novel. The rhythm of the jazz music should be conveyed to the target texts. Unfortunately, through such abovementioned changes, both of the translators have broken the rhythm causing *the destruction of rhythms* to occur in this example.

Example 5:

Fitzgerald:

In the morning,

In the evening,

Ain't we got fun –

...

One **thing's** sure and **nothing's** surer

The **rich** get **richer** and the poor get – children.

In the meantime,

In between time – (p. 61)

Yücel:

“Geçen akşam,

Geçen sabah,

N’eğlendik, N’eğlendik...”

...

“Anladım ama, bunu bilmeyecek ne var;

Zenginler para, fakirler çocuk yapar,

Arada tabi arada,

Kimi yatakta, kimi ayakta.” (p. 108)

Ofluoğlu:

“Sabah demez,

Akşam demez,

Nasıl da eğlenirdik...”

...

“Bilinen **tek şey**, ama **tek şey**

Varlığının varlık, yoksulun – çocuk edindiği.

Ama bu arada,

Günler, yıllar arasında...” (p. 99)

Klipspringer plays the song ‘Ain’t we got fun’ when Daisy comes to Gatsby’s mansion for the first time. This song represents pleasure seeking, luxurious life styles of the period called ‘The Jazz Age’ in America. Gatsby is cheerful and the ‘fun’ in the song may refer to his childish joy of reunion with Daisy after years. The two themes of the

song, “having fun” and “getting richer” perfectly reflect the common values of the roaring twenties. The rhyme scheme of the song is like that: **aab** – and **abcc**. Of fluoğlu has kept this scheme in her translation. Moreover, she has caught the rhythm to a certain extent with her translation such as ‘Bilinen tek şey, ama tek şey’ and ‘varlığının varlık’ in the place of ‘one thing’s sure and nothing’s surer’ and ‘the rich get richer’ respectively. She seems to be closer to source text when compared to Yücel’s translation. The rhyme scheme being **abc** and **aabb** of Yücel’s translation fails to comply with the original one. It can be observed that he fails to ensure the same rhythmical effect as Fitzgerald. Moreover, the novel’s time-theme is summarized in these words: “In the meantime/In between time”. According to R. W. Stallman what is emphasized here is “a hole in time” and he adds that “It is this empty in-between time that Fitzgerald renders in *The Great Gatsby*, that void of the corrupted present cancelled out by the corrupted past – America’s as well as Gatsby’s” (p. 222). That’s to say, “Gatsby has violated time in corrupting that in-between time of his life since he violated Daisy; and in violating Daisy, who represents the time theme *as day*, Gatsby violated time” (p. 222). Gatsby cannot distinguish now from past or future. He is in-between his past and present and he is confused. Yücel prefers to translate “In the meantime/In-between time” as “Arada tabi arada/Kimi yatakta, kimi ayakta” which causes his translation to fail in conveying the time-theme of the novel. Since he fails to convey both the theme and the rhythm of the source text, his translation sets an example to *the destruction of rhythms* as a deforming tendency.

1.8.The Destruction of Underlying Networks of Signification

Every text, especially literary ones, has an underlying meaning. Words may seem simple individually but keep a deep meaning and play an important role in conveying the underlying message. The lexical items being pertinent to each other constitute the underlying network of a text and not being aware of such network of words and translating them regardless of their secret meanings destroy the sub-text. The chosen examples below will be helpful to explain the subject clearly:

Example 1:**Fitzgerald:**

The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing **yellow cocktail music**, and the opera of voices pitches a key higher. (p. 27)

Yücel:

Yeryüzü güneşten el etek çektikçe, ışıklar da gürleşir; orkestra **gamlı bir kokteyl havası** çalar; insan sesleri de bir perde yükselir. (p. 49)

Ofluoğlu:

Dünya güneşten uzaklaştıkça, ışıklar çoğalmakta, orkestra baygın **sarı bir kokteyl müziği** çalmakta, insan sesleri cümbüşü bir perde yükselmektedir. (p. 44)

Color symbolism is notable in *The Great Gatsby* because almost every color has a special meaning attached to it. Colors make the novel more vivid and lively. In this excerpt, the effect of ‘cocktail music’ has been intensified by the color ‘yellow’. Cocktail music refers to the jazz music played at Gatsby’s parties throughout the novel. But the ‘yellow’ is related to the yellow/gold theme of the book. It signifies wealth and gaudiness of the parties but also gives the idea of corruption and decay which can be deduced from the social changes occurred during 1920s. During the roaring twenties, as a consequence of the economic prosperity, people began to lead extravagant lives, to attend parties, drink alcohol and dance. They began to be more materialistic. Therefore, it can be said that the society underwent a change in a negative way and people were corrupted in many ways. As the color theme is so vital for the novel, omitting it is to fail to give the hidden meaning. In conclusion, since Ofluoğlu has remarked the color yellow as ‘sarı’, Yücel’s translation presents an example to *the destruction of underlying networks of signification*.

Example 2:**Fitzgerald:**

On Sunday morning while **church bells** rang in the villages alongshore, **the world and its mistress** returned to Gatsby's house and twinkled hilariously on his lawn. (p. 39)

Yücel:

Pazar sabahları kıyı boyu köylerinde **ahret çanları** çala dursun, **dünya ve güzeli**, Gatsby'nin evine döner gelir, cümbüşlü şavkı vururdu çimenliğine. (p. 71)

Ofluoğlu:

Pazar sabahı, kıyı boyunca, köylerde **kilise çanları** çalarken, **dünya ve kadınlar** Gatsby'nin evine döndüler, çimlerin üstünde pırıl pırıl ışıldadılar. (p. 64)

Lexical items related to each other have an impact on the significance of the text. Each word serves for an aim in the sentence. Therefore, word choices and the proper translation of such words are of vital importance. As this is the case, omission or mistranslation of a word or a sentence destructs the hidden meaning. In the abovementioned example, 'church bells' is translated as "ahret çanları" by Yücel and "kilise çanları" by Ofluoğlu. As the story takes place in America where most of the population is Christian, mentioning about 'ahret' a belief peculiar to Islam makes no sense. This is a strategy called *domestication* which enables the source text to be closer to the target reader but in this case, it just destroys the underlying meaning of the text. Because the expressions 'church bells' and 'the world and its mistress' form a contextual link. 'The church bells' symbolizing virtue is in contradiction with 'world's mistress' standing for immorality. While people are supposed to be at churches, they go to the parties instead. *The Great Gatsby* can be considered as a social satire criticizing the immoral behaviors of the society. People become a 'mistress of the world' without going to church and without submission to God and accordingly decline of religion is unavoidable throughout the society. All in all, it is evident that Yücel has failed to

convey the underlying meaning of the sentences and this serves as an example to *the destruction of underlying networks*.

Example 3:

Fitzgerald:

As we crossed Blackwell’s island a limousine passed us, driven by a white chauffeur, in which sat three modish negroes, two **bucks** and a girl. I laughed aloud as the yolks of their eyeballs rolled towards us in haughty rivalry. (p. 44)

Yücel:

Blackwell adasının orda, yanımızdan Limousine markalı bir araba geçti, direksiyonda beyaz bir şoför, arkada, kılıpıranga-kızıl-çengi üç zenci, iki **delikanlıyla** bir kız. “Nasıl geçiyoruz sizi!” diye nispet vererek bize bakarlar, gözlerinin aklarının fırl fırl döndüğünü görünce, tutamadım kendimi, kahkahayla güldüm. (p. 79)

Ofluoğlu:

Blackwell adası hizasındayken, uzun siyah bir otomobil geçti yanımızdan, şoförü beyazdı, yolcuları da son moda giyinmiş üç zenci, iki **şen delikanlı** ve bir kızdı. Böbürlenerek göz bebeklerini bize çevirdiklerini görünce, dayanamadım, bir kahkaha attım. (p. 72)

According to Arnold Weinstein, in this excerpt “we see America the melting pot, with its southeastern Europeans and its Negroes, and the possibility of limousines and wealth for all” and more specifically we see “the death or decline of the Europeans and the rise or dawning of the Blacks...” (p. 378). Indeed, this scene is significant to show the class mobility. The status of black people, once being slaves or belonging to the lowest class of the community for centuries, has now been changed. Their being in a ‘Limousine’ driven by a ‘white’ chauffeur is the most concrete evidence of this. On the other hand, there are some racist implications here. ‘Buck’ is “a contemptuous term used to refer to an American Indian male or a black male” (www.dictionary.reference.com). This word is used offensively for young black men. The racist overtone is obvious here. ‘The yolks

of their eyeballs’ is another racist reference because ‘yolk’ means “the yellow internal part of a bird’s egg, which is surrounded by the white” according to Oxford Dictionaries (www.oxforddictionaries.com). Instead of saying “pupils of the eyes” Fitzgerald prefers to use the term “yolk” indicating the presence of discrimination. Both Yücel and Ofluoğlu have preferred to efface such racist terms while translating. However, translating the term ‘buck’ as ‘delikanlı’ has destructed the underlying network of the text in both translations which lead to annihilation of the core meaning of the original.

Example 4:

Fitzgerald:

‘Klipspringer plays the piano,’ said Gatsby, cutting him off. **‘Don’t you, Ewing, old sport?’**

‘I don’t play well. I don’t – I hardly plat at all, I’m all out of prac–’

‘We’ll go downstairs,’ interrupted Gatsby. He flipped a switch. The grey windows disappeared as the house glowed full of light. (p. 61)

Yücel:

“Klipspringer iyi piyano çalar,” diye sözünü kesti Gatsby. Bir düğmeye dokundu, kül rengi camlar kayboldu, içerisi ışığa boğuldu. (p. 107)

Ofluoğlu:

Gatsby, adamın sözünü keserek, “Klipspringer piyano çalar,” dedi. “Öyle değil mi, Ewing, dostum?”

“İyi çalmam. Hatta... hiç çalmam da denilebilir. Çoktandır çalma...”

Gatsby gene araya girdi, “Aşağıya inelim,” Bir düğme çevirdi, pencerelerin boz rengi kayboldu, ev baştan aşağı ışığa boğuldu. (p. 98)

Every sentence or even every word may serve a purpose. This is a striking example showing that omission destroys the underlying network of a text. Yücel has omitted the part:

‘Don’t you, Ewing, old sport?’

‘I don’t play well. I don’t – I hardly plat at all, I’m all out of prac–‘.

This excerpt is significant in displaying Gatsby’s behavioral change. Most probably with the effect of Daisy, he acts like Tom Buchanan. That kind, polite, generous man, a real gentleman, Gatsby turns out to be a bossy one. If this part is omitted, the underlying message cannot be understood by the target readers. Thus *the destruction of underlying networks of signification* occurs as a deforming tendency in Yücel’s translation.

Example 5:

Fitzgerald:

Then I turned back to Gatsby – and was startled at his expression. He looked – and this is said in all contempt for **the babbled slander of his garden (end note)** – as if he had ‘killed a man’. (p. 86)

Yücel:

Sonra Gatsby’ye döndüm yeniden, ama bu sefer şaşım kaldım. Benim de bahçesinde ağzılara sakız olan iftiralara kapıldığımı sanmayın ama, “daha demin birini öldürmüş bir adam” hali vardı üstünde. (p. 151)

Ofluoğlu:

Sonra Gatsby’ye döndüm – yüzündeki ifadeyi görünce şaşırđım. Yüzündeki ifadeye göre, sanki – ve bunu söylerken de evinin bahçesinde mırıldanılan söylentileri gene de küçümsüyordum – sanki “adam öldürmüştü.” (p. 137)

Endnotes, footnotes, clarification and expansion are reasonable strategies to explain the networks. Throughout *The Great Gatsby*, there are in total (62) endnotes clarifying

certain sentences or some proper names and places and, etc. Nevertheless, none of these endnotes take a place in target texts. The translators simply ignore these notes and make no reference to them. For instance, there is an endnote in the abovementioned example. It is like that: “*the babbled slander of his garden* The original ‘slander’ in the garden came when the serpent whispered his words in Adam’s ear. This reference is one of a number of Edenic references in the novel, and Nick shifts between paradise lost (as here) and paradise regained.” (Fitzgerald, p. 121). Without this note, one may not understand the context exactly. After reading this note, it can be inferred that Tom stands for the serpent in the Garden of Eden and Gatsby is Adam who has a pure love to Daisy. As Tom reveals that Gatsby is a bootlegger, he seems to Nick as if he had killed somebody. As seen in this example, disregarding the endnotes leads to *the destruction of underlying networks of signification* as a deforming tendency in both translations.

1.9.The Destruction of Linguistic Patterning

Type of sentences, sentence constructions, signifiers, metaphors and etc., all constitute the systematic nature of a text. (Berman, 2012, p. 249). *The destruction of linguistic patterning* occurs when the systems in a text are destroyed while being translated into another language. If there is repetition having a contextual importance in the source text, it should be transferred to the target text in order to ensure the content integrity. Target text should be both linguistically homogenous and semantically coherent. In order to maintain both of these features in the target text, the translators need to be careful with their translation strategies. For instance, if a translator chooses to follow the domestication strategy, she or he should follow it from the very beginning to the end in order not to destroy the system of the source text or vice versa. The specific examples will highlight the subject better:

Example 1:

Fitzgerald:	Yücel:	Ofluoğlu:
... ‘God’s truth.’ (p. 42)	... ‘bak Allah şahit!’ (p. 75)	... ‘Tanrı adına’ ... (p. 68)
... ‘Oh God!’ ... (p. 56)	... “ Yarabbim! ”... (p. 100)	... “Ah, Tanrım!”... (p. 90)

... ‘son of a God’... (p. 63)	... ‘ Tanrı ’nın oğluydu’... (p. 113)	... ‘Tanrı’nın oğludur’... (p. 101)
‘My God...’ (p. 66)	Not translated	‘Aman Tanrım....’ (p. 106)
... ‘or any act of God’... (p. 68)	Not translated	... ‘Tanrının başka bir afeti’... (p. 109)
... ‘like the mind of God.’ (p. 71)	... ‘ Tanrının zihniymiş gibi’... (p. 126)	... ‘Tanrının usu gibi’ ... (p. 114)
‘God!’ (p. 85)	‘ Allaah! ’ (p. 150)	‘Tanrım!’ (p. 136)
... ‘Oh, my God!’ ... (p. 88)	... ‘Ah, Allahım , ah!’ ... (p. 154)	... ‘aman Tanrım!’... (p. 140)
... ‘Oh, my Ga-od! Oh, my Ga-od!’...	... ‘Ah, Allahım , ah! Ah, Allahım ah!’ ... (p. 155)	... ‘Ah Tan-rım! Ah, Tan-rım!’ ... (p. 141)
... ‘couldn’t fool God.’ ‘God knows’... ... ‘you can’t fool God!’ (p. 102)	... ‘ Tanrı ’yı aldatamazsın’ ... ‘ Tanrı biliyor’ ‘ Tanrı ’yı aldatamazsın!’ ... (p. 177)	... ‘Tanrıyı aldatamayacağını’... ... ‘Tanrı bilir’ ‘Tanrıyı aldatamazsın!’ (p. 160)

Religion is emphasized during *The Great Gatsby* and according to Henry Dan Piper “Like T. S. Eliot’s *The Waste Land*, *The Great Gatsby* is a religious work because it has as its source a deeply religious emotion” (p. 111). Accordingly, there is a rhythmic flow created through frequent use of the word ‘God’ in almost every chapter. Ofluoğlu has transferred this repetition into Turkish as “Tanrı” whereas Yücel is unable to do so because he has used “Tanrım”, “Allahım”, “Yarabbim” in return for “God” while translating. He has even omitted the word ‘God’ in some cases. Moreover, ‘Allahım’ and ‘Yarabbim’ are the terms used for God in Islam. ‘Tanrı’ is a general name given to God in Turkish but in Islamic religion it is not accepted as one of the names of God. Translating “God” sometimes as ‘Tanrı’ and sometimes as ‘Allah’ is in contradiction within itself. In this example, Yücel has proved himself to use both *domestication* and *foreignization* strategies at the same time. This deforms the fluency and the system of

the source text thus bringing *the destruction of linguistic patternings* with itself in his translation.

Example 2:

Fitzgerald:	Yücel:	Ofluoğlu:
Have you read <i>The Rise of Coloured Empires</i> by this man Goddard? (p. 10)	Okudun mu <i>Zenci İmparatorluklarının Doğuşu</i> 'nu? Goddar diye bir adam var ya, onun kitabı. (p. 21)	Goddard denen adamın <i>Zenci İmparatorluklarının Doğuşu</i> adlı kitabını okudun mu sen? (p. 18)
... The Saturday Evening Post ... (p. 14)	... Saturday Evening Post gazetesinden... (p. 26)	... Saturday Evening Post dergisini... (p. 23)
Several copies of <i>Town Tattle</i> lay on the table together with a copy of <i>Simon Called Peter</i> , and... (p. 20)	Şehir Dedikodusu'nun eski sayıları, <i>Simon Denen Peter</i> adlı bir romanla ... (p. 37)	Dedikodu dergileri, bir aşk romanı ve ... (p. 34)
... and returned with Volume One of the ' Stoddard Lectures '. (p. 30)	... <i>Stoddard Takrirleri</i> 'nin Birinci Cildini kaptı getirdi. (p. 54)	... ve <i>Stoddard – Konferanslar</i> kitabının birinci cildiyle döndü. (p. 49)
... a Chicago paper ... (p. 51)	... bir Chicago gazetesi ... (p. 91)	... bir Chicago gazetesi ... (p. 82)
I think it was <i>the Journal</i> ? (p. 54)	Journal 'daydı galiba. (p. 97)	Sanırım The Journal gazetesi. (p. 87)
... a copy of Clay's <i>Economics</i> ... (p. 54)	... <i>Economics</i> adlı kitabı ... (p. 97)	... Clay'in <i>Ekonomi</i> kitabını... (p. 87)

The carefully-selected examples above are from the titles of some newspapers, magazines and books. During *The Great Gatsby* such specific names are frequently mentioned and thus their translations into Turkish pose some problems. The translators seem to be indecisive regarding their translation strategies; whether to follow a

domestication or a *foreignization* strategy. For example, Yücel translates the book titles into Turkish while leaving the last one in English as *Economics*. Moreover, Yücel does not alter the titles of the newspapers like “**Saturday Evening Post gazetesi**”. On the other hand, Ofluoğlu sometimes translates the titles into Turkish such as “**Zenci İmparatoukluklarının Doğuşu**” and sometimes she makes generalization by saying “dedikodu dergileri, bir aşk romanı” instead of mentioning the names of *Town Tattle* and *Simon Called Peter*. Especially in this example, the name of the novel *Simon called Peter* should have been mentioned by Ofluoğlu because it refers to Gatsby who uses another name and tries to be someone else. Actually he is Gatz called Gatsby. So, translating it as “bir aşk romanı” means destructing the underlying meaning of it and this deforms the original text. As illustrated above, the systems consisting of a text may be broken through inconsistent translation strategies applied by the translators. Translating a text under the guidance of different strategies at the same time destroys the ‘system’ of the source text causing *the destruction of linguistic patternings* to occur as a deforming tendency.

Example 3:

Fitzgerald:	Yücel:	Ofluoğlu:
... ‘in California’ ... (p. 11)	... ‘California’da’ ... (p. 21)	... ‘California’da’ ... (p. 19)
... ‘Fifth Avenue’ ... (p. 19)	... ‘Fifth Avenue’ ... (p. 36)	... ‘Beşinci Cadde’ ... (p. 33)
... ‘towards the West Hundreds’ ... (p. 19)	... ‘West Hundreds semtine doğru’ ... (p. 37)	... ‘batı yönünde kentin kuzeyine’ ... (p. 33)
... ‘Monte Carlo’ ... ‘Marseilles’ ... (p. 23)	... ‘Monte Carlo’ ... ‘Marsilya’ ... (p. 42)	... ‘Monte Carlo’ ... ‘Marsilya’ ... (p. 38)
... ‘Chicago’ ... (p. 32)	... ‘Chicago’ ... (p. 57)	... ‘Chicago’ ... (p. 52)
... ‘Times Square’ ... (p. 40)	... ‘Times Meydanı’ ... (p. 73)	... ‘Times Meydanı’ ... (p. 66)

'San Francisco.' (p. 42)	'San Francisco'dan.' (p. 76)	'San Fransisco.' (p. 68)
'That's the one from Montenegro.' ... 'Orderi di Danilo,' ran the circular legend, 'Montenegro, Nicolas Rex.' (p. 43)	'Karadağ'dan gelen nişan bu işte.' ... 'Orderi di Danilo' diye gidiyor kavisli yazı. 'Montenegro, Nicolas Rex.' (p. 77)	'Bu Karadağ'dan aldığım nişan.' ... Üstündeki yazıda, 'Orderi di Danilo, Montenegro, Nicolas Rex,' yazılıydı. (p. 69)
... 'on the Grand Canal' ... (p. 43)	... "Venedik'teki" ... (p. 77)	... "Venedik'te Büyük Kanal'ın üstünde" ... (p. 70)
... 'Blackwell's Island' ... (p. 44)	... 'Blackwell Adası' ... (p. 79)	... 'Blackwell adası' ... (p. 72)
... 'in the West Fifties' ... (p. 50)	... 'Batı Elliler semtindeki' ... (p. 89)	... 'Ellinci ve altmışıncı sokakların batı yakasında' ... (p. 81)
... 'Coney Island' ... (p. 53)	... 'Coney Island' ... (p. 96)	... 'plaja' ... (p. 86)
... 'Castle Rackrent' ... (p. 55)	... 'Rackrent Hisarı' ... (p. 98)	... 'Bizim şatonun' ... (p. 88)
... 'in Little Girl Bay' (p. 64)	'Küçük Kız Körfezi'nde' ... (p. 114)	... 'Küçük Kız Körfezi'nde' ... (p. 102)
... 'The Barbary Coast' ... (p. 64)	... 'Barbary Sahilleri' ... (p. 114)	... 'Berberistan kıyılarına' ... (p. 103)
... 'Gad's Hill' ... (p.102)	... 'Gad's Hill' ... (p. 178)	... 'Gad Tepesi' ... (p. 161)

The names of places in *The Great Gatsby* are of great importance because they set various precedents about the American society in the 1920s. The problem arises about the translation strategy of the translators. When the case study is completed, it is observed that both Yücel and Ofluoğlu are inconsistent with their strategies. Sometimes they choose *domestication* strategy and try to make the names sound Turkish just as in the examples of ‘Marsilya’, ‘Küçük Kız Körfezi’, ‘Berberistan kıyıları’ in return for ‘Marseilles’, ‘Little Girl Bay’, ‘The Barbary Coast’ respectively while sometimes they follow a *foreignization* strategy by leaving the words as they are like ‘Coney Island’, ‘Gad’s Hill’ and ‘Chicago’. Such confusing strategy of the translators causes the patterning to be destructed as seen evidently in the abovementioned examples.

Example 4:

Fitzgerald:	Yücel:	Ofluoğlu:
Mr. Gatsby (p. 5)	Mr. Gatsby (p. 14)	Mr. Gatsby (p. 11)
Mr. Mckee (p. 20)	Mr. McKee (p. 38)	Mr. McKee (p. 35)
Mr. Vladimir Tostoff (p. 33)	Mr. Vladimir Tosstoff (p. 59)	Bay Vladimir Tosstoff (p. 54)
Mr. Chrystie’s wife (p. 40)	Mr. Chrystie’nin karısı (p. 72)	Bay Christie’nin eşi (p. 65)
Mr. Wolfshiem (p. 45)	Mr. Wolfshiem (p. 81)	Mr. Wolfshiem (p. 73)
Mrs Wilson (p. 87)	Mrs Wilson (p. 153)	Mrs Wilson (p. 139)
Mrs McKee (p. 21)	Mrs McKee (p.39)	Mrs McKee (p.36)
Mrs Eberhardt (p. 21)	Mrs Eberhard (p.39)	Mrs Ebehardt (p.36)
Mrs Sigourney Howard (p. 35)	Mrs Sigourney Howard (p. 62)	Bayan Sigourney Howard (p. 57)

There is a repetition of titles throughout the novel. Five examples are chosen for the study but there are plenty of them in *The Great Gatsby*. Yücel always leaves all the titles as they are. In this example the repetition is broken by Ofluoğlu translating ‘Mr’ as ‘Bay’ and ‘Mrs’ as ‘Bayan’ two times. She sometimes leaves them as ‘Mr’ and ‘Mrs’ and sometimes translates them as ‘Bay’ and ‘Bayan’ and this destructs the linguistic patterning of the novel. Moreover, it is clear that Yücel prefers to follow *domestication* strategy while Ofluoğlu is seen to be indecisive with the strategy.

Example 5:

Fitzgerald:	Yücel:	Ofluoğlu:
Kaiser Wilhelm (p. 22)	Kayzer Wilhelm (p. 41)	Kayzer Vilhelm (p. 40)
Frisco (p. 27)	Frisco (p. 49)	Frisko (p. 45)
Bill Biloxi (p. 81)	Bill Biloxi (p. 143)	Ken Kutaxi (p. 130)
Clarence Endive (p. 40)	Clarence Endive (p. 72)	Clarence Endive (p. 65)
Hubert Auerbach (p.40)	Hubert Auerbach (p. 72)	Hubert Auerbach (p. 659)
Edgar Beaver (p. 40)	Edgar Beaver (p. 72)	Edgar Beaver (p. 65)

The first three names are taken from different parts of the novel. In the novel, the speculations about Gatsby are sometimes mentioned by different characters. One of the speculations is that he is said to be a nephew or a cousin of Kaiser Wilhelm, the ruler of Germany during World War I. Both Yücel and Ofluoğlu have written his name as it is read. Ofluoğlu has also replaced the consonant ‘w’ with the letter ‘v’. Another example is ‘Frisco’, a jazz dancer and comedian, is transferred into Turkish as Frisko by Ofluoğlu. She has exchanged the letter ‘c’ with ‘k’ which makes the name sound Turkish. Bill Biloxi is another name in the novel. He is not a famous character like the other two. Ofluoğlu has changed the name into Ken Kutaxi. Because the nickname of the character is ‘Blocks’ Biloxi and he makes boxes. Ofluoğlu has adapted the name to his nickname: ‘Kutu’ Kutaxi. It is evident that there are no changes in the other names

throughout the novel. Both of the translators are indecisive about their strategy and this destroys the patterning of the source text. In conclusion, it is obvious that the decisions of the translators play a crucial role in *the destruction of linguistic patterning*.

1.10. The Destruction of Vernacular Networks or Their Exoticization

The term ‘vernacular’ is “the language spoken by a particular group or in a particular area, when it is different from the formal written language’ according to Macmillan English Dictionary for Advanced Learners (Macmillan, p. 1593). *The destruction of vernacular networks* occurs when such a local speech is neutralized or omitted during the translation act. *Exoticization of vernacular networks* is, on the contrary, preserving the local richness of a work through replacing them with an equivalent. According to Berman, two ways of *exoticization* are “italicizing vernacular elements or replacing them with an equivalent” (2012, p. 294).

In *The Great Gatsby*, the vernacular or slang of 1920s American society is frequently encountered. The words peculiar to Jazz age and the use of special language of some characters like Meyer Wolfsheim and accordingly the translators’ decisions and actions on this issue exemplify this deforming tendency in the novel. The following examples will present the issue in an explicative way:

Example 1:

Fitzgerald:

‘I liked that man – what was his name? – with the sort of **blue nose**.’ (p.67)

Yücel:

“Pek sevdim o adamı – neydi adı? **mavimtrak** hani burnu.” (p. 120)

Ofluoğlu:

“Şu adam hoşuma gitti – neydi adı? – **mavimsi** burnu vardı?” (p. 108)

‘Blue nose’ is a slang used in America during 1920s meaning “a puritanical person, a prude” (www.alphadictionary.com). Both Yücel and Ofluoğlu have translated this word by disregarding its connotations. To be more precise, the abovementioned man has not got a ‘blue’ nose; ‘blue’ here is an adjective relating to his character rather than his physical appearance. As both of the translators have tried to find a Turkish equivalent to this slang, they have led to *exoticization* as a deforming tendency in their works.

Example 2:

Fitzgerald:

‘I almost made a mistake, too,’ she declared vigorously. ‘I almost married a little **kike** who’d been after me for years...’ (p. 23)

Yücel:

“Ben de az kalsın, başımı nara yakıyordum,” diye bir laf attı ortaya. “Ramak kaldı, yıllardır ardımda koşan bir **ite** varıyordum...” (p. 43)

Ofluoğlu:

Hırsla, “Ben de az kalsın bir hata işliyordum,” diyordu. “Yıllardır ardımda koşan bir **zibidiyle** az kaldı evlenecektim...” (p. 39)

In every society, there are some kinds of offensive words relating to its own history or culture. A word may be taken as insulting in a country while it may not in another. The term ‘kike’ is an example of such offensive usages. It is “a contemptuous term used to refer to a person of Jewish religion or descent” (www.dictionary.reference.com). It is a disparaging word in many cultures but the case is not the same in Turkey. Yücel has preferred to use ‘it’ while Ofluoğlu has used the term ‘zibidi’ in return for ‘kike’. Both of the Turkish words are taken as derogatory thus it can be said that the translators have adapted the word ‘kike’ to Turkish. In conclusion the translators’ attempt to replace a term which cannot be accepted as insulting in Turkish with a semantically different term which is offensive in Turkish culture has caused *exoticization* to take place as a

deforming tendency and *domestication* is revealed itself as a translation strategy in this example.

Example 3:

Fitzgerald:

‘I understand you’re looking for a business **gonnection.**’ (p. 45)

Yücel:

“Bir iş ortaklığı arıyormuşsunuz galiba,” dedi. (p. 82)

Ofluoğlu:

“Anladığıma göre bir iş ilişkisi kurmak istermişsin?” (p. 74)

In this excerpt, Meyer Wolfhien, a friend of Gatsby, talks to Nick. He mentions about a ‘a business gonnection’ instead of ‘connection’. As seen in this example he misspells some words most probably because he is an uneducated man connected with some illegal affairs. Fitzgerald uses the dialogue parts in order to give clues about characters’ personal traits. Throughout the novel, every character speaks in accordance with his/her educational level, good manners or characteristics. Yücel and Ofluoğlu have disregarded the misspelling and carried out a ‘neutralization’ strategy since they have not made any change in the spelling of the word in their own translations and this has led the characteristic features to get lost. Consequently, *the destruction of vernacular networks* has been exercised here.

Example 4:

Fiztgerald:

‘He is an **Oggsford** man.’

‘Oh!’

‘He went to **Oggsford College** in England. You know **Oggsford College?**’

‘I have heard of it.’

‘It’s one of the most famous colleges in the world.’ (p. 46)

Yücel:

“**Okusfort**’da okumuş hem.”

“Öyle mi?”

“İngilteredeki **Okusfort Kolecinde**. Biliyorsun neresi, değil mi?”

“Duydum, evet.”

“Dünyanın en meşhur **koleclerinden** biri.” (p. 83)

Ofluoğlu:

“**Ogford**’da okumuş.”

“Ya!”

“İngiltere’deki **Ogford Üniversitesine** gitmiş. Bilir misin **Ogford**’u?”

“Duydum.”

“Dünyanın en ünlü üniversitelerinden biridir.” (p. 75)

This is a conversation between Nick and Mr. Wolfsheim about Gatsby. There are rumors about Gatsby being a complete mystery to the people around him and this is one of them. Mr. Wolfsheim says that Gatsby studied at Oxford College in England. The thing here is that he mispronounced the word ‘Oxford’ as ‘Oggsford’. Yücel has misspelled it as ‘Okusfort’ as well. On the other side, Ofluoğlu has translated it as ‘Ogford’. Both of the translators followed the same strategy and transferred the word ‘Oggsford’ into Turkish with misspellings. However, Yücel has turned the ‘college’ into ‘kolec’ instead of ‘kolej’, which is an addition of him. He has made such an alteration in order to strengthen the emphasis on Mr. Wolfsheim’s lack of education. Therefore, it

can be said that in this example both of the translators destructed the source text through *exoticization*.

Example 5:

Fitzgerald:

I never saw this great-uncle, but I'm supposed to look like him – with special reference to the rather **hard-boiled** painting that hangs in father's office. (p. 4)

Yücel:

Kendini hiç görmedim ama, pek benzermişim büyük amcama, öyle diyorlar; babamın yazıhanesinde **asık suratlı** bir resmi vardır, onu sürerler öne hep. (p. 11)

Ofluoğlu:

Bu büyük amcayı hiç tanımadım, ama ben ona benzermişim, babamın iş yerinde asılı, **görmüş geçirmiş** yağlı boya resme göre, böyle derler. (p. 8)

The example above is a good case in point to slang usage in the novel. In this sentence “hard-boiled” is a slang meaning “tough and cold” (www.alphadictionary.com). Yücel translates it as “asık suratlı” and Ofluoğlu as “görmüş geçirmiş”. Although Yücel's translation is closer to its actual meaning, both translations have failed to present a whole equivalent of the word. Both of them could not reflect the era, namely Jazz Age, in which such creative language usage was prevalent. Therefore, it can be said that in both translations *exoticization* takes place as a deforming tendency.

1.11. The Destruction of Expressions and Idioms

Expressions, idioms or proverbs are culturally-bound and reflect the features of the community which they stem from. Finding an equivalent for these words or sentences during translation process turns the target text into a domesticated one. This will eventually disrupt the foreignness of the source text. The following selected examples will make this deforming tendency clear:

Example 1:**Fitzgerald:**

In my younger and more vulnerable years my father gave me some advice that I've been **turning over in my mind** ever since.

'Whenever you feel like criticizing anyone,' he told me, 'just remember that all the people in this world haven't had the advantages that you've had.' (p. 3)

Yücel:

Toy çağımda bir öğüt vermişti babam, hala **küpedir kulağıma**.

"Ne zaman," demişti, "birini tenkide davranacak olsan, hatırandan çıkarma, herkes senin imkânlarınla gelmemiştir dünyaya!" (p. 9)

Ofluoğlu:

Daha genç, daha duygusal yıllarımda babamın verdiği bir öğüdü o gün bugündür **düşüncelerimde evirip çeviririm**.

"Birini kınamaya kalkıştın mı unutma, yeryüzünde herkes sendeki olanaklara erişememiştir," demişti. (p. 7)

The abovementioned excerpt is the introductory sentences of *The Great Gatsby*. Nick mentions about his father's advice that he has been 'turning over his mind' ever since. 'to turn something over in one's mind' means "to think carefully about all the details of something" according to Macmillan English Dictionary for Advanced Learners (Macmillan, p. 1548). Ofluoğlu has adopted a source-oriented approach with her translation 'düşüncelerimde evirip çeviririm.' On the other hand, Yücel has said 'küpedir kulağıma' which is a Turkish idiom meaning 'being a lesson'. By finding an equivalent to this expression, Yücel has deformed the foreignness of the source-text and this led to *the destruction of expressions and idioms* in his translation and this also indicates that he favors *domestication* strategy.

Example 2:**Fitzgerald:**

‘Come on,’ said Mr. Sloane to Tom, ‘we’re late. **We’ve got to go.**’ And then to me: ‘Tell him we couldn’t wait, will you?’ (p. 66)

Yücel:

“Gelsene, hadi,” dedi Mr. Sloane Tom’a, “geç kaldık. **Yolcu yolunda gerek.**” Sonra bana döndü: “Acelemiz var, bekleyemedik kendisini, söyleyiverin, olur mu?” (p. 118)

Ofluoğlu:

Mr. Sloane Tom’a seslendi, “Haydi gel, geç kaldık. **Gitmemiz gerek.**” Sonra bana döndü, “Bekleyemediğimizi, kendisine, söyleyin, olur mu?” (p. 107)

‘Have/has got to’ is a grammatical structure used in the cases “when you should or must do something” (Macmillan, p. 655). It signalizes a necessity. In the example, the meaning of ‘we’ve got to go’ has completely been given by Ofluoğlu translating it as ‘gitmemiz gerek’. Yücel, however, has translated it as ‘yolcu yolunda gerek’ which is a proverb meaning ‘someone who will set out on a journey should not lose time’. Although the proverb has the same meaning with the expression ‘we’ve got to go’, this deforms the source text according to Berman. In conclusion, *the destruction of expressions and idioms* has been exercised in Yücel’s translation and this example also shows that Yücel adopts *domestication* strategy.

Example 3:**Fitzgerald:**

So naturally Michaelis tried to find out what had happened, but Wilson **wouldn’t say a word** – instead he began to throw curious suspicious glances at his visitor and ask him what he’d been doing at certain times on certain days. Just as the latter was **getting uneasy**, some workmen came past the door bound for his restaurant, and Michaelis

took the opportunity to get away, intending to come back later. But he didn't. He supposed he **forgot to**, that's all. (p. 87)

Yücel:

E, tabii Michaelis de ne olup bittiğini sökmeğe kalkıştı, ama **ağzından laf alamadı**, üstelik Wilson misafirini tuhaf tuhaf, öyle işkilli işkilli süzmeğe filan gün nerdeydin, falan saatte ne yapıyordun diye sigaya çekmeğe başladı. Michaelis de **pirelenir gibi oldu**; allahtan, o sırada önlerinden bir işçi geçti, baktı, kahveye doğru gidiyor, fırsat bu fırsat deyip kaçtı ordan. Sonradan bir daha yoklamaktı ya niyeti, **kismet olmadı. Aklından çıkmış** olacak herhalde. (p. 153)

Ofluoğlu:

Michaelis, tabii, neler olup bittiğini anlamaya çalışmış ama Wilson **tek söz söylememişti**. Tam aksine, konuğuna merakla, şüpheyile bakmaya başlamış ve belirli günlerde, belirli saatlerde neler yaptığına dair sorular sormuştu. Michaelis'in **canı sıkılmaya başlarken**, kahvesine bir kaç işçi girmiş, Michaelis de bunu bahane bilip ayrılmıştı. Tekrar dönecekti. Ama dönmemişti. **Unutmuştu** anlaşılan... (p. 139)

In the abstract above, 'not to say a word', 'to get uneasy' and 'to forget' are common expressions used in English. Ofluoğlu has translated these expressions as 'tek söz söylememek', 'canı sıkılmaya başlamak' and 'unutmak' respectively. It can be said that Ofluoğlu has made a source-oriented translation and tried to make a minimum change in the original. Nevertheless, Yücel has found an equivalent idiom for each expression above. He has used the idiom 'ağzından laf alamamak' in return for 'not to say a word', 'pirelenmek' instead of 'to get uneasy' and finally 'aklından çıkmak' in the place of 'to forget'. According to TDK 'ağzından laf almak' is an idiom inferring "karşısındakini konuşturarak birtakım şeyleri öğrenmek" that is in English 'to learn something through making somebody talk'. The other expression is 'pirelenmek' which comes to mean "işkillenmek, huylanmak, kuşkulanmak" (www.tdk.gov.tr); that is in English 'to become suspicious, uneasy and upset.' The last one is the verb 'forget'. Yücel has used the idiom 'aklından çıkmak' in return for it. The idiom stands for the verb "unutmak"

(www.tdk.gov.tr). As seen explicitly, Yücel has given the core meaning of the expressions but he has preferred to use idioms. Although there is equivalency between the expressions and idioms, the text has lost its foreignness. Consequently, it can be asserted that *the destruction of expressions and idioms* takes place in Yücel's translation in this example and also *domestication* strategy is adopted by him.

Example 4:

Fitzgerald:

When he saw us Tom jumped up and took half a dozen steps in our direction.

'Where've you been?' he demanded eagerly. 'Daisy's **furious** because you haven't called up.'

'This is Mr. Gatsby, Mr. Buchanan.'

They shook hands briefly, and a strained, unfamiliar look of embarrassment came over Gatsby's face.

'How've you been, anyhow?' demanded Tom of me. '**How'd you happen to come up this far to eat?**'

'I've been having lunch with Mr. Gatsby.'

I turned towards Mr. Gatsby, but he was no longer there. (p. 48)

Yücel:

Tom bizi görünce, yerinden fırladı, yürüdü bize doğru.

"Kayıplara karıştın yahu!" diye sitem etti. "Bize uğramadın diye Daisy **ifrit kesildi** sana."

"Tanıştırıyorum size: Mr. Gatsby, Mr. Buchanan."

Kısaca el sıkıştılar; Gatsby'nin yüzünde bir sıkınlık belirdi, kaşlarını çattı öyle, bir tuhaf.

“E, nasılsın, bakalım?” diye sordu Tom. **“Hangi rüzgâr attı seni buralara?”**

“Mr. Gatsby ile birlikte geldik de.”

Mr. Gatsby’ye döndüm. Aa, yok adam ortada! (p. 85)

Ofluoğlu:

Tom Buchanan bizi görür görmez, hemen bize doğru yürümeğe başladı.

Dostça, “Nerelerdeydin sen?” diye sordu. “Hiç aramadın diye Daisy **çok kızdı.**”

“Seni Mr. Gatsby ile tanıştırayım. Mr. Buchanan.”

Kısa bir el sıkıştan sonra, Gatsby’nin yüzünde, daha önce görmediğim sıkıntılı, ezik bir ifade belirdi.

Tom bana dönerek, “Peki, nasılsın, neler yapıyorsun?” dedi. **“Nasıl oldu da, ta buralara yemeğe geldin?”**

“Mr. Gatsby ile yemek yiyorduk.”

Gatsby’e döndüm, ama gitmişti. (p. 77)

‘Furious’ is being “extremely angry” (Macmillan, p. 576). While Ofluoğlu has rendered it as ‘çok kızmak’, Yücel has preferred to use the idiom ‘ifrit kesilmek’. Although ‘ifrit kesilmek’ meaning “çok öfkelenmek, çok kızmak” according to TDK (www.tdk.gov.tr), has the same connotation with ‘furious’, changing an adjective to an idiom and finding an equivalent for it in the target culture give harm to the source text. Moreover, the sentence in the source text “how’d you happen to come up this far to eat?” is translated into Turkish by Ofluoğlu as “Nasıl oldu da, ta buralara yemeğe geldin?” which demonstrates that she is faithful to the original text. On the other hand, Yücel has used the sentence “Hangi rüzgâr attı seni buralara?” (TDK: bir yere uzun süre uğramamışken beklenmedik bir zamanda gelenlere sitem yollu söylenen bir söz) which is semantically close to the source text but as it is a Turkish proverb, it deforms the foreignness of the

original text. Therefore, this indicates the existence of *the destruction of expressions and idioms* along with *domestication* in Yücel's work.

Example 5:

Fitzgerald:

‘**And if you think I didn't have my share of suffering** – look here, when I went to give up that flat and saw that **damn** box of dog biscuits sitting there on the sideboard, I sat down and cried like a baby. By God, it was awful –‘ (p. 114)

Yücel:

“**Benim düğün bayram ettiğimi sanıyorsun galiba**, sen gine öyle bil ama, apartman dairesine teslim gittiydim, komodinin üstünde o **dinine yandıgımın** kopek bisküitlerini görmez miyim, çöktüm oracığa, bebeler gibi hüngür hüngür ağladım. Ben bilirim ne çektiğimi!” (p. 157)

Ofluoğlu:

“**Ya ben acı çekmedim mi sanıyorsun** – bana bak, a apartmanı boşaltmaya gittiğim vakit, büfenin üstünde o **kahrolası** köpek mamalarını görür görmez oturdum, çocuklar gibi bağıra bağıra ağladım. Aman Tanrım, ne korkunçtu...” (p. 198)

The utterances above belong to Tom Buchanan who has lost his mistress in an accident. It is explicit that he moves on his life as if nothing has happened and nobody has died. In these sentences, he advocates that he has suffered a lot as well contrary to what is believed. The sentence “and if you think I didn't have my share of suffering” is translated into Turkish by Ofluoğlu as “ya ben acı çekmedim mi sanıyorsun” and by Yücel as “benim düğün bayram ettiğimi sanıyorsun galiba”. Ofluoğlu seems to be closer to the source-oriented approach in this example while Yücel has used an idiom in return for it. ‘düğün bayram etmek’ is “çok sevinmek, çok sevinç duymak” according to TDK (www.tdk.gov.tr). In this sentence, Yücel asserts as well that Tom is not very happy but he conveys this message via an idiom. On the other side, there is another word ‘damn’ which is “used for emphasizing what you are saying, especially when you are annoyed

about something” (Macmillan, p. 347). Ofluoğlu has translated is as ‘kahrolası’ while Yücel has given a place to an idiom in his translation: ‘dinine yandığım’ which is “öfke, kızgınlık vb. duyguları belirtmek için kullanılan bir ilenme sözü” (www.tdk.gov.tr). Although Yücel has given the same meaning by using an equivalent idiom, it anyway destructs the foreignness of the word and for this reason; it can be asserted that as a consequence of *domestication* strategy, *the destruction of expressions and idioms* is exercised in Yücel’s translation.

1.12. The Effacement of Superimposition of Languages

There may be different forms of language in a source text and if the traces of these forms are wiped out during a translation process, the originality and thus the foreignness of the text will be damaged. When the differences between the languages are annihilated, the uniqueness and authenticity of the source text are lost. The excerpts below will highlight this deforming tendency better:

Example 1:

Fitzgerald:

‘**Gradulate** me,’ she muttered. ‘Never had a drink before, but oh how I do enjoy it.’

‘What’s the matter Daisy?’

I was scared, I can tell you; I’d never seen a girl like that before.

‘Here, **deares**.’ She groped around in a waste-basket she had with her on the bed and pulled out the string of pearls. ‘Take **em** downstairs and give **em** back to whoever they belong to. Tell **em** all Daisy’s **change**’ her **mine**. Say: “Daisy’s **change**’ her **mine!**” ’ (p. 49)

Yücel:

“**T-t-tebrik etsene** beni,” diye pepeledi. “İlk bugün dokundurduğum ağzıma. Ooo, ne güzel şeymiş meğer içki.”

“Nen var, Daisy, ne oldu?”

Aklım başımdan gitti. İlk defa görüyorum böyle şey, kolay değil.

“Gel, **canımniçi**,” diye çağırdı beni. Yatağının içine aldığı kâğıt sepetini taraklayıp içinden inci gerdanlığı çıkardı. “Al **bunu** götür aşağı, **sa’bi** kimse, ver ona! **Söle**, de ki **onlara**: Daisy **caydı** bu işten. **Caydı** de, **caydı** bu işten!” (p. 88)

Ofluoğlu:

“**Beni kutla**” diye mırıldandı. “Daha önce hiç içmemiştim, ama ne hoşuma gitti bilsen!”

“Neyin var Daisy?”

İnanın, korkmuştum; bir kızı bu durumda hiç görmemişim.

“Alınız, **sevgililer**.” Bir eliyle, yatağın üstünde duran çöp kutusunu arandı, sonra boynundaki bir dizi inciye çekip çıkardı. “Alın **şunları** aşağıya götürün, kiminse ona verin. Söleyin **herkese**, ‘Daisy **kararından döndü**.’ Söleyin, ‘Daisy, **kararından döndü**.’ ” (p. 79)

This is a memory of Jordan Baker about Daisy’s wedding. Daisy gets drunk on her wedding day because she has received a letter most probably coming from Gatsby. So this is a speech of a sad and drunk girl. In order to give the feeling of such misery, and to put an emphasis on her drunkenness, Fitzgerald omits some letters. He writes how Daisy talks such as “Gradulate me”, “Deares”, “em”, “change”, “mine” instead of “congratulate me”, “dearest”, “them”, “changed”, “mind” respectively. Although Yücel tries to give the feeling to a certain extent through “t-t-tebrik etsene beni, “sa’bi” and “söle”, he fails to be completely successful. Likewise, Ofluoğlu has effaced the different language use of Daisy’s because of her drunkenness and so she hasn’t succeeded in transferring the gloomy atmosphere of the novel to the reader in her translation. In conclusion, the deforming tendency *the effacement of superimpositions of languages* has been detected in both target texts.

Example 2:**Fitzgerald:**

‘The bles-sed pre-cious! Did mother get powder on your old yellowy hair? Stand up now, and say – **How-de-do.**’ (p. 74)

Yücel:

“Cicim benim! Annen senin sırmacık saçlarını mı pudraladı yoksa? Kalk da hadi, ‘**hoş geldiniz**’ de beylere!” (p. 132)

Ofluoğlu:

“Cici, şeker, biricik bebek! Anneciğin, güzelim sarı saçlarına pudra mı buladı? Haydi kalk şimdi ve **nasılsınız?** de.” (p. 119)

In this part, Daisy introduces her little daughter to the guests. She talks like a child. She uses the phrase ‘how-de-do’ which is an eye dialect of ‘how do you do’. Eye dialect is “(The use of) nonstandard respelling (sometimes for comic effect) to represent dialectal or colloquial pronunciation (as *Aw knaow* for standard *I know*), or standard pronunciation not predictable from regular orthography (as *enuff* for standard *enough*)” according to Oxford Dictionaries (www.oxforddictionaries.com). Yücel and Ofluoğlu translated it as ‘hoşgeldiniz’ and ‘nasılsınız’ respectively. So, both translators have failed to give the same “childish” impression of Daisy in their translations and this has caused *the effacement of superimpositions of languages* to take place in both target texts.

Example 3:**Fitzgerald:**

‘What happened? – that’s what I want to know.’

‘Auto hit her. **Ins’antly** killed.’

‘**Instantly** killed,’ repeated Tom, staring.

‘She ran out **ina** road. Son-of-a-bitch didn’t even **stopus** car.’

‘There **was** two cars,’ said Michaelis, ‘one **comin**’, one **goin**’, see?’

‘**Going** where?’ asked the policeman keenly.

‘One **goin**’ each way. Well, she’ – his hand rose towards the blankets but stopped halfway and fell to his side – she ran out there **an**’ the one **comin**’ from **N’York knock** right into her, **goin**’ thirty or forty miles an hour.

...

‘See the accident?’ asked the policeman.

‘No, but the car passed me down the road, going **faster’n forty. Going fifty, sixty.**’

(p. 89)

Yücel:

“Ne oldu? Onu öğrenmek istiyorum.”

“Araba çarptı. **Birden** öldü.”

“**Birden** öldü,” diye tekrarladı Tom, gözlerini dikmiş öyle.

“Yolun ortasına koşuvermiş. Orospu çocuğu **durmamış** bile.”

“İki araba vardı,” dedi Michaelis, “biri **geliyor**, biri **gidiyordu**.”

“Nereye **gidiyordu**?” diye soruyu dayadı polis.

“Canım **gidiyor** dediysem, biri bir taraftan, biri bir taraftan. O sıra işte...” Eli, battaniyelerin oraya doğru kalktı, durdu, ama yarı yerde, yanına düştü... “Yolun ortasına koştu o; **New York**’dan **gelen** araba da **bindirdi** kadıncağıza, saatte en aşağı bir otuz, kırk mil **gidiyordu**.”

...

“kazayı gördün mü sen?” diye sordu polis.

“Görmedim, ama daha aşağıda yanımdan geçti araba, **kırk filan değil, öyle elli altmış mille gidiyordu.**” (p. 156)

Ofluoğlu:

“Ne oldu? – bunu bilmek istiyordum.”

“Otomobil çarptı. **Anında** öldü.”

Tom dik dik bakarak, “**Anında** öldü,” dedi.

“Yola koşmuş. Arabayı **durdurmamış** bile, orospunun piçi.”

Michaelis, “İki araba vardı.” Dedi. “Biri **geliyor**, öbürü **gidiyordu.**”

Polis merakla, ciddiyetle, “Nereye **gidiyordu?**” diye sordu.

“Her biri aksi yönde **gidiyordu.** Sonra, kadın-“ eli kalktı, battaniye yığınınına doğrulurken, yarı yolda kaldı, gene yanına sarktı, “ – dışarıya koştu, **New York** yönünden **gelen** araba gelip ona **çarptı.** Saatte seksen, doksan kilometre hızla **gidiyordu.**”

...

Polis, “Kazayı gördün mü?” dedi.

“Hayır, ama yolun alt tarafında araba benim yanımdan geçti, **sekseni geçmişti hızı, belki doksan vardı.**” (p. 142)

After the accident in which Mrs. Wilson has died, Tom and a police officer talk to the people in order to get the details of it. This part is full of the examples on colloquial language usage in a literary work. These are; “ins’antly”, “ina”, “stopus”, “there was”, “comin’”, “goin’”, “N’York”, “knock” and “faster’n forty” which have been used instead of such words as “instantly”, “in a”, “stop”, “there were”, “coming”, “going”, “New York”, “knocked” and “faster than forty” respectively. These are translated into

Turkish regardless of the apostrophes (‘). Moreover, it is remarkable that there is no difference between ‘ins’antly’ and ‘instantly’ or between “goin’” and “going” in the translations. The excitement of the eyewitness because of the accident is lost in the translations. Both Yücel and Ofluoğlu disregard the nuance and erase the differences while translating. All in all, this sets an example to the deforming tendency *the effacement of superimpositions of languages* in both translations.

Example 4:

Fitzgerald:

‘Absolutely real – have pages and everything. I thought they’d be a nice durable cardboard. Matter of fact, they’re absolutely real. Pages and – Here! **Lemme show you.**’ (p. 30)

Yücel:

“Vallaha sahici-- sayfası mayfası, hepsi tamam ha! İlkin iyi cins mukavvadan yapılmış sandım. İşe bak, yahu, hepsi sahici, sayfası mayfası!... Gelin, gelin! **Göstereyim.**” (p. 54)

Ofluoğlu:

“Gerçek mi gerçek. Sayfaları var, her şeyi tamam. Ben kartondan kitap taklidi sanmıştım. Oysa gerçekten gerçek. Sayfaları var. Bakın! **Göstereyim.**” (p. 49)

In *The Great Gatsby*, at a party, one of the guests, named Owl Eyes, finds out Gatsby’s fantastic and Gothic library full of real books. He is shocked at first because in those days people try to appear more sophisticated and wealthy with huge libraries but they create one made of ‘cardboards’. But it is not the case with Gatsby. It is completely real. The importance of this excerpt is that it contains spoken language. Although *The Great Gatsby* is a literary work full of figures of speech, it sometimes uses colloquial language in order to make the characters more vivid. ‘Lemme’ is a short form of ‘Let me’. It is used in spoken language. However, the translators disregard the colloquial language and

translate it as ‘göstereyim’. There is no difference between a literary or colloquial language in this example. By doing so, both translators are understood to exercise the deforming tendency *the effacement of superimpositions of languages* in their works.

Example 5:

Fitzgerald:

‘**Wha’s** matter?’ he enquired calmly. ‘Did we run **outa** gas?’

...

‘At first I **din’** notice we’d stopped.’

A pause. Then, taking a long breath and straightening his shoulders, he remarked in a determined voice: ‘**Wonder’ff** tell me where there’s a **gas’line** station?’ (p. 36)

Yücel:

“**Ne oldu, ne var?”** diye sakin sakin sordu. “Benzin mi **bitti** yoksa?”

...

“İlkin durduğumuzun **farkına varamadım,**” dedi.

Sustu. Sonra derin bir nefes aldı, omuzlarını arkaya atıp şöyle bir dikildi, kararlı bir sesle sordu:

“**Yakında bir benzinci var mı burda?”** (p. 65)

Ofluoğlu:

Soğukkanlılıkla, “**Ne oluyor?”** diye sordu. “Benzin mi **bitti?”**

...

“Önce durduğumuzu **farketmedim.**”

Sustu. Sonra derin bir nefes aldı, omuzlarını doğrulttu, kararlı bir sesle sordu,

“**Acaba buralarda bir benzin istasyonu var mı?”** (p. 59)

Fitzgerald has a distinctive writing style in which he combines colloquial and formal English skillfully. In dialogue parts, he mostly prefers to use colloquial language while in description parts he uses literary language. On the one hand, he makes the characters lively and real through natural dialogues, on the other hand, he reminds the reader that they are reading a literary text through his use of figures of speech. In order to reflect his style to translations, the translators should follow the same strategy as he does. There are a few examples for colloquial language usages in this excerpt. “Wha’s” is used in return for “What’s”, “outa” for “out of”, “din” for “didn’t”, “wonder’ff” for “I wonder if you” and “gas’line” for “gasoline”. In this example, the character is drunk, he is even unaware of having an accident and thinks that the car has been run out of gas. His drunkenness is revealed not only through his absurd questions but also his words with missing letters. Both Yücel and Ofluoğlu have erased the differences and translated them as if there were not any missing letters and they were not spoken language usages. Thus the signs of drunkenness of the character have been lost through translation. This demonstrates that *the effacement of superimpositions of languages* has been applied as a deforming tendency by both translators in this excerpt.

CONCLUSION

This study has aimed at comparing the two Turkish translations of *The Great Gatsby* by F. Scott Fitzgerald in terms of Antoine Berman's Negative Analytic and accordingly analyzing the choices of the translators regarding Lawrence Venuti's domestication and foreignization strategies used during the translation process. Can Yücel and Filiz Ofluoğlu are the translators whose works have been under study for this purpose. In order to seek answers for the research questions stated in this study, the translations have been analyzed comparatively in accordance with the twelve deforming tendencies suggested by Berman and five examples have been given to each of them. As for the deforming tendencies, the findings can be summarized as follows:

The first deforming tendency is *rationalization*. It has been encountered in both of the translations frequently because of the different language structures of Turkish and English. These two languages are distinctive because of their peculiar orthographic and punctuation rules. Therefore, it is inevitable to observe the features of *rationalization* in each translation.

The second tendency is *clarification* which means to make the text clearer. It is evident that Yücel has used this tendency in his translation more often. For example, he translates "the name" (Fitzgerald, p. 38) as "Jordan Baker" (Yücel, p. 68). Through disambiguation, he has created a clearer and more understandable text for the target reader and this proves that he has followed a target-oriented approach while translating. On the other hand, throughout Ofluoğlu's translation, *clarification* is rarely encountered.

Expansion is the third tendency. It is the result of rationalization, clarification or addition to the target text. Whereas both of the translators have adopted this tendency, it is obvious that Yücel has used *expansion* in his translation more often than Ofluoğlu. This stems from the fact that Yücel has followed an appropriating and adaptation strategy which makes the source text close to the target one. He has added some words and even sentences to make the original text clear and familiar to the target reader.

The fourth one is *ennoblement and popularization*. While ennoblement is to make the text more poetic, the latter one is to make it more colloquial. There are few examples in

Ofluoğlu's translation to this tendency. However, it can be asserted that, in almost every sentence of Yücel's translation, there is *popularization* as a deforming tendency. He frequently uses colloquial language such as “balonlamak” (p. 16), “babacanca bir şaplak atmak” (p. 33) and “bakın hele... pek cici şey doğrusu” (p. 36). Since Yücel is a poet/translator, it is not surprising that there are also instances to *ennoblement*. For example, “eyyamu bahur” (p. 133) and “sevdanın canevi” (p. 170) are poetic expressions. He sometimes uses in a poetic and elevated style while frequently prefers to use colloquial language and even slang. He professionally combines the two in his work. On the one hand he offers that the reader is reading a literary work through *ennoblement*, on the other hand he makes the reader feel at home even reading a foreign work through *popularization*. This can only be achieved by means of the *domestication* strategy that he has followed.

Another tendency is *qualitative impoverishment* which means the words lose their iconic features after the translation process. There are a lot of examples to this tendency in both of the translations since it is almost impossible to transfer a word with its sonorous richness to another language. For example, “sheer linen, thick silk, fine flannel” (Fitzgerald, p. 59) are the words chosen by Fitzgerald to describe Gatsby's shirts. It is clear that the phonetic effect is lost through translation as “saf keten, ağır ipek, cins fanila” (Yücel, p. 105) and “ince keten, kalın ipek, incecik tüylü kumaş” (Ofluoğlu, p. 95). Therefore, it is evident that it is quite difficult to get the same effect between the languages coming from different linguistic family.

The sixth tendency is *quantitative impoverishment* connoting lexical loss in translation. There have been found only a few examples in Ofluoğlu's text while there are great number of them in Yücel's translation, for instance, while “drugstore” and “clerk at a hotel” have been translated into Turkish as “eczane” (p. 112) and “otel görevlisi” (p. 128) by Ofluoğlu, Yücel has preferred to use “aktar” (p. 124) and “katip” (p. 141), respectively. It is observed that Ofluoğlu has mostly tried to transfer the words without deforming their foreignness, which indicates that she has adopted a source-oriented approach. On the other hand, Yücel has chosen to domesticate the words in order to make the source text closer to the target reader.

The destruction of rhythms is the seventh tendency discussed in this thesis. Although this tendency has been encountered in both of the translations, it is apparent that Yücel has applied to it more often than Ofluoğlu. Yücel has sometimes sacrificed rhythm and meaning to make the source text close to the target reader. This breaks the rhythmic flow and thus the fluency of the work and consequently damages the foreignness of the source text.

The eight one is *the destruction of underlying networks of signification* which means to be unable to give the underlying meaning of the text. Although there are some examples in Ofluoğlu's translation, actually it is Yücel who causes this tendency to occur in his translation more frequently. For example, he translates "yellow cocktail music" as "gamlı bir kokteyl havası" (p. 49). By omitting the color 'yellow', Yücel is unable to reflect yellow/gold theme of the novel. He disregards the network of the words creating a sub-message for the readers and accordingly he fails to convey the main theme of the text, which in the end destructs the source text's foreignness.

Another tendency is *the destruction of linguistic patternings* which occurs when the systems in a text are destroyed while being translated into another language. It is observed that in both translations, the source text has been destroyed. Linguistic homogeneity and semantic coherence have not been conveyed in target texts. Not only Yücel but also Ofluoğlu have led to this deforming tendency many times in their translations.

The tenth tendency is *the destruction of vernacular networks or their exoticization* which is related to vernaculars, slangs, accents and special languages used in a text. There are a few examples in *The Great Gatsby* to this deforming tendency in both translations. Both Yücel and Ofluoğlu have sometimes destructed the language structures and have sometimes chosen to domesticate it. For example, Ofluoğlu and Yücel translate "gonnection" as "iş ilişkisi" (p. 74) and "iş ortaklığı" (p. 82) respectively. It is obvious that the misspelling of Mr. Wolfsheim is lost through translation. Hence, the source language has been destructed and the source text has lost its foreignness.

Destruction of expressions and idioms is another tendency encountered in Yücel’s work mostly. It is to find equivalent expressions in target culture instead of the original expressions. Ofluoğlu has tried to translate the expressions, idioms or proverbs within their cultural formation. However, Yücel has always found a Turkish equivalent to such expressions which causes the source text to be domesticated. This is a serious damage to the foreignness of the source text. The setting and the cues should be consistent because it may sound crazy that someone from America is using an expression peculiar to Turkish such as “kafir” (Yücel, p. 24), “saltanat” (p. 87), “çingene çergisi” (p. 146), “cenabet” (p. 153), “hünkar çadırı” (p. 164), “toprağı bol olmak” (p. 190) and “hamam” (p. 192).

The last tendency is *the effacement of superimposition of languages* which is related to erasing different forms of languages. There are some examples to abbreviations or to colloquial languages in the novel. In the translations there is no difference between “them” and “em” (Fitzgerald, p. 49), or between ‘faster than forty’ and “faster’n forty” (Fitzgerald, p. 89). Yücel and Ofluoğlu have chosen to ignore the differences and translated them all the same and thus the nuance is lost. Therefore, it can be said that annihilation even a word in a text damages its foreignness.

Following the detailed analysis in the light of Antoine Berman’s Negative Analytic, the research questions stated at the beginning of the study will be answered below:

1. Which deforming tendencies have been detected in the translations? What is the most prevalent deforming tendency?

In the light of the textual analysis, all the twelve deforming tendencies have been detected more or less in both Yücel’s and Ofluoğlu’s translations. However, in Yücel’s work there are a number of tendencies while there are only a few in Ofluoğlu’s work. To be more precise about the subject, frequencies of deformations observed in 120 examples given in the case study are as follows:

Twelve Deforming Tendencies	Yücel:	Ofluoğlu:
Rationalization	5	5

Clarification	5	-
Expansion	4	1
Ennoblement and Popularization	5	-
Qualitative Impoverishment	4	5
Quantitative Impoverishment	4	2
The Destruction of Rhythms	5	3
The Destruction of Underlying Networks of Signification	5	2
The Destruction of Linguistic Patterning	4	4
The Destruction of Vernacular Networks and their Exoticization	5	5
The Destruction of Expressions and Idioms	5	-
The Effacement of Superimposition of Languages	5	5

The preceding table shows the frequency of the deforming tendencies used by the translators. The most prevalent tendencies applied by both translators are *rationalization, qualitative impoverishment, the destruction of linguistic patterning, the destruction of vernacular networks and their exoticization and the effacement of superimposition of languages*. Moreover, *the destruction of linguistic patterning* is seen to be used as a deforming tendency at an equal rate by the two translators. On the other hand, *clarification, expansion, ennoblement and popularization, quantitative impoverishment, the destruction of rhythms, the destruction of underlying networks of*

signification and *the destruction of expressions and idioms* are the tendencies which are more frequently used by Can Yücel. In any case, Yücel has certainly used these deforming tendencies more often than Filiz Ofluoğlu. It is related to Yücel's translation strategy. He is often said to be a 'rewriter' rather than a 'translator'. He adapts the source text into Turkish culture; therefore, it is inevitable to observe these deforming tendencies frequently in his work. When the target-oriented translation strategy that he has followed is combined with his poetic talent, it is natural to create a work which leaves its original features behind and adapts itself to a new cultural and linguistic system resulting in a great many deforming tendencies.

2. What is the main translation strategy of the translators: domestication or foreignization?

It has been observed that the translators have adopted different strategies during translation process. While Yücel has followed a target-oriented translation approach which necessitates using domestication strategy, Ofluoğlu has preferred to make a source-oriented translation which requires foreignization strategy to be followed. Yücel makes the text closer to the target reader as much as possible through culture-specific language use. On the other hand, Ofluoğlu has preserved source text's foreignness to a great extent through making a faithful translation.

Yücel uses domestication strategy in order to make the text familiar to the target reader. He frequently uses specific words peculiar to Turkish culture. He translates "the king's daughter, the golden girl" (Fitzgerald, p. 76) as "padişahın kızı, o altın sultan" (p. 135) while Ofluoğlu translates as "bir kralın altın kızı" (p. 122). 'Padişah' and 'sultan' are culture-specific terms which indicate Yücel's preference about the domestication strategy. On the other hand, Yücel frequently gets benefit from the Turkish proverbs and idioms like "yolcu yolunda gerek" (p. 118) and "Hangi rüzgar attı seni buralara?" (p.85) in return for "we've got to go" (Fitzgerald, p. 66) and "How'd you happen to come up this far to eat?" (Fitzgerald, p. 48) while Ofluoğlu translates them as "gitmemiz gerek" (p. 107) and "Nasıl oldu da ta buralara yemeğe geldin?" (p. 77) respectively. Yücel finds a Turkish proverb or idiom in the place of the original ones. Through this strategy, the foreignness of the source text is completely lost. Moreover, Yücel frequently refers to the religious items such as "Allah rahatlık versin" (p. 63) in

return for “good night” (p. 35); “ahret çanları” (p. 71) for “church bells” (p. 39) and “öğlen vakti, bir kıyamet” (p. 80) for “roaring noon” (p. 44). On the other side, Ofluoğlu uses “iyi geceler” (p. 57), “kilise çanları” (p. 64) and “patırtılı bir öğle vakti” (p. 72), respectively. It is clear that Ofluoğlu makes a faithful translation while Yücel changes the meaning of the expressions with religious ones peculiar to Islam, which proves that he follows a target-oriented approach. Although he makes the source text familiar to the target reader, he deforms the foreignness of the original work.

Moreover, the specific features of The Jazz Age are quite visible in *The Great Gatsby*. Characters reflect the ostentatious atmosphere of the period through their garish clothes, big houses, expensive cars and extravagant parties. The language used by the characters also indicates the period’s peculiarity. While the rich upper class people are careful about using proper English, low class people mostly have poor English and often use slang and colloquial language. All these features should be reflected in the translations; however, it is Ofluoğlu who preserves such peculiarities to a great extent in her translation through foreignization strategy and conveys the materialistic values of the period to the reader successfully. On the other hand, although Yücel uses some specific words such as “kirepdöşin” (p. 34) or “highball” (p.188) in his translation in order to reflect the gaudiness of the period, through his domestication strategy, he has failed to convey the themes of wealth and vanity properly.

3. Does the strategy affect the frequency or type of the deforming tendencies? To what extent has the foreignness of the source text been preserved in the target texts?

It is clear that Can Yücel and Filiz Ofluoğlu have used different strategies during translation process. The strategies that they have followed are interconnected in that some deforming tendencies are closely linked with the domestication strategy. For example, *the destruction of expressions and idioms*, *popularization*, *quantitative impoverishment* and *the destruction of underlying networks of signification* are four of them. Since these tendencies may contain some cultural elements, the more the number of these deforming tendencies are, the more domesticated the text will be. As for the translators, in accordance with the strategies that they use, the type of deforming tendencies differs in their translations. To be more precise, Can Yücel adopts

domestication strategy and accordingly he changes the original idioms, proverbs or expressions with the Turkish ones and this led to *destruction of expressions and idioms* as a deforming tendency in his translation. For example, he uses “küpedir kulağıma” (p. 7) in return for “turning over in my mind” (Fitzgerald, p. 3); “dinine yandığımın” (p. 157) for “damn” (Fitzgerald, p. 114) and “düşün bayram etmek” (p. 157) for “not having one’s share of suffering” (Fitzgerald, p. 114) while Ofluoğlu translates them as “düşüncelerimde evirip çevirmek” (p. 7), “kahrolası” (p. 180) and “acı çekmemek” (p. 180), respectively. As seen in these examples, Yücel wants to make the target reader familiar with the source text and he moves the source text to the target reader through such changes while Ofluoğlu stays close to the target text and moves the reader towards it. In accordance with the strategy that he has adopted, Yücel frequently changes the original expressions and uses culture-specific vocabulary, colloquial language and slang to get the reader inside of the story. All of such interventions to the source text cause more deforming tendencies to take place in his translation. At this point, the strategy determines the type and the frequency of the deforming tendencies.

Consequently, the foreignness of *The Great Gatsby* could not be preserved by Can Yücel while it has been preserved by Ofluoğlu to a great extent. It can be said that Ofluoğlu has adopted the idea of closeness to the original writing and accordingly she has adhered to the universe of discourse of the source culture rather than that of the target culture. She has accomplished considerably the objectives of a ‘faithful translation’. On the other hand, it has been observed that Yücel has used expressive language with a culture-specific vocabulary. He has paid no attention of the original style and reflected his own style to the translation. For the sake of creating natural utterances, his language use has shifted from colloquial to slang which distorts author’s tone. However, it is crucial to indicate that in spite of all the stylistic changes he has made, he has given the core meaning of the source text. Since translation can be accepted as a rewriting, it is natural that Yücel has reflected his ideology to the translation. All in all, as F. Schleiermacher stated, Yücel “leaves the reader in peace as much as possible and moves the writer toward him” (2012, p. 49) while Ofluoğlu does vice versa in her translation. It can be said that the frequency and type of the deforming tendencies in Can Yücel’s translation and his domestication strategy has led his translation fail to ensure the foreignness of the novel. On the other hand, Ofluoğlu

achieved to protect the source text's foreignness to a certain extent by means of following a foreignization strategy and making a faithful translation.



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APPENDIX 1: ETİK KURUL İZİN MUAFİYETİ FORMU

 <p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU</p>
<p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA</p> <p style="text-align: right;">Tarih: 28/06/2016</p> <p>Tez Başlığı / Konusu: F. Scott Fitzgerald'ın <i>The Great Gatsby</i> Eseri ve İki Türkçe Çevirisinin Antoine Berman'ın Çeviri Analitiği Bağlamında Karşılaştırmalı Analizi</p> <p>Yukarıda başlığı/konusu gösterilen tez çalışmam:</p> <ol style="list-style-type: none"> 1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır, 2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir. 3. Beden bütünlüğüne müdahale içermemektedir. 4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir. <p>Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <p style="text-align: right;"><i>S. Karagüllü</i> 28.06.2016</p> <p>Adı Soyadı: Seda KARAGÜLLÜ BUZLUK</p> <p>Öğrenci No: N12225602</p> <p>Anabilim Dalı: İngilizce Mütercim Tercümanlık Anabilim Dalı</p> <p>Programı: İngilizce Mütercim Tercümanlık</p> <p>Statüsü: <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p>
<p><u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u></p> <p style="text-align: center;"><i>Ayfer Altay</i></p> <p style="text-align: center;">Prof. Dr. Ayfer ALTAY</p> <p>Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr</p> <p>Telefon: 0-312-2976860 Faks: 0-3122992147 E-posta: sosyalbilimler@hacettepe.edu.tr</p>



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**HACETTEPE UNIVERSITY
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ENGLISH TRANSLATION AND INTERPRETING TO THE DEPARTMENT PRESIDENCY**

Date: 28/06/2016

Thesis Title / Topic: A Comparative Analysis of F. Scott Fitzgerald's *The Great Gatsby* And Its Two Turkish Translations Within the Scope of Antoine Berman's Analytic of Translation

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
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I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

S. Karagüllü
28.06.2016

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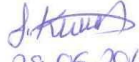
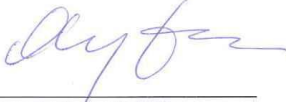
ADVISER COMMENTS AND APPROVAL

Approved

Ayfer

Prof. Dr. Ayfer ALTAY

APPENDIX 2: ORJİNALLİK RAPORU

	HACETTEPE ÜNİVERSİTESİ NÜFUS ETÜTLERİ ENSTİTÜSÜ YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU
HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZCE MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA	
Tarih: 28/06/2016	
<p>Tez Başlığı / Konusu: F. Scott Fitzgerald'ın <i>The Great Gatsby</i> Eseri ve İki Türkçe Çevirisinin Antoine Berman'ın Çeviri Analitiği Bağlamında Karşılaştırmalı Analizi</p> <p>Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 118 sayfalık kısmına ilişkin, 24/06/2016 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 7'dir.</p> <p>Uygulanan filtrelemeler:</p> <ol style="list-style-type: none"> 1- Kaynakça hariç 2- Alıntılar hariç/dâhil 3- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç <p>Hacettepe Üniversitesi Nüfus Etütleri Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p>	
 28.06.2016	
<p>Adı Soyadı: SEDA KARAGÜLLÜ BUZLUK</p> <p>Öğrenci No: N12225602</p> <p>Anabilim Dalı: İNGİLİZCE MÜTERCİM TERCÜMANLIK</p> <p>Programı: İNGİLİZCE MÜTERCİM TERCÜMANLIK</p> <p>Statüsü: <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p>	
<p>DANIŞMAN ONAYI</p> <p style="text-align: center;">UYGUNDUR.</p> <p style="text-align: center;">  Prof. Dr. Ayfer ALTAY </p>	



**HACETTEPE UNIVERSITY
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THESIS/DISSERTATION ORIGINALITY REPORT**

**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
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I respectfully submit this for approval.

Seda Karagüllü
28.06.2016

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ADVISOR APPROVAL

APPROVED.

Ayfer Altay

Prof. Dr. Ayfer ALTAY

