

**DOGUS UNIVERSITY**  
**Institute of Social Sciences**  
**MA in English Literature**  
**Translation Studies**

**Reflections of Humanism on Orhan Burian's Translation of Shakespeare's *Hamlet***

**MA Thesis**

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**201189009**

**Advisor:**  
**Assistant Professor Oya Berk**

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## **ABSTRACT**

Until the second half of the twentieth century, translation has been regarded as a simple linguistic performance which results from substitution of words in the source text with their equivalences in the target text. For this reason, it has been studied as a part of certain social sciences like linguistics and literature. The increasing studies and practice in the field proved that translation activity was a more complex phenomenon which involved participation of other disciplines. As a result, in 1980s, translation became an independent field of study as “translation studies”, building its own models and theories. With the emergence of the recent theories, new concepts came to the fore. Traditional terms like “source-text orientation”, “fidelity to the source text”, “equivalence”, “fixed meaning” and so on were replaced by more functional terms like “aim of translation”, “cultural formation”, “target-text orientation” and “interpretation”. The Turkish Republic, younger than the developments in translation studies, had already put those improvements into practice in its acculturation period. The aim of the study is, firstly to have a broader look into the cultural formation of the Republican Era and present how translation gets involved in this cultural formation period and secondly to present it with a specific translation practice during the period.



## ÖZET

Yirminci yüzyılın ikinci yarısına kadar çeviri, kaynak metindeki ifadelerin erek metindeki karşılıklarının bulunmasından ibaret olan basit bir dilsel edim olarak görülmüştür. Bu sebeple de, dilbilim ve edebiyat gibi bazı sosyal bilim dallarının bir bölümü olarak incelenmiştir. Alana dair artan çalışma ve uygulamaların, çeviri etkinliğinin diğer disiplinlerin işbirliğini de gerektiren, daha karmaşık bir olay olduğunun kanıtlanmasıyla çeviri 1980lerde “çeviribilim” adıyla, kendi model ve teorilerini kendisi üreten bağımsız bir bilim haline gelmiştir. Yeni teorilerin ortaya çıkmasıyla yeni kavramlar da ortaya çıkmış, “kaynak metin odaklılık”, “kaynak metne sadakat”, “eşdeğerlik”, “tek ve değişmez anlam” gibi geleneksel kavramlar yerini, “çevirinin amacı”, “kültürel yapılanma”, “erek metin odaklılık” ve “yorum” gibi daha işlevsel ve güncel terimlere bırakmıştır. Çeviribilimdeki bu gelişmelerden daha genç olan Türkiye Cumhuriyeti bu yenilikleri kendi kültürlenmesinde zaten hayata geçirmiştir. Bu çalışmanın amacı, Cumhuriyet Dönemi’ndeki kültür yapılanmasına daha geniş bir açıdan bakmak ve onu aynı döneme ait bir çeviri uygulamasıyla örneklendirmektir.

## INTRODUCTION

The aim of this thesis is to present the role of translator and translation in shaping a nation's culture by aiming to transform a new movement or way of thought via translation. The study sets off from the idea that was put forward by the culture planners of the Turkish Republic in 1940s. They asserted that the aim of the wide translation activity of the period was to adapt humanist thought of the Western culture into Turkish culture. As one of the supporters of humanism, the translator Orhan Burian joined this translation activity and did his best to include humanism in his translated works. Therefore, the study aims to reach its purpose by finding answers to the following questions: What is humanism? Why does the new Turkish Republic need to inherit humanism of the West? How can this movement be transferred into our culture by translation? What is Burian's understanding of humanism? How does he include humanism to his translation of Shakespeare's *Hamlet*?

In accordance with the purpose of the study, the first part presents the evolution of "translation" to "translation studies" briefly. It gives a general description of two theories that will be necessary for the theoretical framework of the study. They are the "Skopos Theory" of the German translation theorist Hans J. Vermeer and the "Polysystem Theory" of the Israeli translation theorist Itamar Even-Zohar who is famous for his cultural studies. The theories are explained with reference to basic terms like "skopos" and "culture repertoire".

The second part analyses humanism. Since the movement was first originated in Italy during the Renaissance, the Italian Renaissance is held under the microscope. Later on, the study examines the development of humanism in other parts of Europe.

The third part is completely about Turkish culture. It reveals the birth of humanism and translation activities beginning from the *Tanzimat*. The reason why the study starts from analyzing the sociopolitical environment of Turkish culture is that, it is the time when signs of westernization and humanist movement emerge and translation becomes the main tool for revival and cultural renewal. This part goes on with the cultural revolution and the translation activity started by the Minister of Education, Hasan Ali Yücel during the Republican Turkey and makes a connection between Turkish cultural revolution and Even Zohar's "Polysystem Theory" and his term "culture repertoire".

The fourth part concentrates on Orhan Burian's *Hamlet* translation. It is the analysis of both the textual and nontextual elements influencing Burian's translation in line with Hans J. Vermeer's "Skopos Theory". It brings all the subjects together which are mentioned in the thesis so far. The part aims to present how humanism is involved in Burian's translation by contribution of both the textual and nontextual elements. In order to present the influence of nontextual elements in a translation, this part deals with issues like Burian's background, his understanding of humanism, culture and translation. Moreover, two textual elements, prefaces and footnotes in the translated text are analyzed with the aim of demonstrating how textual factors can be influential in adaptation of a thought or ideology into a translation.

The conclusion part focuses on the role of translation activity and translator in cultural renewal and adaptation of a thought or movement into a culture with reference to the parallelism between the Italian Renaissance and Turkish cultural revolution.

## 1. TRANSLATION TOWARDS THE END OF THE 20TH CENTURY

### 1.1 From Translation to “Translation Studies”

Translation was studied as a subtitle of “philological disciplines” like linguistics and literature until quite recently. It was only in 1980s that it became independent and was regarded as “a field on its own” under the name of “translation studies (Klaus Kaindl, 2006: 86). One of the most important reasons underlying the secondary status of translation is that, until then meaning was thought to be fixed and translation was perceived to be a simple activity consisting of finding equivalences between languages. The increasing practices and studies in translation revealed that translation was a much more complex phenomenon than merely being a process of decoding from one language to another. It involved interpretation and required the cooperation of fields like cultural studies, history, sociology, psychology, computer science and so on.

The American translation theorist James Holmes (2000: 172) describes how disciplines proceed and new disciplines emerge as separate fields from the existing ones. In his article “The Name and Nature of Translation” he maintains that when a problem emerges within a field of study, there are two possibilities: The problems will either be solved via the existing “models” and “paradigms” offered by the researchers working on this field, or the present models and paradigms will be insufficient and incapable of handling the new problem. At this stage, new methods will be needed to overcome those problems.

When new methods are required, it results in a tension between the researchers who have studied together in the same field so far. However, “the researchers investigating the new problem” tend and need to “establish new channels of communication” and leave their “colleagues”. As a result, a new discipline emerges (Holmes, 2000: 172).

Holmes’s article describes the situation in translation. When the existing paradigms of philological disciplines became inadequate and unsatisfying for explaining translational phenomenon, researchers had to carry out new investigations and find out new solutions for translational action. The result of their studies is what is known as “translation studies” today.

As a result of the emergence of “translation studies” as an independent discipline, recent developments, new models and paradigms were introduced into the field. There had been a shift from source-text oriented approaches to target-text oriented theories which not only emphasized “linguistic elements” but also considered “cultural factors” in translation (Edwin Gentzler, 2001: 70). Two theories forming the theoretical framework of this study; the “Skopos Theory” of the German scholar Hans J. Vermeer and the “Polysystem Theory” of the Israeli researcher Itamar Even-Zohar, are two of the functionalist avant garde theories which gained momentum towards the end of the twentieth century.

## **1.2 From Source-Text Oriented to Target-Text Oriented Approaches**

### **1.2.1 Hans J. Vermeer and “Skopos Theory”**

The German linguist and translation theorist Hans J. Vermeer (1996), also the establisher of the “Skopos Theory” clarifies his target-oriented theory explicitly with brief seven theses in his book *A Skopos Theory of Translation (Some Arguments for and Against)*.

In the first four theses, Vermeer does not make a reference to translation or translator openly. He builds his theory on terms “acting”, “action”, and “actor” derived from the verb “act”. He explains that every type of acting has a starting point; which he defines as a “point of departure”. The “time”, “convictions”, “theories” and also “history” are involved in this starting point and how the actor will act depends on those factors. Vermeer adds that every action serves to a “goal”; “purpose”. Although the actor is not always aware of it, all actions have an aim; “skopos” (a Greek word meaning aim) and the actor decides on a definite action by eliminating the other “possibilities”, considering the “prevailing circumstances”. In this way, the actor selects the action which he thinks that is better from the others. Therefore, by means of the way chosen, the actor tries to reach his goal; “skopos” (1996: 11-13).

The fifth thesis is the one where Vermeer connects his opinions of the first four theses to translation. For him, like any ordinary acting, translating is an acting, too, which has the same characteristics as other ordinary actings such as being “a goal oriented procedure”, and the actor; the translator in a translation action, chooses the “optimal” “under the prevailing circumstances”, in any kind of translation, from “literary” to “oral”, and finally depending

on the “skopos” of translation, the “prevailing circumstances” may have an influence in translation (1996: 13).

For Vermeer, “translational action” is similar to an ordinary acting taking place in our daily lives. Like all other actings in real life, whether we are conscious of it or not, translation activity has an aim depending on the current conditions such as time, place and so on. What is more, as the actor of any acting; the translator is face to face with a plenty of possibilities in translation activity, and makes a choice among those possibilities; and this choice is the best of the others for the translator. Therefore, depending on the aim and circumstances, the translator may have a variety of choices such as preferring to be faithful to the source text, or “deviating from a faithful rendering of a source text” (1996: 13).

Vermeer addresses to four significant constituents of a “translational action”: the “commission”, “commissioner”, “expert” and the “translatum”. The “commission” is the work to be translated with a specific aim, the “commissioner” is the “client” who commissions the translator, the “expert” is the translator who is responsible for the translation activity in accordance with its “skopos” and finally the “translatum” is the final “commissioned task”; the translated work. The “commissioner” should explain the “skopos” of the translation to the translator before the translator starts working. Therefore, it should be the translator’s decision whether to get the commission or not (1989: 173-174).

### **1.2.2 Itamar Even-Zohar and “Polysystem Theory”**

The Israeli professor and cultural researcher Itamar Even-Zohar, also the founder of “Polysystem Theory” and the concept of “Cultural Repertoire”, approaches translation through culture. At the beginning of his article “The Position of Translated Literature within the Literary Polysystem” he highlights that translation has a crucial role in shaping “national cultures”, and reminds that it is inevitable to study “histories of literatures”; a specific age or period, such as the “Medieval Age” or the “Renaissance” period, without referring to “translated works” of that time (2000: 192).

Even-Zohar places great importance to “translated literature”. He does not perceive “translated literature” merely as the accumulation of translated works integrated into a polysystem, but regards it as an independent and a “structurally” and “functionally” unique system in this “polysystem”. In addition to its independency, it is also involved in the

polysystem since it is “in relation with all other systems existing in the polysystem” and included in the history of the polysystem. (Trans. by Paker, 2008: 126).

Even-Zohar addresses to two positions that translated literature may get: “central” or “peripheral. He explains that a translated literature gets a “central position” in the polysystem of a literature if only this translated literature becomes an active participant in “shaping the centre of the polysystem” (2000: 193). He adds,

“In such a situation it is by and large an integral part of innovatory forces, and as such likely to be identified with major events in literary history while these are taking place. This implies that in this situation no clear-cut distinction is maintained between “original” and “translated” writings, and that often it is the leading writers (or members of the avant-garde who are about to become leading writers) who produce the most conspicuous or appreciated translations. Moreover, in such a state when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire. Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist there before”.

(2000: 193)

There have been three specific conditions which move translated literature to central position. Those are,

- a. “When a polysystem has not been crystallized, that is to say, when a literature is “young”, in the process of being established;
- b. When a literature is either “peripheral” (within a large group of correlated literatures) or “weak”, or both;
- c. When there are turning points, crises, or literary vacuums in a literature”.

Even-Zohar (2000: 193-194)

As a result, in all three cases foreign works move up to “central position”. Under the first condition; when the literature is not mature enough and therefore not able to produce works of diverse genres by its own yet, “translated literature” comes into play and becomes the main part of the system. The same thing happens in the second condition when the national

literature is unproductive and fruitless. Correspondingly in the last condition, in case of a “turning point” or a “crisis”, when the existing literature becomes unsatisfying for the “next generations”, translated literature fills the “gap”.

### **1.2.3 Even-Zohar’s Concept of “Culture Repertoire”**

According to Even-Zohar (1997), the term “repertoire” is the main concept of the “theory of culture”. “Culture Repertoire” refers to the accumulation of “options” accepted by members of a group. Societies need this aggregation of alternatives in order to make their lives more organized.

It is possible to think of two types of organizations: “passive” and “active”, herewith, two types of repertoires: “passive” and “active” repertoires. While the “passive aspect of organization” is related more likely to “understanding”, “active” one is to do with “acting” and “activity”. By means of passive aspect of organization, the world becomes more “organized” and “comprehensible” rather than “chaotic” for the individual. On the other hand, the “active aspect of organization” consists of “a set of procedures” that will help people to overcome any problem or difficulty they come across (Even-Zohar, 1997: 374).

Since human beings do not acquire repertoires innately, they need to be “made, learned and adopted”. This is possible in two ways: “inadvertently” or “deliberately”. When they are made “inadvertently”, their “contributors” are unknown. Nevertheless, when they are made “deliberately”, the contributors voluntarily and enthusiastically join the activity to have a contribution in this activity (Even-Zohar, 1997: 375).

“Invention” and “import” are the two “procedures for making repertoires”. If an imported repertoire becomes an indispensable and inseparable part of a culture, it turns into “transfer” (Even-Zohar, 1997: 375).



## 2. THE EMERGENCE AND DEVELOPMENT OF HUMANISM

Humanism has attained different meanings in different cultures and times. In the most general sense, it is an intellectual and a cultural movement that played a crucial role in Europe from the fourteenth to the seventeenth century. It gradually sprawled and subsequently influenced various parts of the world.

Starting as a philological cultural movement inspired by the ancient Rome and Greece, Italians aim to inherit a new culture based on human and humanism turned into a broader matter influencing political thought, literature, religion, science and other aspects of living in both Italy and other parts of Europe and finally the world. During its adaptation to different cultures, undoubtedly it was subjected to change and new concepts emerged to define humanism such as civic humanism, German humanism, the new humanism, Christian humanism, Marxist humanism, existential humanism and so on.

### 2.1 Humanism

Etymologically, the exact origin of the term humanism is the Latin word “*humanitas*”, first used by Marcus Tullius Cicero in the first century B.C. and his predecessors with reference to an educational term; “*studia humanitatis*”, consisting of subjects like language, moral philosophy, literature and history. In the fifteenth century Italy, the term turned into “*umanista*”, addressing a teacher or student of ancient literature, art and rhetoric (Mann, 2005).

The scholar of philosophy and theology Boğos Zekiyan (2005: 38) maintains that Cicero’s term *humanitas* means “human ideal”, rather than merely describing the essence and characteristics of human, it includes “what kind of characteristics make you a real human being”. He adds that such an ideal has various positive characteristics described by Cicero. They are “knowledge, culture, moral and mental education, politeness and courtesy, nobleness, dignity, discipline, devotion, justice, generosity, friendliness, being fun, humorist, distanced, favourable, epicure” (translated by me). The historian Işıl Çakan Hacıbrahimoglu (2012: 6) specifies that the term underlies that the essence of human being is neither predetermined nor unchangeable, on the contrary man can be educated and transformed.

If humanism highlighted the necessity for educating and changing human beings, what was the reason behind the desire for improving and changing people by persistently going back to ancient times? The answer lies behind the historical period of European culture.

## **2.2 The Emergence of the Renaissance Humanism**

In his book *The European Renaissance: Centers and Peripheries*, the British historian Peter Burke (2003: 19-20) approaches humanism via the Renaissance period in which it appeared and analyses it by means of three distinctive features of the medieval age. According to him, “gothic art, chivalry and scholasticism” prevailed to “the late Middle Age culture”. The three features sprawled almost all around Europe. Nevertheless, the following “French-centered” features of the medieval age were not as effective as the other parts of Europe in Italy (translated by me).

As the leading professor of history Charles G. Nauert states, compared to other European societies, the condition in Italy was quite more different. While agricultural, feudal and scholastic system dominated the North of the Alps, the city-states of Italy had urbanized and civilized by the increasing international commercial activities. Their wealth and luxury provided them with a more different culture, education, thinking and way of life. They had already realized that the pagan culture of antiquity was far more appropriate for them. It was concerned with life on earth rather than afterlife. It turned onto life on earth, happiness of human on earth and aimed to teach men how to live efficiently. As a result, the secular, earthly and individualistic life philosophy of the pagan culture found its place as humanism in Italian culture. (Nauert, 2011: 2).

What is more, Italy was the homeland of the Roman Empire and although Christianity had tried to erase the impact of that pagan and secular thought for fourteen centuries and the church rejected this pagan culture, antique thought had not been forgotten there yet (Nauert, 2011).

Consequently, a new literate class out of church emerged consisting of lawyers and civil servants. Law, art and medicine replaced theology. The city-states of Italy became secular rather than religious. The developing society of Italy, in disagreement with the current culture of the medieval age, turned their gaze backward to the past and set off to search for a new humanistic culture away from the scholastic culture of clergy and medieval chivalry

culture of noblemen which came to an end during the crusades and was replaced by economical and political powers (Ülken, 2011).

There is not a single date that historians accept as the exact beginning of the Renaissance. Nevertheless, they all agree that the beginning of the Renaissance coincides with the years 1330-1340 in which the poet and scholar Francesco Petrarca lived. Roughly, Renaissance is the period beginning with Petrarch stretching out to Descartes (Burke, 2003: 1).

### **2.2.1 The Early Renaissance Period**

The first stage of the Renaissance approximately from 1300 to 1490 is the period when reforms started for the rediscovery and study of ancient Roman and Greek works. The ancient texts were not only discovered and studied by the Renaissance scholars, but also restored and reinterpreted by them (Burke, 2003: 19).

Humanists thought that the forward passed through the way back. They devoted themselves to the tradition of ancient Rome and Greece. They believed the culture of the ancient Rome and Greek were superior to theirs and they used the language of Roman and Greek and studied their texts (Mann, 2013: 1). In order to reach their aim, they searched for the first manuscripts of the classical texts, determined the mistakes stemming from omissions and additions, corrected the mistakes of the reproducers and interpreted the ambiguous passages.

Humanists struggled to evaluate a text in its own context, by considering the time and conditions it was written. They ignored the anthologies and the following interpretations and searched for the real meaning hidden in the original text (Nauert, 2011). During their studies, they focused on “*conditio humana*”; the human condition and put emphasis on philology rather than philosophy, and criticism of text rather than criticism of society.

Petrarch, Salutati, Bruni, Poggio, Landino, Ficino, Valla and Pico are among the most remarkable figures of this period. The scholar and poet Francesco Petrarca (translated as Petrarch into English) is “often considered to be the father of humanism” (Mann, 2005: 8). He was an important poet of both epic and lyric form. He admired Roman culture and was interested in ancient Rome. He defined the period starting from the decline of Rome as the “dark age”, and the classical antiquity as the “age of light” (Burke, 2003: 25). Many scholars of his time following him define their age as a light coming after darkness, awakening after sleep, coming back to earth after death, a restoration or rebirth.

Cicero was one of the heroes of Petrarch, and he had all the philosophical works of the Roman scholar and also revealed some of his writings such as *Pro Archaia*, and adopted a style which was similar to Cicero (Mann, 2005: 10). Nauert emphasizes that his only contribution to humanism was not to reveal the lost works of antiquity, he also had a struggle for solving the “internal conflicts of man” such as: “living for reputation and fortune” or alienating from life for integrating with God (2011: 30). He also gave birth to the drama genre of the antiquity that was forgotten in medieval ages. Petrarch discovered the plays of Plautus and Terentius and enabled them to be played again. In his works, there has been a new and strong interest for individual. His work *Illustrious Men* is a collection of thirty-four biographies about the life story of figures from ancient Rome and the Bible (Burke, 2003: 24).

Petrarch’s studies in Florence were continued by Salutati in Bologna. He admired all the Roman heroes from Lucretia to Brutus. According to him, the aim of life was not to know the God - because it was something more than the limits of understanding of the human mind- it was to love the God (Nauert, 2011). Salutati’s mission was continued by Bruni and Poggio. Poggio found eight manuscripts containing Cicero’s dialogues. He reached the *Ten Books on Architecture* of Vitruvius in a library of a monastery. He also revealed the *Institutes* of Quintilian (Kristian Jensen, 2005: 73).

“Rediscovery of Greek culture came to life in this period as well. Salutati brought a Greek scholar called Manuel Chrysoloras to Florence. He stayed there for five years and taught Greek and the art of rhetoric to Bruni and his colleagues” (trans. by me). Poggio learned Greek to recover the mistranslations of the ancient works. Bruni’s “translation theory and its practice” is of great importance as a reform. “He avoided anachronism and imitating the style of some specific writers, instead concentrated on meaning rather than words” (Burke, 2003: 29) (translated by me). Nauert (2011) emphasizes the importance of his “republican ideology”. He insisted that the best regime was the republican regime as in ancient Rome.

### 2.2.2 The High Renaissance Period

The period between 1490 and 1530 is considered to be the peak of success. For this reason, it is called the High Renaissance. The most leading characters of this period are “Leonardo, Raphael and Michelangelo in Italian arts”, “Ariosto in literature”, “Erasmus and Dürer in Northern Europe”. This was also the period when “the borders of classical and medieval were drawn sharply”, and “ambiguity was cleaned out”. The self-confidence of the writers and artists of this period reached to such a highest point that they thought they had the potential to “repeat” also “exceed” the “success of antiquities” (Burke, 2003).

The High Renaissance period differs from the Early Renaissance period in taking the ancient works as models not only on artistic but also on political issues. Political matters were started to be included in the humanist movement at the beginning of the sixteenth century. The period witnessed the invasion of Italy by French. The most efficient humanist scholars of the period, Niccolo Machiavelli and Francesco Guicciardini addressed the invasion in their writings. “Machiavelli wrote his *Prince* in a country house” and he touched on “completely opposite political wisdoms” from that of conventional ideas (Burke, 2003). Another prominent humanist whose works include hints of “modern political thought” and “dilemmas” is Sir Thomas More (Hankins, 2005: 118). More’s masterpiece *Utopia* is perceived as the most radical humanistic work of a humanist so far (Q. Skinner from Hankins, 2005: 138). In this work More suggested that “money” and pride” brought malignancy to European society, and if “private property” and “social rank” were abandoned by a “radical social revolution” society would thus get rid of such “evils”. His struggle in short was to help human beings realize their own power (Jankins, 2005: 139- 140).

All in all, the mentality behind various High Renaissance works was that, ancient Rome could guide Florence and other countries about how to maintain their independence. In this way, works of this period triggered the conscience of citizenship and deepened the identification with republican Rome.

### 2.2.3 The Late Renaissance Period

Invention of printing press and gunpowder, also the discovery of the New World and Nicolaus Copernicus’s theory, which places the sun at the centre of the universe by rejecting the scholastic thinking that accepts the earth as the center of the universe, had great influence

in the period (Burke, 2003). As a result, the Renaissance and the concept of humanism were subjected to change. Beginning as a deliberate reform movement, the Renaissance and humanism turned into an unchangeable part of daily practice and became effective in various matters from thought to human body. The changes caused varieties in literature, arts, language and also human understanding towards earth and nature started to show changes. As a result, the concept of humanism took new forms in different cultures and disruption was inevitable.

### **2.3 German Humanism**

The approach to humanism so far in the study has been Italian based for the reason that it originated in this country. Humanism did not remain limited to Italy and as a cultural movement, found different meanings in different cultures. In this respect, Germany is influential in history, development and variation of humanism.

In spite of having its origin from Italian humanism, German humanism has some distinctive features in a number of aspects. At this point Suat Sinanoğlu (1980) draws attention to the fact that since the language, tradition and history of the German did not have any connection to that of the Italians, Germans felt alienated from the Italian Renaissance humanism. Therefore, they developed a kind of humanism that was different from the Renaissance humanism. The most distinguishing characteristic of German humanism is that, as Zekiyan (2005:53) underlies, it is “more practical, educational and philological” compared to Italian humanism. What is more, “German humanists focalized upon the matter of religion more than Italians did” (trans. by me). They called for a reform movement in religion which resulted in the Protestant revolt that would end up with the division of Christianity into three parts.

### **2.4 Humanism after the Renaissance**

#### **2.4.1 The Age of Enlightenment**

The new culture of the Renaissance and the developments in socio-political conditions established a ground for the French Enlightenment. Nevertheless, while the Renaissance humanists turned their gaze into past by rediscovering and reinterpreting the works of Latin and Greek culture, the humanists of the Enlightenment went beyond the Renaissance and turned their gaze into future. Although the Renaissance was a retrospective movement, as

Zekiyan signifies, the Enlightenment was a “secular” movement which was “prospective” (2005: 43).

The technological, economical, scientific and social developments of the eighteenth century set ground for the Age of Enlightenment. The Enlightenment put an end to medieval mentality, which promoted superstition or tyranny but ignored human, reason or individualism. By means of the contributions of French scholars such as Jean-Jacques Rousseau, François Marie Arouet Voltaire, Jean le Ron d’Alembert and Denis Diderot, humanism gained new concepts symbolizing the understanding of new humanist thinking, such as human rights, freedom, equality, science, development, democracy and so on (Hacıbrahimoglu, 2012: 17). Reason and individualism replaced tradition. Scientific thought, observation and skepticism were promoted. The feudal and scholastic thinking of the Middle Age was replaced by secular thought and reason.

## **2.5 Renaissance Humanism and Translation**

There is one very important factor concealed behind the humanist movement of the Renaissance. It is the fact that what launched and directed the humanist thinking in Italy was the translation activity itself. As Nedim Gürsel highlights, before they produced their own works of science and art, Europeans firstly adapted the values of the past and by means of translation, they rediscovered and reinterpreted the ancient Latin and Greek works (1983). Therefore, they created the opportunity to combine the values of the past with values of the present day and reach their own syntheses.

The translation activity of the Renaissance preparing the roots of humanism was organized properly. The texts to be translated were not chosen randomly and aimlessly. Especially the texts from ancient Latin and Greek works, which were believed to foster humanist thinking were chosen on purpose, with the ambition of cultural renewal. In the end, by Italian humanists, translation was consciously and organizedly used as the major tool to reach their goal.

In order to make it possible for Greek works to be translated, as it was exemplified in the former sections of the study, Greek scholars were brought to Italy to teach Greek to humanist Italian scholars. Salutati brought the Greek scholar Manual Chrysoloras to Florence for the same purpose. It is obvious that Salutati had already predicted that in order to learn about

Greek culture, he and his fellows needed to be competent in the language of the ancient works. They had already known that this was the only way they could comprehend and give birth to the works of antiquity again. First, they needed language competence, and then they could translate ancient works.

What is more, the mistakes in the reproduction of the ancient Greek and Latin works were also detected via translation. The humanist scholars of the Renaissance did not only rediscover the works of antiquity but also compared the originals and the translations made before them. This way, they could find the misunderstanding, misinterpretation, omissions and additions made by the reproducers. In short, translation revealed the deficiencies existing in the reproductions.

Finally, it is inferred that humanist scholars of the Renaissance had already adopted a translation theory of their own hundreds of years before translation was studied as an independent discipline towards the end of the twentieth century. For instance, it has been emphasized that Bruni did not translate word for word. Rather than focusing on words, he centered upon meaning. By struggling to keep away from imitating the style of ancient Roman and Greek writers, he developed his own style and translation theory, which put emphasis on meaning rather than words.

Consequently, “humanists were the first to take the language phenomenon as a conversation and communication tool among people. They were also first to reveal and emphasize the ability of language in creating semantics and contact, that is to say they pioneered the first steps of language analysis” (Zekiyan, 2005: 47) (trans. by me).

All in all, translation activity was at the centre of humanism from the beginning to the end. Humanists from the Italian Renaissance to the contemporary humanism used translation as the main tool to reach their aims.



### 3. TRANSLATION AND HUMANISM IN TURKISH HISTORY

As a result of the scientific and technological advances brought by humanism, rather than the scholastic thinking of the Medieval Age, positivist thinking prevailed to the nineteenth century Europe. While scholasticism of the Middle Ages was based on tradition, religion and metaphysical thought, positivist thinking was based on science, reason, human mind, objective and secular thought (Hacıbrahimoglu, 2012). Moreover, the journalist and intellectual İlhan Selçuk points that the agricultural society of Europe in the middle age was transformed into an industrial society. In consequence of this change, new classes emerged. The landowners and worker peasants of the middle age gradually disappeared, and factory owners and factory workers emerged as a new class in the industrializing European society. It was not only the classes that were subjected to change. While the agricultural society worshipped the authority of the church, the society of the industrializing western world relied on human mind, science and enlightenment (2013: 7-9).

The mentioned impact of humanism did not remain limited to Italy or a few European countries. Geographically it reached other parts of the world with recently acquired new conceptions. As Burke explains, the process of the Renaissance is a dialectical process like other cultural processes. “On one hand, there has been a standardization by means of borrowing from a common source, on the other hand, there has been a variation through adaptation from this source to local conditions, political and social structures and cultural traditions”(trans. by me) (2003).

The condition in the Ottoman Empire and later the Turkish Republic is compatible with Burke’s explanation. Turkish culture adapted and localized the Renaissance culture and humanism by fitting it into its own political, social and cultural structure. What is more, parallel to the Italian Renaissance, it was translation activity again in Turkish culture too, that played the major role during this adaptation period.

As scholastic thinking of the Middle Age gradually lost its effect and disappeared in European cultures, it started to lose its validity in the Ottoman Empire as well. Correspondingly, humanism and the humanist thought of Western cultures came to the fore

in the empire. Nevertheless, while Europe was shaken by the enlightenment period, the Islamic world and Ottoman was fast asleep until the *Tanzimat* period. (Selçuk, 2013: 7-9).

The awakening of Ottomans was not until the *Tanzimat* Period because from the thirteenth century to the *Tanzimat*, under the influence of İslam culture, Ottomans ended its relationship with the western culture although it had a close relationship with the west and many works were translated from western culture during the first periods of their empire. Nevertheless, Ülken points out that the years following the thirteenth century in the empire became the time when different ideas, accordingly, the Greek Roman humanism were not welcomed by Islam culture. At this time, it was advisable not to study other cultures and other turns of mind (2011: 136-137). That is to say, it is not until the *Tanzimat* that the Turkish society felt the desire to change and catch up with the changing and developing world.

In parallel with social and political life, until the *Tanzimat*, translation activity was restricted as well. Although the translation activity in Turkish culture goes back to the ninth century to Uighurs, who translated religious texts related to Buddhism and Manichaeism, and continues during the Seljuks and Ottomans with texts rendered from Arabic and Persian languages, when we look into the subject deeply, it is apparent that translation activity starting from the ninth century in Turkish history was restricted to translations of religious texts and away from the characteristics of the translation activity of the West, which reshaped European culture implicitly by penetrating humanist thinking into the minds of society (Gürsel, 1983: 321). Although translation activity starts in the ninth century with the Uighurs, the cultural role of translation in Turkish history is not felt openly until the Tulip Period of the Ottoman Empire.

### **3.1 The Tulip Period**

The Tulip Period (1718-1730) is significant in terms of translation, since “the first organized translation studies” are witnessed during this time. “A group of translators consisting of twenty-five people” were brought together by Nevşehirli İbrahim Paşa and started working “under the presidency of the poet Nedim” and translated two prominent historical works into Ottoman Turkish. The group not only translated works of Islamic culture, but also started translating Greek works. In this respect, the contribution of Yanyalı Esat Efendi is of crucial importance since he pioneered the activity of translating works of ancient Greek culture by

translating Aristotle's *Physika*. He also translated *Şifa* of İbni Sina and *Hikmet ül-İşrak* of Suhreverdi (Günyol, 1983: 325). According to Gürsel, in this period the Ottomans who had been introvert so far took a step towards being extravert and struggled for renewal (1983).

### **3.2 Translation Chamber (*Tercüme Odası*)**

Founded in 1832, the council maintained the characteristics of translation activity before the *Tanzimat* period. More than translating foreign works, they were a connection between Babiali and foreign consulates. It was first chaired by the chief translator of Greek origin Yahya Efendi, who was an instructor at engineer school. He translated from Italian and French and his translations were used as course materials at schools. Later on, many well-known intellectuals such as Saffet Paşa, Ahmet Vefik Paşa, Namık Kemal and Şinasi joined the group. "Under the leadership of the second chief İshak Efendi, the Translation Chamber became an institute teaching French". Learning French meant being acquainted with its literature. That is to say, it was a passage from Divan Literature to *Tanzimat* Literature (Günyol, 1983: 325).

### **3.3 The *Tanzimat* Period**

*Tanzimat* is the name given to the period in the Ottoman Empire, which started in 1839, when the text called the Rescript of Gülhane consisting of three pages was read in front of the Gülhane Palace. The text underscored that the empire was in a period of regression and there was an urgent need for reforms and new regulations. Concordantly, the authority of the sultan was restricted, instead supremacy of justice gained power. Moreover, the rescript guaranteed security of life and goods of all citizens of the empire regardless of their nation. Moreover, it aimed to regulate the methods of taxation and brought an end to punishing people without judging them (Temel Britannica, 1991). When viewed from this aspect, it would not be wrong to say that in terms of thought and form, the rescript was inspired by the Declaration of Rights of Man and of the Citizens declared during the French Revolution. The concept of citizenship and afterwards civic rights came up for the first time in the multinational Ottoman Empire. It is evident that this period is a period of modernization and renewal. Regulations meant reform and *Tanzimat* was translated as Ottoman Reform to western languages.

Although *Tanzimat* was the first step towards a secular system, it was emphasized that great attention had to be paid to make reforms, which were based on the previous traditions and regulations of the empire and the Quran. Consequently, the rights and law of the empire was still based on “religious principles” (Ünlü et al, 2012: 35). Basically, the reform aimed to empower the empire which became weak as opposed to the development of Europe in various fields such as military, science, law, education, government and economy (Temel Britannica, 1991: 327).

The *Tanzimat* period of the Ottoman Empire resembles the Renaissance period of Italy. Both cultures were unsatisfied with the culture of their time and both movements started due to an urgent need for renewal and innovation. Italian scholars found the solution in turning their gaze to Latin and Greek culture for improving their own culture. The leading characters of the Ottoman Empire found the solution in turning the gaze forward to European culture which was way ahead than theirs in many aspects. Furthermore, there is one more important similarity between renewal of those cultures. Both renewal movements of the Renaissance and the Ottoman Empire were not so powerful to suppress tradition. Although humanist thinking arose in Italian Renaissance, during the middle age, the scholastic thought and the authority of church still existed. In *Tanzimat* movement it is seen that the Ottomans took care not to disregard religion and tradition. As the well-known Turkish scholar Hilmi Ziya Ülken states, the Ottomans just focused on religious education and scholastic thought, rather than scientific thought. Although some scholars such as Katip Çelebi fought against scholastic thinking, they were not powerful as a religious administration (2011).

### **3.3.1 Translation during *Tanzimat***

In addition to technical innovations, the *Tanzimat* was a period of renewal in literature, culture and thought. The professor of translation studies Saliha Paker underlines the importance of the *Tanzimat* in Turkish literature. She clarifies that the New Turkish Literature emerged in the nineteenth century which coincides with the *Tanzimat* and it was inspired by European works, especially by French literature. What is more, during the *Tanzimat* there was an increasing interest in European culture so translation of European literature played a key and “shaping role” in regenerating Turkish literature. The first and the leading step was the translation of French works into Turkish. “Three works, each one representing three separate genres of European literature; the novel, poetry and philosophical

dialogue, were translated into Turkish”. As a result of one those translations by Şinasi, a new genre of literature; the genre of drama was introduced into our own literature, which had not existed in Ottoman literature before (2003: 26-27).

The translation activity during the *Tanzimat* influenced poetry, too. One of the most outstanding figures of the time, Şinasi translated some works of La Fontaine, Racine and Gilbert. Additionally, Ethem Pertev Paşa translated from Victor Hugo. As a result of their translations, poetry became an element focusing upon themes like “social issues” and “an understanding of a romantic nature” (Gürsel, 1983: 322).

Moreover, Münif Paşa translated from Voltaire, Fenelon, and Fontenelle and put his translations together “under the heading of” his philosophical work *Muheverat-I Hikemiye* in 1859. Yusuf Kamil Paşa translated *Telemaque* of Fenelon in 1862. It is important for the history of translation in Turkish culture since it is “the first translated work of novel in Turkish literature”. Ziya Paşa translated *Tartuffe* from Moliere and *Emile* from J. J. Rousseau and Şinasi translated La Fontaine’s tales as *Masallar* (Günyol, 1983).

It can be clearly seen that there was an increasing interest in western works beginning from the *Tanzimat*. The Ottomans penetrated into the artistic works of West by translation and their translation activity was expanded by the translations of Hüseyin Cahit, Haydar Rıfat and Abdullah Cevdet on the fields of science, philosophy and thought (Günyol, 1983).

The translation activity reviving by the translations of western culture did not come to an end after a short while. On the contrary, it was contributed by many other intellectuals and authors such as Ahmet Mithat Efendi, Ahmet Vefik Paşa, Namık Kemal, Recaizade Ekrem and Şemsettin Sami until Meşrutiyet (Constitutionalism) in 1908. Ahmet Vefik Paşa, one of the most central figures of the *Tanzimat* translators, translated Moliere’s plays and introduced Turkish society to drama. He also translated “Victor Hugo’s *Hermani*”, and “Voltaire’s *Mikromega* ” in 1872. Among his translations, “the most essential one is the second part of *Lehçe-i Osmani* consisting of loan-words from French”. Şemsettin Sami translated Victor Hugo’s *Les Misérables*, W. Thomsen’s *Orhun Kitabeleri* and he also prepared a French-Turkish dictionary which facilitated and had a great contribution to translation (Günyol, 1983: 326-327).

### 3.4 Translation in Constitutionalism (*Meşrutiyet*)

Orientation towards West goes on in the Constitutionalism Period. Concordantly, translation is of high importance in this period, too. Among the most remarkable figures towards the Republican period, Abdullah Cevdet, Hüseyin Cahit and Haydar Rıfat can be mentioned. They strived to improve Turkish culture and thought by transferring the thought and culture of the West by their translations (Günyol, 1983: 327).

Undoubtedly, the works translated until the Republican period deserve an endless praise. Nevertheless, they also received negative criticism in some aspects. They were criticized that they could not go beyond being just the summaries of the original works, texts to be translated were chosen carelessly or the language in translated works was too difficult.

Cevdet Kudret who is among the most outstanding Turkish man of letters draws attention to the fact that some translations from western literature during the *Tanzimat* had the characteristic of being the summaries of their source texts, such as Yusuf Kamil Paşa's translation of Fenelon's *Terceme-i Telemak* and Victor Hugo's *Les Misérables*. However, he includes that it was again in the *Tanzimat* when many masterpieces from western literature were translated and the genre of novel, which did not exist in Turkish literature before the *Tanzimat* was introduced into the new Turkish literature. The translations of Daniel Defoe's *Robinson Crusoe*, Victor Hugo's *Notre-Dame de Paris*, Alexandre Dumas Pere's *Monte Cristo* and *La Dame aux Camelias* and Jonathan Swift's *Gulliver's Travels* are the works that were translated from western works in the *Tanzimat* and they introduced Turkish reader with the genre of the novel (2003: 21-25).

Moreover, Paker reminds that Ahmet Mithad was among translators who received criticism from "historians of literature" for deciding on the works to be translated "randomly", without analyzing them thoroughly. She also adds that he was seriously criticized by Tanpınar for appreciating Cervantes as much as one of the greatest French poet, novelist and dramatist Victor Hugo, or appreciating Paul de Kock as much as the major figure of French literature Emile Zola. Nevertheless, Paker reminds that Ahmet Mithad's decisions were related to his aim of translation (2003: 35).

Some of the translators of the *Tanzimat* were also criticized for the language they used in their translations. Yusuf Kamil Paşa's *Terceme-I Telemak* was among those works which

were written by forms of the Divan literature, with various foreign words and forms in it (Kudret, 2003: 22).

Whether translations of the *Tanzimat* had shortcomings or not, what can be concluded without any doubt is that, they pioneered a renewal in Turkish literature and culture. Furthermore, when it comes to reform or innovation, translation comes to the fore. Just like the Renaissance, the *Tanzimat* period utilized translation for renewal. During the Renaissance, for cultural renewal, Greek and Latin works were translated. Correspondingly, during the *Tanzimat*, European works were translated for the same purpose.

In the preface of his book *Uyanış Devirlerinde Tercümenin Rolü*, Ülken (2011: VII) asserts that “major revival or renaissance periods that seem to be parts of different awakening periods are in fact connected to each other in the way that they all serve to the same expanding and continuous thought”, and he defines culture as “a continuous humanism”. More importantly, what makes up such an ongoing thought, culture or humanism is “translation” itself.

Ülken (2011: 221) attributes the importance of translation in “national organizations” to two reasons. The first one is, “translation makes the continuation of ideas possible” and the second one is, “since the most important factor in national awakening and awareness is language, it is necessary to express thought in native language”. Moreover, he explains the role of translation in civilization by presenting various examples depicting many cultures applied translation for revival. Ancient Greeks translated the works of ancient Anatolia, Phoenicia and Egypt; Uigur Turks, India, Persia and Nestoria; Muslims, ancient Greece and India; and the recent Western revival started by translating the works of Turks, Arabics, Jews and Greeks (Ülken, 2011: 5).

Therefore, the major role of translation in cultural interaction and improvement during the Renaissance and the *Tanzimat* is neither the first nor the last example in history. Anyhow, it could be said that what makes them unique is that, they had profound influence and power, and their influence was long-lasting.

Ülken (2011: 3-4) adds that if a culture resists change and interaction with other cultures, it is bound to expire because “a self-enclosed culture” cannot improve. For him, the reason why western culture could see different “perspectives” and continue was that, it opened its

doors to changes and to “the cultures existed and disappeared before it”. On the contrary, Chinese, Indian and Ottoman cultures came to a stand still after a while, because they could not improve since they “closed their doors to changes” and did not keep in touch with other cultures. In addition to depriving of cultural renewals, Ülken reminds that the Ottomans did not set out to a prosperous and wide translation activity, which could have enabled the empire to catch up with other civilizations.

Although scholars arrive at a consensus that the *Tanzimat* period is the time for change and innovation, some scholars disagree that the *Tanzimat* is a milestone in terms of translation, thought and culture. They assert the *Tanzimat* deals only with technical innovation, not cultural or intellectual. Although there have been studies on translation, they are not organized. They were supported by the government but the institutions founded for translation studies unfortunately did not last for long.

To recapitulate, whether we regard the *Tanzimat* period as a milestone for cultural renewal or not, it is undoubtedly true that it is the time for change and onset of interaction with the West. It is important to note that it can be challenging to judge the *Tanzimat* as the beginning of humanist thought, but it can also be said that it was the time for change and revival preparing a substructure for humanist thought in Turkish culture. As Ülken (2011: VII) states, the first time when Turkish scholars realized the contribution of translation to continuous thought, change and creativity was the *Tanzimat*. It may be true that translation activities of the *Tanzimat* were not organized efficiently and the *Tanzimat* period was interested in technical developments of the West rather than its thought. Although the institutions founded for fostering translation studies did not last for long, we cannot ignore that the *Tanzimat* was the time when interaction with the West started after a long time since the first periods of the Ottomans. During this time, instead of remaining self-enclosed, the Ottomans opened their doors to technical changes and paved the way for renewal in culture and thought.

### **3.5 Proclamation of the Republic**

Turkish Nationalism is among the nationalistic movements which started towards the end of the Empire. Mustafa Kemal Atatürk, both the political and cultural leader of the movement, achieved an extremely difficult goal, created a national country from the ruins of a



multinational empire which was governed democratically with a republic regime, not monarchy, and founded the national Turkish Republic in 1923.

In his article “Humanism and the Origins of Modern Political Thought”, James Hankins (2005) associates humanism and “republican thought”. He reveals that the more humanists read and comprehended the “classical history” and “moral philosophy”, the better they put “republican life” into practice. He adds,

“The chief turning points in the history of republican thought in Italy came with the recovery of Aristotle’s “Politics” in the late thirteenth century and with the writings of Machiavelli at the beginning of the sixteenth century” (2005: 129).

“The Florentine Machiavelli” was extremely worried about his country which was consisted of tiny city states causing troubles for his country because of conflicts, disagreements and wars among each other. For this reason, he believed and predicted that the best solution was to start “a single central government in Italy” which was governed under a republican regime (Tanilli, 1999).

The idea of nation and republican regime came to the fore in the Ottoman Empire, too. The great Ottoman Empire could not resist the changes brought about by humanism beginning from the Renaissance Period. Emergence of the terms like “nation”, “autonomous” cities or countries, “equality” and “human rights” in Europe prepared the ground for the decline of the empire.

As a result of the expansion in trade and industrial development, interaction between the previously agriculture based and closed society of the West increased. Gradually, as capitalism rose in Europe, the notion of “national state” emerged in the west of Europe. Many European unions such as Italy, Germany and France, which were controlled by feudalism founded nations of their own, and chose to come together “under the same political authority” and within common borders. Such a transformation resulted in the increase in the national cultural values. Every single country desired to “differentiate itself from other countries” (Kongar, 2008: 14).

The multinational Ottoman Empire could not resist keeping away from the “nationalist movements” in Europe. The nations within the borders of the empire, “who had lived

together and in peace for six hundred years”, became aware of their national identities, and started movements such as Bulgarian Nationalism, Greek Nationalism, Arabic Nationalism, Serbian Nationalism which concluded in the decline of the multinational Ottoman Empire (Kongar, 2008: 14).

Similar to Machiavelli, the founder and leader of the New Turkey foresaw that the best solution for Turkish culture was to start a single national central and republican government. He also predicted that this country immediately needed a culture of its own.

As in all other national countries in Europe, the new Turkish Republic was in urgent need of improving its own cultural elements. Atatürk had already known that if his country merely took strength from army and politics, it would not last for long. Therefore, he prepared the infrastructure of the new country “in accordance with the contemporary civilizations”. For him, national culture was “the highest capacity of a society” in three main elements. “Those were the accumulation of a culture’s abilities in community life, in life of thought; in science, sociology, and fine arts, and in economical life; in cultivation, arts, trade, and transport in land, sea and air”. It can be inferred that “Atatürk approaches “national culture” towards the whole of both the materialistic and moral means”, and his definition is “fully in accordance with the definition of contemporary science” (Kongar, 2008: 16).

Knowing that the New Turkish Republic was in need of a new national culture, Atatürk immediately started revolutions in many different areas that would bring the members of a national culture together. Language and religion are among the most significant factors uniting a culture of a nation. Therefore, Atatürk’s chief revolutions following the proclamation of the republic were based on these notions.

When the first years of the proclamation of the Turkish Republic are under observation, three chief revolutions are striking since they are the sound steps towards a westernized and modernized Turkey. Those three important revolutions following the proclamation of the republic, which are vital for determining the characteristics and the character of the republican government are abolition of the caliphate, abolition of the ministry of religious affairs and adoption of the law on unification of education. They are all revolutions for the beginning of a secular country and putting an end to hierocracy.

### **3.5.1 Abolition of the Caliphate**

On March 3, 1924 the caliphate, which was a real handicap for a secular country, was abolished. It was a chief step in “taking down the religious government” of the Ottomans that had existed for hundreds of years (Alev Coşkun, 2013: 29). “With this regulation, firstly, the sultanate was abolished by the Grand National Assembly of Turkey in 1922. By this means, the sultanate and caliphate were separated from each other and finally the caliph was dismissed and the caliph’s office was abolished” (Trans. by me) (Temel Britannica, 1992).

### **3.5.2 Abolition of Ministry of Religious Affairs (*Şeriye ve Evkaf Vekaleti*)**

On the same date as the abolition of the caliphate, the ministry controlling whether the actions and decisions taken by the government were appropriate and acceptable for religious law and the discourse of the holy book Quran, was abolished. Instead, authority was given to the Turkish Grand National Assembly and the government for legislation and execution. Thus, one more sound step was taken towards the secular republic.

### **3.5.3 Adoption of the Law on Unification of Education (*Tevhid-i Tedrisat Kanunu*)**

By means of this law, all educational institutions were connected to ministry of education. As a result of unification in education, madrasahs which had muslim theological education were abolished, instead contemporary, national and secular education system, which was based on human mind, reason and science was launched. As Alev Coşkun states, it was a step in recovering from the darkness of the medieval age. The law also constituted the basis for abolition of Arabic letters and acceptance of Latin based Turkish alphabet (Coşkun, 2013: 29).

With the help of the three revolutions that discredited religious thought but fostered secular thought, secularism first having its ground during the Renaissance and European enlightenment when humanism became a way for emancipating from the darkness of the middle age, also became one of the most distinguishing characteristics of the recently founded Turkish republic which started its own enlightenment and humanist thinking with the three chief revolutions towards a secular understanding.

### 3.5.4 Translation Activities during the Early Republican Period

During the years following the proclamation of the republic, it is observed that some “specific private publishing houses” carried out “translation activities” and started projects for translation. Remzi Kitabevi was among those publishers who contributed to translation activity with a considerable amount of translators who worked for it. They translated approximately fifty works from world literature. The contributions of Remzi Kitabevi deserve special respect regarding translation activities. However, when those translations by private publishers are analyzed in terms of their translation quality, it is seen that they are deficient. The reason for why translations of this period are not satisfying is probably that, there were not a sufficient number of professional translators and what is more important, translation activities were not coordinated or systematic. Translators did not have contact with each other, so they did not know which work was being translated by whom. As Sevük puts, *Romeo and Juliet* was translated and published four times for the mentioned reason (Sevük from Karantay, 2003: 67). Fortunately, Hasan Ali Yücel fills this giant gap in translation by turning a hand to the matter and by bringing a plan and coordination to translation activity with the First Publication Congress.

### 3.6 Hasan Ali Yücel and Cultural Revolution

Not only the utmost translation activity of Turkish culture but also when Turkish cultural reform and enlightenment is in question, it is impossible not to mention Hasan Ali Yücel’s name. With a great number of cultural revolutions, his influence on the development of a new equalitarian, nationalistic, secular and humanistic Turkish culture is of great importance.

In her book *Hasan Ali Yücel Aydınlanma Devrimcisi* which is mainly about Hasan Ali Yücel and his achievements, Alev Coşkun (2013: 13) defines Yücel as a “serious, cultured, self-educated and patriot person”, who struggled to continue “Atatürk’s secular order of society and education system” both in “theory” and “practice”. Yücel’s contributions to Turkish Cultural Reform are innumerable.

By the time Yücel was 35, his poems were being published in various journals, a literature book and a course book on logic and methodology belonging to him had been published. Meanwhile, he had become a well-known writer and an expert in education. In his writings,

he touched upon very significant matters. He wrote about his dissatisfaction with the opposition between written language and spoken language, the urgent necessity for translating masterpieces of world literature, education and educators in villages, the importance of classical culture and artists. Before he became the minister of education, he worked as an inspector at ministry of education. Meanwhile, he was sent to Paris to observe the education system there. He also had the opportunity to join artistic and cultural activities such as opera, drama and so on. When he returned back to Turkey, he helped to improve fine arts and cultural activities such as music, drama, poetry and literature. He published his book *Fransa'da Kültür İşleri (Cultural Affairs in France)* which is about the cultural activities of France. My means of this work, he both shared his observations and introduced European culture to Turkish society. He was interested in politics, too. In 1935, he became a member of the parliament (Coşkun, 2013).

When he became the minister of education in 1938, he was willing for breaking new ground for education. Atatürk had already prepared the ground for reforms. Yücel also had the support of the President İsmet İnönü, his friend İsmail Hakkı Tonguç and the professors who refuted to Turkey by escaping from the Hitler's Germany. He foresaw the urgent need for increasing the number of teachers in secondary education and underlined that only the 25 % of the schoolchildren were attending schools in villages and did not deny putting the law of village institutes into force in 1940 (Coşkun, 2013).

### **3.6.1 Foundation of Village Institutes with İsmail Hakkı Tonguç**

The support of Tonguç in starting the village institutes is of utmost importance. As the head principal of the primary education, Tonguç was sent to many European countries to observe and analyze the education system there. He was aware that the first problem to be solved was the education problem and every single person from big cities to villages had the right to have education. Therefore, he launched projects for training instructors to work in villages and starting village institutes. He became the pioneer of education in the countryside. "He had 21 village institutes founded and 16 thousand instructors trained for them by the year 1946". He struggled for raising villager's awareness in protecting their rights. He objected to exploiting villager's rights, and abusing their labour like a slave or an animal. In this respect, Tonguç's attitude towards villagers is very humanistic in protecting their rights, and struggling for them to have the same rights as other people in society (Coşkun, 2013).

All in all, the two friends, Yücel and Tonguç came together and founded the village institutes. They got to work by training instructors for villages. They chose those instructors among villagers who were used to the conditions of the countryside. They educated them and sent them back to villages to educate villagers in various aspects such as culture, health, agriculture, breeding and modern life. Karantay (2003: 72) emphasizes that some of the graduates of those institutes, who were also villagers became authors “who had already been familiar with the European classics”. They combined “the new world view they got from the western works” with “their own experiences in village life” and had a contribution for a national literature.

### **3.6.2 Studies on Arts and Language**

In addition to reforms in education, Yücel highly contributed to reforms in arts and language. “The first national exhibition of art and sculpture” was opened in 1939. It became very successful for a very long time, and many “works of watercolor paint, charcoal, pastel, and gravure”, also sculptures were exhibited, and their successful artists were rewarded (Coşkun, 2012: 71). Yücel made Atatürk’s dream of reforms in music real and founded the school of music teacher training in 1924. Following that school, he signed “the law for founding Ankara State Conservatory” and started departments of music and drama. By means of this conservatory school, “arts of contemporary music, drama, opera and ballet” were introduced to Turkish society (Coşkun, 2012: 75).

Yücel did not ignore studies on the new Turkish language. The studies on language had already started with Turkish Language Society in 1932. Yücel studied in accordance with it and accelerated the studies on “simplification” of the Turkish language which consisted of plenty of Arabic and Persian words. He carried out studies for finding out technical and scientific equivalences of those foreign terms. “It was banned to use Arabic terms in secondary education”. Instead, scientific terms prepared by the language society were to be used. A spelling book for Turkish, term books on geography, grammar and philosophy and a dictionary of Turkish and law were published (Coşkun, 2013: 77-78).

Yücel put his signature under any study and work for renewal and modernization of society. In addition to many efforts in arts, education, publications and language, he had studies on physical education and sports, protection and restoration of ancient works and foundation of museums.

### **3.6.3 The Great Translation Activity pioneered by Yücel**

In addition to his efforts in improving Turkish education, arts, language and literature, it can be said that Yücel's major contribution to Turkish culture was in the field of translation.

In his article "Uygarlık ve Çeviri" ("Civilization and Translation"), the Turkish author and man of literature Nedim Gürsel criticizes the translation activity of Turkish culture in the past, complaining that the translation activities of Turkish culture were deficient in some ways. He reminds us that it is the task of the translation to provide "cultural circulation" and intellectual and artistic interaction between cultures speaking different languages" (1983: 320). Nevertheless, he complains when we examine the translations of the past in our history, we see our translation activities came short of introducing us with the cultural values of cultures before us. What is more, Gürsel (1983: 320) points out that Ottoman culture had closed its doors to cultural values all around the world except for the Islamic values. While western cultures reevaluated their religious texts with a new understanding by means of translating ancient texts, we could not move further than translating just a couple of historical works. Therefore, we could not grasp the cultural inheritance of the past, so as Gürsel points out we could not fulfill the prerequisite of cultural accumulation which requires assimilation of cultural inheritance of the past. On the other hand, translation activity of the west got rid of the darkness of the middle age and adopted a new understanding of thought and humanist thinking by means of an organized translation activity.

Gürsel (1983: 321) touches on a very critical and vital role of translation. He emphasizes that when a culture is in need of change, translation is inevitable. It is not so easy to lose the influence of thoughts, which have existed and been imprinted in people's minds. People need time for adaptation to new ideas and change, and at this point, translation is threshold of change, or, passes from "a type of production to a new different type of production", in this process, especially in cultural aspect, translation is vital. In other words, when a culture is in need of eluding from the existing conventional ideology of its own, it is only possible to get away from this culture, by means of an another culture. That is, translation is the element, which will bring the desired culture by rendering its texts, and make this cultural change possible by providing time and environment for change. Gürsel reminds that is what exactly happened in western cultures during their Renaissance and Reform.

Parallel to Gürsel's ideas, Yücel had predicted that the new Turkish country needed culture of its own; not inherited from the decayed empire, and there was an urgent need for launching a translation activity which would enable the humanist culture of the West penetrate into the society's minds.

Meanwhile, the increasing interest in western culture and translations from the west had multiplied during early years of the Turkish Republic. Nevertheless, the most systematic and government-backed translation activity and interest in western works as well as the humanist culture of the west was in the Republican Period, especially when Hasan Ali Yücel became the minister of education in 1938. Soon after becoming minister, Yücel set to translation work by organizing the First Turkish Publication Congress, which brought translations of western works to the fore as the main topic.

### **3.6.3.1 The First Turkish Publication Congress**

This congress is one of the chief reforms under the leadership of Yücel. It has the characteristic of being the milestone for the new Turkish culture since it gives start to the great translation activity which is intended to form the basis of the future Turkish culture. As the professor of French language and literature, and the later minister of education Bedreddin Tuncel (2003: 43) puts it in the journal of *Tercüme*, with this congress, "Yücel prepared the ground for the "golden age" which enabled us to interact with foreign language and thought" by means of the major translation activity planned there.

During the congress, Hasan Ali Yücel (1997: 1) explained the first aim of the congress as the analysis of works with reference to opinions from both official and private spheres, the second one as the determination of main principles to be followed by both individuals and the government. Finally, Yücel announced the final aim of the congress as the presentation and application of a publication programme which would be carried out after the congress. He also added that he and his friends had already decided to establish a wide and valuable national library consisting of translated works.

Among the fourteen topics of the congress presented, three topics; the second, third and eighth are directly related to translation. The second topic is "on determination of the most important works to be translated, including the classics". The third topic is on "determination of works to be translated for secondary education, and making a publication plan for them"



and the eighth topic is on “identification of rewards for motivating translation activity and determination of principles for giving rewards” (1997: 3).

In his opening speech, Hasan Ali Yücel (1997: 10-12) reminded that the former institutions founded for dealing with educational matters in the last age did not take the necessary precautions on copyright and translation, and so they could not become long term or successful. He emphasized that they were started with “positive intention” but, since they did not get enough financial support and were restricted to responsibilities of the official authorities, they were obliged to end. He also emphasized that the congress was not only going to deal with publication works, but also with all types of publication activities involving way of thought in the whole country. He reminded that the Republican Turkey had the aim and ambition for “being a prominent part of western culture and thought”. He added that accordingly, Turkey “had to translate the previous and recent ideological products of contemporary world into its own language” and therefore, “empower” itself by the “perception and thought” of western world. Finally, the necessity for improvement urged Turkey for a wide translation activity. Later on, he put forward the following questions: “How are we going to succeed in reaching our goal?” “What works should be translated?” “What order and steps should be followed?”

Yücel also pointed out that the rising generation which had been educated only by the Latin based Turkish alphabet is now “at the age of higher education”. They should “not be restricted to the curriculum”, but also inherit and utilize a library containing “materials for every aspects of science enlightening their way of thought”. Furthermore, he claimed that there was an urgent need for “children’s literature” works that “will keep them away from all means of misleading and superstitious beliefs”, instead will improve their “literary taste, national and humanistic feelings” (1997: 12).

### **3.6.3.2 Translation Committee Report**

The congress was divided into seven committees one of which was translation committee. Under the presidency of Nurullah Ataç, and with Mustafa Nihat Özön the reporter, the translation committee presented a report stating the importance of translation in cultural life of the country. It went on by presenting the two aims of translations: to introduce the ideology and sensibility of the modern world to Turkish culture, and to enrich our language. Since translation served both of these purposes, the committee members agreed not to leave

it to its fate, on the contrary, to fit it into an order, plan and method. For those reasons, they took a number of precautions. They decided on the classics that should be translated into Turkish and present their names in an appendix. They also put emphasis on timing and seriousness of translations. The committee especially emphasized the importance of works having connection to humanist culture. They insisted on translating them as a whole and from the original texts as far as possible (*Birinci Türk Neşriyat Kongresi. Raporlar, Teklifler, Müzakere Zabıtları*, 1997).

In line with these developments, the committee members were conscious of the importance and seriousness of their intention. For this reason, they decided to start a translation bureau which would enable them to work in a more efficient and organized way.

As Suat Karantay (2003: 65) states, the translation activity accelerated during “the second half of the 19<sup>th</sup> century” is of great importance for the literature and “culture of Turkish history” because of its contribution to “westernization of Ottoman Turkey”, and the foundation of translation bureau multiplied this contribution by going further by recreating the literature and culture of the Republican Turkey.

### **3.6.3.3 Translation Bureau (*Tercüme Bürosu*)**

Translation Bureau started in 1940 for dealing with matters such as determining the works and order of works to be translated, sharing them among the translators, examination and publication of the translations, arrangement and control of translations belonging to private publishing houses.

Azra Erhat (2003: 59-64), in a conversation she has with the director of *Yazko* translation journal Ahmet Cemal, shares her experiences during the time she worked for the Translation Bureau. The philologist and specialist in ancient Greek and Roman languages, Erhat, who is among the initiators of humanist thinking in Turkish society, relates the conditions that prevailed when the Translation Bureau was founded. She maintains that when the bureau started, the new Turkish language had not become mature. Therefore, the bureau started its operation in a challenging and rugged period. Anyhow, it took inspiration from the *Tanzimat*, but did not fall into similar errors such as producing incomplete and indirect rendering of texts from “second or third hands”. Instead, they reached the real source of the works and aimed to bring the original western works to the reader. For this reason, she says, translation

of ancient Greek and Roman works was a must for the translation bureau. Otherwise, what the bureau did would not have been better than what was done during the *Tanzimat*. Thus, the Translation Bureau workers believed, they had to translate the original western works so they did not engage in a translation activity on the surface.

Many prominent authors, translators, academicians and teachers such as Nurullah *Ataç*, Sabahattin Eyüboğlu, Bedrettin Tuncel, Sabahattin Ali, Nusret Hızır, Saffet Pala, Azra Erhat, Prof. Dr. Enver Ziya Karal, Prof. Dr. İrfan Şahinbaş, Vedat Günyol, Orhan Burian, Saffet Korkut, Nurettin Sevin, M. Karasan, Melahat Özgü, Lütfi Ay, Ziya İshan and Servet Lunel joined the bureau, and contributed to translations (Günyol, 1983: 328). Works from Eastern and Western literature were translated. The majority of the translations were of western classics. Notably French, Greek, English, German and many other works of Latin, American, Scandinavian, Italian, Hungarian, Russian and other cultures such as Chinese, Indian and so on were translated into Turkish. 171 French classics, 62 Greek, 56 English, and 53 German classics were translated by the year 1946.

The aim of the bureau was in fact to start “the Turkish Renaissance”. Members of the bureau had already known that the way to manage it passed from adopting humanist thinking (Günyol, 1983: 329). In order to do that, they started work from the most crucial point by translating the major works of the West.

Günyol (1983: 328) highlights the contribution of Orhan Burian to the studies of the Translation Bureau. He reminds that Burian had already known that Turkish Renaissance was merely possible via orientation to the west and it could only be succeeded by means of translation. For this reason, short time before the Translation Bureau was founded, Burian had started “a publication of two series called *Herokur* and *Özokur*”. He translated *Othello* and placed it in his series. It was the first translation in the publication. Günyol concludes that Yücel must have realized Burian’s efforts and for this reason invited him to the translation bureau as one of the “founder members”.

#### **3.6.3.4 Tercüme**

The idea of publishing an official journal of translation first came out when it was arrived at a consensus during the First Turkish Publication Congress Committee that the present dictionaries did not satisfy the needs. Therefore, the committee members decided that it was

essential, the translation bureau started collecting and storing materials for new dictionaries soon. Finally, they all agreed to start a journal of translation, too, which was necessary for a translation activity. They asserted that the journal should contain translations of various texts, together given with the source texts as much as possible, articles, discussions, criticisms, commentaries and background information about the source text writers, and a section for dictionaries consisting of Turkish equivalents for the foreign words and expressions. Consequently, it was decided to inform the reader about the works which were being translated and would be translated by both ministry of education and private associates.

In the preface, he wrote for the first issue of *Tercüme* (1940), Yücel emphasizes the close relationship between culture and translation. He takes culture as a whole, not separately as Eastern, Western, ancient or modern. He remarks that Turkish involvement in universal civilization was realized by two means; both by borrowing from and lending to it. He explains, since the *Tanzimat*, we have tried to learn about “European society” by means of looking into its culture. “French society; the representative of Latin world”, had been the main center of Turkish interest at the beginning, and later it continued with an interest in “German world”, especially during Constitutionalism. He adds that “language and written works” made the cultural interaction possible by means of translation. For this reason, translation is more than important, and it has to be taken seriously by the current government. Since culture is to be transferred by means of translation, we cannot perceive translation just as a “mechanical activity” so the translator has to be competent in the source culture. Only this way the translator can “enrich the treasure of thought” belonging to the target culture.

Finally, Yücel concludes that the aim of the journal should be “to direct and accelerate translation activity” in Turkey by trying to find answers to the questions “What is translation?”, and “How should we translate?” with reference to studies of other cultures.

In accordance with the aim Yücel defined, the journal was divided into two parts. The majority of the first part was reserved for translations. The reader had the opportunity to see the original text on the left hand side page, and the translation of it on the right hand side. Therefore it was possible to read both the source and target texts together and compare them. The first part usually consisted of various poems, stories and parts of novels or plays. As to the second part of the journal, which had smaller font size, it had articles on translation

theories and criticisms in translations. This part gave the reader the opportunity to catch up with the recent developments in translation. Moreover, specific parts of works from western literature were given to be translated, in a part entitled “Tercüme Edilecek Parçalar” (“Parts to be Translated”), and it was announced that the best translations would be awarded. The first issue of *Tercüme* for instance had three short passages from works of J. J. Rousseau, Charles Lamb, and Thomas Mann to be translated.

The journal also included a part entitled “news”, informing the reader about the works of the Translation Bureau, the members replaced by each other, the recent or supplementary lists, and decisions taken during the weekly meetings. Moreover, the journal acquainted the reader with the translations published or the translations that were decided to be published. The reader also learned about among whom the works were shared for being translated (Karantay, 2003: 70).

Consequently, not only the Turkish readers in big cities but all around Turkey could afford to buy those precious translated works easily without paying a fortune. The course books which were limited to biographies and summaries of their works expanded and included masterpieces of western literature (Karantay, 2003: 72).

The translation activity started by the Translation Bureau and *Tercüme* continued effectively during the time Yücel was the ministry of education. Unfortunately, the translation activity that was “started and supported by the government, was again prevented and hampered by the government”. From that moment, it was the duty of private translation entrepreneurs to maintain the translation activity in Turkey (Günyol, 1983: 330).

### **3.7 Private Entrepreneurs of Translation**

The pioneers of translation activity in Republican Period Turkey had to transfer their studies to private entrepreneurs when the efforts of the Translation Bureau were interrupted by the government. Günyol and Eyüboğlu started *Çan Yayınları* and translated the works of scholars leaving their marks in history such as Sartre, Camus, B. Russel and Einstein. Later on, the translation activity in Turkey was maintained by a number of leading publishing houses such as *Sol Yayınları*, *Onur Yayınları* and *Sosyal Yayınlar* (Günyol, 1983: 330).

### **3.8 Analysis of Yücel’s Translation Activity within the Scope of “Polysystem Theory”**

The decisions taken by the Translation Committee are appropriate for the aims presented at the beginning of the congress. The first goal is to introduce the ideology of western world to Turkish culture. Concordantly, the committee members place great importance to translations from the west, and struggle to adapt Turkish society into European culture by means of translating the West’s foremost literary works. They do not leave it to luck, choose the classics to be translated carefully and pay attention to choose them especially among the ones, which are supposed to include humanistic elements. In order not to distort the essence of the source texts, the committee members prefer to translate from the original language of the source text, not from a second language. They pay attention not to summarize or omit some specific parts of the texts, but to translate them as a whole.

As to the second goal of the committee, in order to improve the new Turkish language, the committee decides to make up new dictionaries enlarged by the words and expressions in the source texts of the translated works. Finally, the decisions for starting a translation bureau and journals of translation serve both goals of the committee. By means of the translation bureau, the translation activity will be held in a more organized way, and by means of the journal of translation, the works will reach more readers, therefore the humanist culture of the west will penetrate into the minds of more Turkish readers in a more professional and systematic way.

If we remember that the translation theorist Even-Zohar approaches translation through culture, the translation activity of Turkish culture beginning with the *Tanzimat* and accelerating during the Republican Turkey can be examined within the scope of the researcher’s “Polysystem theory” and the concept of “culture repertoire” because the translation movement of the mentioned period in Turkish history has a direct connection to culture.

As Even-Zohar claims, translation has a crucial role in shaping national cultures. In line with his claim, Atatürk, the founder of the Turkish Republic, predicted that, first of all, the new national Turkish country was in an urgent need for a culture of its own. For this reason, he gave start to many revolutionary innovations that would put an end to the culture of the Ottoman Empire which is not appropriate for the new Turkish Republic any more. His followers, Hasan Ali Yücel and his friends, who came together in the First Publication

Congress, immediately realized that the most efficient way to form a new culture passed from translation and they started a translation activity that aimed to build up a new cultural structure for Turkey. Therefore, if anyone, who wants to study the history Turkish literature should examine the “translated works” of some important periods in Turkish history first, such as the *Tanzimat* or the Republican period because as Even-Zohar asserts, it is not possible to study “history of literatures” without referring to “translated works” of specific periods. What is more, when we consider the two positions “translated literature” may get in the “polysytem” of a literature (“central” and “peripheral”), we can say that translated literature of 1940s seems appropriate to “central” position Even-Zohar describes because as he asserts in his theory, the leap of “translated literature” to “central position” is when it becomes an active participant in “shaping the centre of the polysystem”. 1940s was a continuation of a “turning point” in Turkish culture because an empire came to an end and a new country was founded. Moreover, the literature of the young Turkish Republic was as “young” as Turkey because the language and form of Divan literature of the Ottoman Empire was not compatible with the new Turkish Republic anymore. In this case, translation seems to have filled the gap and have “a central position” in Turkish “literary polysystem”. To end up, Turkish “culture repertoire” was “imported” from the West by means of translation and among two types of Even-Zohar’s repertoire making processes (“inadvertently” and “deliberately”) Turkish culture repertoire was intended to be made “deliberately” because as we revised in this study, the “contributors” of culture repertoire making are Hasan Ali Yücel and his friends who came together in the First Publication Congress, joined the translation activity of Yücel and worked “voluntarily” till the end.

#### **4. ANALYSIS OF ORHAN BURIAN'S TRANSLATION OF *HAMLET* WITHIN THE SCOPE OF "SKOPOS THEORY"**

As a descriptive study so far, this dissertation has sought to present the historical development of humanism both in European cultures and Turkish culture by means of translation. This section analyzes by a case study how one of the leading intellectuals of the time, Orhan Burian gets involved in and contributes to Yücel's translation activity, introduces humanism first to Turkish culture and then to his own translation of Shakespeare's *Hamlet*.

The study first looks into the nontextual elements which will later influence the translation of text, then analyses the textual elements in the translated work.

##### **4.1 Analysis of Nontextual Elements**

###### **4.1.1 Burian's Background**

Orhan Burian was "a man of science, literature, art and culture" who was engaged in many works and intellectual activities as a translator, literature critic, researcher of history, a master of Turkish language and an author of the genre essay (Arıkan, 2002: 7). He was also an author of essays, a professor at university and a scholar of free thought. He was "modern in his warnings", "humanist in his approaches", "objective in his science", and "sensitive in his personality" (Özbaran, 2004: 4).

After his graduation from Kabataş High School, he got a scholarship and was sent to England. (*Ufuklar Special Issue*, 1953). He started his education at Trinity College of Cambridge University, Department of English literature. Following his graduation in 1936, he went to Paris for examining the methods of English language teaching in high schools. During the time he spent in Paris, he could study French literature and have researches on the novels of Thomas Hardy (Arıkan, 2002: 11). He returned to Turkey in 1937 and started working at Ankara University, Faculty of Languages, History and Geography. He was assigned to work there by the ministry of education as an assistant professor. He taught western literature and history of drama at Ankara State Conservatory (Burian, 1953). He never kept away from the recent studies on his field. He was so eager to learn that, the sources in Ankara were not sufficient for him. For this reason, he went to the USA in 1947 to carry on researches in literature at Princeton University for two years. During the time he stayed



there, Burian studied American literature and taught Turkish at university. He attended various conferences. In addition to his B.A. at Trinity College, he got his M.A. from the same school in 1949 (Arıkan, 2006: 10).

He wrote for *Yücel* for about fifteen years and became the most influent characters defining the journal's mission. Later, he also started publishing his own journal *Ufuklar*. His writings were also published abroad by several popular "publications and periodicals such as *Oriens*, *Shakespeare Quarterly*, *Books Abroad* and *Notes and Queries*" (Arıkan, 2003).

He translated many works of world and western literature into Turkish. Turkish culture became acquainted with the leading figures of literature such as Tagore and Shakespeare with his translations. He not only contributed to introduce Turkish reader with works of west, but also to introduce western culture with works of Turkish literature, especially the poetry. In accordance with this purpose, he prepared a booklet in English, entitled "Modern Turkish Poetry", published in New York and received a great deal of interest by American culture. He became one of the most significant pioneers of Turkish enlightenment. In addition to his literature works, he had scientific researches, too. His researches were generally on Turkish-English relations (Arıkan, 2002).

His works, studies and contribution to Turkish enlightenment, science and culture is still appreciated today. After many years of his death, he was awarded of "Service Award of the Year 2003" by the Turkish Academy of Sciences. On his fiftieth death anniversary the symposium "Prof. Orhan Burian Symposium on his fiftieth death anniversary" was held in İzmir in memory of him in which many academicians and intellectuals came together and presented their speeches on Burian and his contribution to Turkish culture (Özbaran, 2004: 5).

#### **4.1.2 Burian's Works and Studies**

Burian contributed to Turkish humanism particularly in three ways: with his essays, research studies and translations.

As a literary genre, "essay" had a special place in Burian's literature career. In his essay "Essay Hakkında" ("On Essay") which was published on the third issue of *Yücel* in July, he claimed that "essay is the most independent of all genres, you reach your aim more easily, because the essence of essay is speaking, not thought, and speaking could be about anything

real or imaginary. What is more, it reflects the character of the speaker and presents the ties and relations between him and objects”. He praised essay by referring to a number of distinguishing characteristics it conveys. He emphasized that “All other literature genres requires knowledge, nevertheless, essay does not; an individual can talk about on a subject he does not know about, and state his opinion”. He also added, “Essay helps the writer to reach his aim directly”. Moreover, “essay is the only genre in which style is the aim” (1936: 142-144) (trans. by me).

With his essay on “essay”, Burian outlined the characteristics of “essay” as a new genre. In the same essay, after presenting the history of essay in Europe, he also informed that, in fact, this type of genre was not new for Turkish literature, because there were works that carried the qualifications of essay as in Ahmet Haşim’s writings (1936: 143). Thus, he introduced Turkish reader to a new genre, which they were in fact unconsciously familiar with.

Burian liked to reflect his thoughts and feelings freely, as he likes and feels. He wrote plenty of essays on his life, Turkish literature, poets and poetry, novel, art and artist, ethics, the Renaissance, Humanism, drama, cinema and so on. Burian wrote many essays on Shakespeare as well, in addition to his translations from him. More than seventy of his essays were brought together by Burian’s friend Vedat Günyol, reorganized with a more recent Turkish, and published as a book *Orhan Burian: Denemeler Eleştiriler* in 1993.

Burian not only presented a plenty of essays to Turkish reader, but also pioneered a new genre to be imported to Turkish literature from western literature. As Arıkan asserts “It is not going to be wrong to say it is Orhan Burian who introduced the concepts of essay and criticism into Turkish literature”. (trans. by me) (Arıkan, 2006: 18) Additionally, the reader had the opportunity to reach and read his essays easily, because his essays setting an example for the genre, were published periodically notably in three prestigious journals; *Yücel*, *Tercüme* and later on *Ufuklar*.

Burian started writing for *Yücel* in 1936 while he was in England. Several of his translations, essays and criticisms were published in the journal. His contribution to the journal multiplied when he came back to Turkey and worked actively for strengthening the humanist style of the journal (Arıkan, 2002: 12).

Before he joined the group in 1940, *Yücel* did not have a specific group of authors writing for the journal. The articles of several university professors and “authors of opposing opinions” were brought together and the journal was published. With Burian, the mission of the journal was identified properly as “an orientation and desire towards free thought of Turkish thought, art, literature and history by means of humanism and by excluding stereotype methods” (Günyol, 1993: 7). He wrote for this journal for fifteen years.

After the end of *Yücel*, Vedat Günyol and Orhan Burian decided to start a new journal in which they could maintain their studies in *Yücel*. It was followed by several intellectuals in the country. The reader could easily realize that it was the journal of “a Kemalist and revolutionary youth”. *Ufuklar* was first published in February, 1952. It was a monthly journal of art and thought. The journal introduced the reader with various talented men of literature who were not known yet. Unfortunately, Burian could only take part in the first fourteen issues of the journal because of his disease and later on death. Günyol managed to dedicate the fifteenth and sixteenth numbers to Burian and publish them as *Special Issues on Orhan Burian*. Later on, he renamed the journal as *Yeni Ufuklar* and maintained the memory of Burian until 1976 (Arıkan, 2002: 36-37)

In addition to his works of essays, Burian contributed to Turkish culture by scientific research studies as well. One of the main concentrations of his studies was “Turkish-English relations” and “Turkish identity in English sources”. He reinforced his studies with the data he collected from the English archives, reports of English ambassadors and travel books.

In his conference in 1938 “Byron ve Türkler” (“Byron and Turks”) he disproved the “misconception that Byron was a turcophobe”. Later on, this conference was published as a booklet (Arıkan, 24). By reinterpreting and reevaluating Byron’s discourse on Turks, Burian practiced his own humanistic aspect he described in his essay “Humanisma ve Biz”, and with an objective standpoint, he ignored the previously said facts on Byron’s ideas about Turks and rediscovered it in his study.

He also researched into and found out the poems of Turkish, taking place in anthologies prepared in Oxford and published them. He conveyed a research entitled *Interest of the English in Turkey as Reflected in English Literature of the Renaissance*, on how Turkish identity was reflected upon the Renaissance English literature. This research was published

in the journal of the languages, literatures and histories *Oriens* (Arıkan, 2006). He had a study on Thomas Goffe; the English author of tragedy, as a continuation of the study mentioned in this paragraph, as well (Arıkan, 2006: 15).

By referring to some important “travel books” written in English, he investigated how the Turks were perceived by the English. In his “Türkiye Hakkında Dört İngiliz Seyehatnamesi” (“Four English Travel Books on Turkey”), he studied and evaluated four travel books written by four English travelers; Webbe, Sanderson, Dallam and Moryson, who had visited lands of Turks and wrote their memoirs in their books (Arıkan, 2002: 25).

His dissertation for associate professorship was mainly about Turkish-English relations as well. In his thesis *Türk-İngiliz Münasebeti Başladığı Sırada Ne Mahiyette İdi*, he looked into “the time Turkish-English relations started” towards the end of the sixteenth century. He studied the relationship between the two nations in terms of economics and trade. He analyzed the influence of other European countries among Turkish English relations as well. (Arıkan, 2006: 13-14) (translated by me).

Burian was also “interested in studying and translating English literature into Turkish”. He had a detailed research on the novelist Thomas Hardy, which was welcomed by the western world with interest. This study published in 1950 is “an almost a book length article”, and its preparations go back to Burian’s education in England (Arıkan, 2006: 8).

He went to the USA in 1947 to carry out researches at Princeton University. During his stay there until 1949, he attended several meetings, tried to observe and learn about America, Americans, and their literature. He also taught Turkish there for a couple of hours a week (Arıkan, 2006: 10).

All in all, instead of emphasizing and revising the European Renaissance over and over, in many of his researches Burian, with his own understanding of humanism in his mind, aimed to build up a “historical consciousness” in the Turkish reader’s mind by enlightening their own history. With his researches, he struggled to highlight the social, literary and scientific activities that Turkish people took part in the past.

### 4.1.3 Burian's Approach to Humanism

Burian adapted humanism into his personal life before he reflected it in his works and translations. He was a humanist in nature. He had enthusiasm for analyzing everything related to human beings. From his regular visits to countries abroad, we infer that he was extremely eager to research and learn. Nurullah Ataç and Bülent Ecevit's ideas about Burian make it clear that Burian was a real revolutionist. He did not confine himself to the previously acquired, he searched for the unknown at all costs. He was courageous, did not hesitate stating his opinion without considering what others would think of him. He dared to set place to Nazım Hikmet and many of his poems including an extract from Hikmet's *Kuvayı MilliyeDestanı* "in a period when it was not possible to mention Nazım Hikmet's name easily" (Arıkan, 2002: 16). Sevda Şener, one of Burian's students, points out the humanistic elements in his own personality. Şener mentions that he was against scholastic thinking instead supported science and research and treated everyone equally. He was also on side of human mind and science. He valued every single human being without considering their social status. (Arıkan, 2002)

Burian frequently emphasized three of the most significant requirements of humanism: secularism, science and objectivity. In a letter he wrote to the President İsmet İnönü (1993:19-21), he expressed his sorrow for the offensive behavior of the students of Ankara University in the 1947 March incidents. He emphasized that the Turkish Republic was founded on a secular base, and then it was going on with same principles away from the "blindness and drowsiness of the past". Therefore, "independence of Turkish universities was glorious and honorable". He pointed out that a set of university students, who were at the beginning of their scientific journey yet, assert there had been communist professors at the university and they should be dismissed. At this point, Burian stated that varying "world-views" and ways of thinking could exist in a society, nevertheless, it was the duty of the Turkish law to judge and punish any thinking insulting science, but not anyone else's, and the Turkish law would not let anyone attempt to do it. Lastly, as an "objective and concerned" professor, he pointed out he expected support.

He gave great importance to humanism as an individual, writer and translator, too. He dedicated two of his essays at the very beginning of *Yücel*'s eleventh issue; "Humanisma ve Biz I" ("Humanism and Us I") "Humanisma ve Biz II" ("Humanism and Us II") to

humanism from the beginning to the end. In “Humanisma ve Biz”, he explained the first phase of the Renaissance humanism. In its second part, he dwelled upon the impact of Renaissance humanism and finally in the last part of the essay he accounted for how we could adapt humanism and bring it into practice as Turkish humanism in our culture (1940: 71-72).

In “Humanisma ve Biz I” Burian (1940: 71-72) underlined that humanism was born in the West, so it had to be learned from its origin. After reminding humanism began in Italy with an increasing interest in ancient Greek and Latin works, he remarked that the activity of reading ancient works was not something new. They were already known and read by even “the men of church”. Nevertheless, churchmen especially chose the works, which were appropriate for their aim. Their aim was to “adapt the classics into Christianity”. On the other hand, humanists read classics “just because they were classics” and “for their esthetical affluence”. As they found and read the classics of the antiquity, which were concealed from them by clergymen, they could see beyond those works and realize the philosophy and thought of ancient Greece. They recognized that the philosophy of antiquity was far more different from the thought of medieval church. While both the church and ancient scholars focused on similar subjects like “life and death”, “nature and art”, “individual person and society”, the difference between them was that, the church did not let anyone question or judge the accuracy of its rules, but ancient scholars were away from such a strict rule. Therefore, European humanists realized that they could do the same thing as ancient men did. That is, firstly, they could question things and secondly, they did not have to accept things as “right” without judging them. For Burian, those two effects were the “revolutionary effect of humanism” in Europe, not just the revival of classics as a reading activity.

In “Humanisma ve Biz II” Burian (1940: 121-122) explained that as European humanists developed their own way of thought, they gradually got rid of stereotypes of scholastic thinking and set out for “looking into the natural and supernatural”. “They stopped repeating the doctrines of the church” and followed their own ideas and thought. By referring to ancient Greek and Roman scholars, the centre of thought became “human being” again as in ancient times, not “god” as in the medieval ages. By the humanist movement, Europeans accepted the power of human mind and self control, and became interested in the relation of human with his environment “biologically”, “socially”, “morally” and “esthetically”. In short,

Burian emphasized, with humanism, “human being” became the center of universe as in ancient times.

The standpoint of the Italian Renaissance scholars and Burian have a lot in common. As I have tried to present in the previous paragraphs, Burian did not confine himself to previously acquired knowledge. He was on side of research and human mind. He did not accept something right without questioning it or looking into it. Italian humanists did the same thing. They brought a new perspective to the classics, reinterpreted and reevaluated them without considering the church, its prejudice or doctrines.

After going over the European humanism, in “Humanisma ve Biz III” (1940), Burian explained how we could adapt humanism into our own culture and make Turkish humanism possible. He reminded that during the Renaissance, Europeans rejected the mentality existing before them. They relied on human mind to handle and account for any situation. Therefore, Turkish humanism had to move beyond doctrines, and reinterpret its history again and reevaluate its history with human mind by also considering the conditions prevailing during the time. For reinterpreting our history, he addressed “historical consciousness”. He emphasized that we were not competent in our own history, literature, social structure or how this structure operated. By incompetency, he did not mean that we did not know the list of events in a historical order. By a new historical understanding, he intended to mean reaching our individuality by means of humanism. By individuality he did not refer to awareness of an individual person. Burian believed individual awareness was something merely possible by a wide range of investigation into all “social, moral, scientific, philosophical and literary activities” that Turkey had participated into, throughout its history. Nevertheless, he claimed that we did not have such an understanding similar to that of Europe had with the Renaissance, which comprehended events or problems with a humanistic thinking. Therefore, we had to develop our own humanistic thinking first. Burian thought the first step towards humanism was to take European Renaissance as an example, but avoid imitating it.

Burian persistently dwelled upon the necessity of avoiding imitating the Renaissance humanism. He maintained that if we took humanism as imitation of Italian Renaissance and put it into practice by learning Greek and Latin to read the ancient works of those languages at schools, and “become Christianized or pagan”, it would only be loss of time. Even Europe

was not able to manage humanism today just as the same way as Italians managed it hundreds of years ago. The conditions then were completely different than the conditions now. For instance, during the birth of humanism in Europe, European countries such as Italy and Germany did not have national consciousness yet. They were in forms of principalities. What is more, the prevailing authority was the authority of the church. In this case, the living conditions and way of thought had changed since European Renaissance, so Turkish culture had to create its own humanist thinking by considering its own current conditions (1940).

According to Burian, translation was the first step for “a Turkish humanism”. European Renaissance started with translation and before creating works of their own literature, Europeans looked into the masterpieces of literatures they admired, after then they produced works similar to the ones they appreciated (1940).

Burian’s ideas had a lot in common with Hasan Ali Yücel’s thoughts. They both believed Turkish culture needed to know the classics of both Western and Eastern works well which included humanistic elements in them. Therefore, our culture could come up with a Turkish humanism in the end, which firstly got inspiration from foreign classics, but finally combined it with its own characteristics and had a humanist understanding specific to its own culture.

He applied his thought of humanism into his own life. Probably because he believed we needed to search and learn about our own past and culture, he travelled around Anatolia and struggled for teaching foreign countries about our literature. He supported renewal and improvement, but did not ignore learning about his cultural inheritance. We know that he visited the archive of presidency and Topkapı Sarayı Müzesi (Museum of Topkapı Palace) and collected data about Ottoman Empire (Arıkan, 2002: 14).

He evaluated the ancient works of Turkish culture, too. He wrote on works of Katip Çelebi and Koçu Bey. What is more, as Italian humanists turned their gaze to the ancient Greek and Roman classics, forming basis of their culture, Burian turned his gaze to Evliya Çelebi and his works. He emphasized the importance of Evliya Çelebi as the classic of our culture, language and world of thought (Arıkan, 2002: 18-19). By looking into our past and accounting for some specific historical events, he probably intended to develop a “historical consciousness” in his culture.



#### 4.1.4 Burian's Approach to Translation

Burian started translating while he was a student at Trinity College. During those years, "he translated some stories and poems of the Indian poet Tagore" (Arıkan, 2002: 29). He translated Tagore's poem *Bahçivan* on purpose because he believed in this work the main themes "love and life" were approached successfully by Tagore in a humanistic way although the material of the poem was Indian. It could be stated without hesitation that Burian's interest in humanism seems to have begun in high school years. "His translations from Tagore, were first published in *Uludağ*"; the journal of Bursa Halkevi, later on, one after another in *Yücel*'s various series, and finally they were compiled as a book (Arıkan, 2002: 29).

Turkish society became acquainted with Burian's studies notably by his translations. He translated many significant works of English and American literature. Shakespeare and his works were extremely important for him, so he did not leave out translating his prime works *Hamlet*, *Macbeth*, *Othello*, *As You Like It* or *Timon of Athens* when he was an associate professor.

**Table 4.1 Burian's translations of Shakespeare's plays**

Name of the Work	Published in	Edition
<i>Hamlet</i>	1944	1 <sup>st</sup>
<i>Hamlet</i>	1958	2 <sup>nd</sup>
<i>Hamlet</i>	1966	3 <sup>rd</sup>
<i>Macbeth</i>	1946	1 <sup>st</sup>
<i>Macbeth</i>	1960	2 <sup>nd</sup>
<i>Macbeth</i>	1966	3 <sup>rd</sup>
<i>Othello</i>	1943	1 <sup>st</sup>
<i>Othello</i>	1958	2 <sup>nd</sup>
<i>Othello</i>	1966	3 <sup>rd</sup>
<i>Timon of Athens</i>	1944	1 <sup>st</sup>
<i>Timon of Athens</i>	1965	2 <sup>nd</sup>
<i>As You Like It</i>	1943	1 <sup>st</sup>

*Dünya Edebiyatından Tercümeleer: Klasikler Bibliyografyası: 1940-1966* (Ötüken, 1967)

In addition to Shakespeare's works, Burian translated various plays of modern drama as well. E. O'Neill's *Desire under the Elms*, J. M. Synge's *Riders to the Sea* and Arthur Miller's *Death of a Salesman* are among the significant plays he translated. He also translated A. Huxley's *A Brave New World*. (Arıkan, 2006: 6-7).

He translated the memorials of Lello "the third English ambassador of İstanbul" into Turkish. During the time, English ambassadors working in İstanbul, used to send reports to their countries informing the government on "the general condition of the Ottoman Empire", wars, riots, Ottoman pashas and so on. First of all, Burian published the original text, then translated it, and attached plenty of footnotes cited from the Ottoman sources to his text (Arıkan, 2006: 16-17). In 1945, he also translated the work of Harold Bowen *British Contributions to Turkish Studies* under the title *Türkiye Hakkında İngiliz Tetkikleri*. Both works are very important in terms of relations between Turkish and English culture (Arıkan, 2006: 18).

*Yücel* reserved a special place for Burian in "Bir İngiliz Edebiyatı Antolojisi için Çevirmeler" (can be translated as "Translations for An Anthology of English Literature"). His translations were systematically involved in the series of the journal. Unfortunately, Burian's translations could not be compiled in a book. We learn from Burian's friend Günyol that Burian's notes informed us, he planned to broaden his study of anthology by including the works from all other European literature such as Italian, French, German, Spanish. Nevertheless, his short life span prevented him from putting his plans into practice (Arıkan, 2006: 7-8).

#### **4.1.4.1 Burian's Involvement in Yücel's Translation Activity**

It is not surprising that, as a man highly interested in, eager to, productive and successful in translation, voluntarily and by heart Burian became involved in the translation activity of the 1940s. What is more striking, just a couple of years before the translation activity was undertaken by the Ministry of Education by Hasan Ali Yücel and his team, Burian had already predicted "sooner or later, it would become the task of the Ministry of Culture to have the foreign classics translated into Turkish". He announced his predictions in his essay "Edebiyatımızın Asıl Noksanı" ("The Real Defect of our Literature") (1936: 257).

Burian was closely interested in the translation activity launched by Hasan Ali Yücel. He was personally involved in this activity by both his translations and his ideas. He determined the recent problems of the translation activity in Turkey, he wrote essays about them, and addressed to some solutions to solve them.

#### **4.1.4.2 Burian's Criticism of the Translation Activity**

Burian both appreciated the translation activity started by the ministry of education and criticized it in some aspects. In his essay "Tercümeçiliğimiz" he underlined that "during the last decade" (the period between 1930 and 1940), translation activity had reached the highest point compared to similar activities of the last century, and "various works of several writers from foreign literatures" were translated into our language. In addition, translators of this period paid more attention to being "faithful to the source texts". Nevertheless, he found three main "deficiencies" in those translations; "In terms of the work, author, and publisher" (Günyol, 1993: 180).

He still found the "translated works chosen randomly". According to him, the aims of those translations were "aims that do not deserve to be called aims". He exemplified that Pearl Buck was translated just because he received Nobel Prize and Wild was translated for having come to the fore with his life. He was worried that the most commonly translated works of today, for him, were the works of the recent time or the recent past, and they "have not found their situation in world literature yet, and might never be able to find in the future, either" (Günyol, 1993: 181).

Burian suggested that the quality of a translation depended on the translator because it was the translator who decided to translate a work or not. He regretted to tell that "Translators are not competent in the literature of the work they translate". He highlighted that the translator had to know the phases, development and the place of each author of the source literature very well. He should have a passion and love for this literature he translated the works from. Otherwise, he could not transfer a "beauty known by him" to "others". Only with this love and passion, the translator "will cling to a single literature, even an author" (Günyol, 1993: 181).

It is probably the result of this thought that Burian adhered to "a single author"; Shakespeare. Burian's name is usually associated with Shakespeare in Turkish literature. He was an

admirer of Shakespeare and his works. Although some of Shakespeare's works were already translated into Turkish before Burian by Abdullah Cevdet and others, Burian's Turkish was more fluent in his translations (Arıkan, 2002).

In addition to translating many of Shakespeare's masterpieces into Turkish, such as *Hamlet*, *Macbeth*, *Othello*, *Timon of Athens*, *As You Like It* and *The Merry Wives of Windsor*, he planned to retranslate those works every ten years (Günyol, 1993).

The third factor that deficiencies stemmed from in translation was "the publishers" for Burian. They were the invisible characters behind the choice of the work to be translated. They preferred works to be translated "in a short period of time, with an ill pay and short pages" (Günyol, 1993: 182).

Burian suggested that those problems were not so difficult to be handled. However, they could only be solved in cooperation with the "publishers, translators, and Ministry of Education". He gave a number of advices to solve them as well. He advised to start Danışma Kurulları (Consultative Committees) to assist publishers in various matters. Therefore, "each copyright and translation book could be published by the proposal of the relevant committee, and the publisher could gain seriousness and prestige" (Günyol, 1993: 183) (trans. by me).

What is more, an institute of publishers should be founded for informing them about the works being translated by each publishing house, and providing cooperation between them. Each publishing house could specify in a specific literate, such as Eastern Languages, Greek and Latin Languages and so on. Consequently, the translator would be only responsible for "a correct and pleasant translation". He reminded that the Ministry of Education had to undertake some responsibilities to organize translation activity until Consultative Committees started their operation (Günyol, 1993: 183-184).

Consequently, by means of his translations, Burian introduced the Turkish reader both with "classical Western world" and "the modern world". His translations, especially those from Shakespeare, represented ancient European works, and plays that belonged to the modern world. He not only contributed to translation activity merely with his translations but also with his contribution to development of translation as a theory by his criticisms and essays on translation which were frequently published in prestigious Turkish and foreign journals.

#### 4.1.5 Burian's Approach to Shakespeare

As previously presented in the study, Shakespeare is not the only one Burian translated. He put his signature below many translated works of world literature from various outstanding authors such as R. Tagore, A. Huxley, E. O'Neill, J. M. Barrie and Arthur Miller. However, the English playwright was exceptionally special for Burian. He translated the most important works of Shakespeare's plays and had a great amount of studies on Shakespeare; translations, essays, radio interviews and critical reviews.

Before anything else, Burian asserted in his speeches, articles and essays that Shakespeare was a great success in his view. He regarded Shakespeare as the master of drama. In a radio interview on Shakespeare, he concluded his speech by saying "with a range of giant characters Shakespeare created for us, such as Hamlet, Macbeth, Lady Macbeth, Othello, Iago, Lear, Antony and Cleopatra, he also proved that he himself was a giant man going beyond centuries". In the same speech he pointed out, "Shakespeare used to start work with a limited material belonging to him, but surprisingly ended up with a drama with a stamp of Shakespeare from the beginning to the end". What is more, Burian reminded that "no work of any dramatist of his time found approval as much as Shakespeare's comedies and tragedies did". Shakespeare searched and found out what people want to see, later he created his works considering the requests of the public. For Burian, this was not only but one of the evidences of his prodigy" (*YeniUfuklar*, 1956: 441-446).

While he was translating Shakespeare's works, Burian worked meticulously. As his friend Haluk Y. Şehsuvaroğlu underlined, "As he was translating Shakespeare's plays, Burian had reviewed all the ancient texts and decided on the words, sentences and speeches carefully" (Arıkan, 2006: 9).

Burian translated five of Shakespeare's masterpieces, *Hamlet*, *Macbeth*, *Othello*, *Timon of Athens* and *As You like It*. Moreover he translated essays written by foreign writers on Shakespeare and his works. He translated Thomas De Quincey's essay "On the Knocking at the Gate in *Macbeth*" as "*Macbeth* Piyesinde Kapının Vuruluşuna Dair". In addition, Burian has various essays and critical reviews on Shakespeare and his works; "Shakespeare'i Türkçeleştirmek", and "Julius Ceasar". What is more, he has radio interviews "Shakespeare" and "Ana Eser: *Hamlet*". He wrote a couple of Shakespeare biographies entitled "William

Shakespeare 1564-1616”, and “Shakespeare – Hayatı ve Sanatı” and attached biographies of Shakespeare to the front pages of his translations from him.

Shakespeare was a great playwright for Burian and to bring him to the place he deserved, he did his best by working very hard on his translations.

#### **4.1.6 Burian’s Approach to *Hamlet***

It is obvious *Hamlet* is the most distinguished work of Shakespeare for Burian and probably for this reason, his translation provides the reader or researcher with a lot of material to be analyzed such as the prefaces, footnotes and biographies.

The title of the radio interview he attended “Ana Eser: *Hamlet*” (“Main Work: *Hamlet*”) clearly shows that he appreciates it highly. Burian always underscored the importance of *Hamlet*. In the mentioned radio interview, he commented on Hamlet, the protagonist of the work. According to him, “Hamlet was a “human being” to the core”. He was “well educated and well thinker”, did not think of malignancy, believed in love gullibly”. “He had the most distinguished properties of the Greek Gods”. All in all, he was a perfect man with endless skills. Most of all, for Burian “Hamlet was the eternal human soul without history” (*Yeni Ufuklar*, 1954: 161- 166).

Burian’s close friend Mehmet Başaran informs us that Burian had worked very hard and made great effort to translate *Hamlet*, “revised all the ancient texts”, concentrated on “words, sentences and speeches meticulously” and told his friend that “it could take a life time” to translate *Hamlet* pre-eminently (Arıkan, 2006: 9-10). We see how Burian took translating Shakespeare’s *Hamlet* seriously. It was such a significant study for him that, he thought it could take such a long time involving the whole life of a person. Because he knew, “there is always a better one he could do” (Arıkan, 2006: 9-10)

What is more, he wrote two prefaces for his translation *Hamlet* that did not exist in his other translations from Shakespeare, “*Hamlet*” and “Shakespeare ve *Hamlet* Hakkında” (On Shakespeare and *Hamlet*). Most of all, he attached 183 footnotes below almost every page of his translation and added two parts at the end of his translation. The first part called “Düşünmek İstiyenler İçin *Hamlet*” (“For Those Who Want to Think About *Hamlet*”) had sixty-seven comprehension questions each one grouped according to the act and scene they belonged to, and “Oynamak İstiyen Gönüllüler İçin *Hamlet*” (“*Hamlet* For Those Who are

Volunteer to Play”) informing the reader about the scene and decoration of the play. All the mentioned factors mentioned above prove *Hamlet* is of special importance for Burian, they also provide a huge amount of material for analyzing the aim and humanistic elements in his translation.

#### 4.2 Analysis of Textual Elements

Throughout his life, Burian has supported humanism and humanist thinking. While he was translating the main work of his favourite author, he included his humanist thoughts in his translation. It is not surprising that there are a great number of humanistic elements embedded in the text of Burian’s translation of *Hamlet*. They are apparent in the prefaces written by the President İsmet İnönü, by the Minister of Education Hasan Ali Yücel, by the translator Burian himself and the biography of the source text writer written by Burian and the footnotes added by the translator.

The humanistic elements in Burian’s *Hamlet* will be studied in two groups in the study:

1. Humanism in the prefaces
2. Humanism in the footnotes

There are six prefaces written for Burian’s *Hamlet* translation, and there are five to be analysed in terms of humanism in this study:

1. The three prefaces written for the classics
  - a. The preface written by the President İsmet Ünönü
  - b. The two prefaces written by the Minister of Education Hasan Ali Yücel
2. The prefaces written by the translator Orhan Burian
  - a. The preface entitled “William Shakespeare: 1564-1616”
  - b. The preface entitled “Hamlet” (It is not going to be analyzed)
  - c. The preface entitled “Shakespeare ve Hamlet Hakkında”

### 4.2.1 The Three Prefaces Written for the Classics

There are three prefaces written for the classics. The first one is written by the President İsmet İnönü, and the other two prefaces are written by the Minister of Education Hasan Ali Yücel.

#### 4.2.1.1 The Preface Written by the President İsmet İnönü

The first element to be directly associated with humanism is that, not only *Hamlet*, or the other Shakespeare translations of Burian, but also all the classics translated from 1940 have prefaces written by the second President of the Turkish Republic İsmet İnönü.

Turkish culture always felt the support of İnönü in terms of maintaining the Turkish Revolution started by Atatürk. İnönü was on Yücel's side when Yücel made translating western classics the current issue of the time. He provided full support for the translation activity, and he made his support clear in all his speeches and acts.

In his short but meaningful text he wrote on the 1<sup>st</sup> of August 1941, which is placed at the beginning of all the classics translated both by Burian and other translators during the revival of translation activity by Yücel, İnönü highlights the significance of translation in terms of culture. He points out that, in order to improve our "literature, art and thought", we need to refer to the "masterpieces of other cultures since the Ancient Greeks". By benefiting from their works in "art and thought", we could reach the highest point we aim for our culture, and this is only possible by translation.

It is so obvious that for İnönü, translation and the translator is of highest importance. He underlines that if someone wants to "take part in and serve to Turkish culture", the most efficient way to do it, is to join the translation activity comprising ancient works.

İnönü's speech (1941) shows us, in Burian's own words, how we could "start our own enlightenment and humanism". By addressing "the masterpieces since the ancient Greeks", İnönü refers to Renaissance humanism started by Italians. He is aware that, Turkish enlightenment passes from the same way and as the first step, we need to comprehend the leading works of ancient cultures that enlightened Europe.



#### 4.2.1.2 The Two Prefaces Written by Hasan Ali Yücel

There are two prefaces written for the classics by Yücel following İnönü's preface. The first one is the preface Yücel wrote for the classics on the 23<sup>rd</sup> of June 1941, which takes place in all the first 109 volumes of the series "Dünya Edebiyatından Tercümelere" (Translations from World Literature), and the second one is on 2<sup>nd</sup> of March 1944.

In his first preface, Yücel (1941) starts his words by humanism, remarking "the first stage for grasping and perceiving humanism" is to "adopt works of art that are the most concrete evidence of human existence". He adds, among other types of arts, literature is the one with more mental or intellectual elements, and in this respect, "it is the richest of all". "For this reason, when "a nation repeats the literature of other nations in its own language, more precisely, in its own intellect", this nation "increases, revives and recreates its capacity of intelligence and understanding" by means of those works. Therefore, Yücel concludes, translation is a must for our cultural improvement. For him, the more works a culture has in its national libraries, the higher capacity of understanding it has. It is inevitable to take translation activity seriously.

Consequently, the most important thing that comes out of Yücel's conversation is that, adapting "the spirit of humanism" into Turkish culture, is merely possible with increasing the culture's understanding and intellect by works of other cultures, which are rich in terms of their literature. Thus, it is the task of translation activity to bring the richness of cultures into our own culture, and it is the duty of the government to put this activity in a "systematic" and an "attentive" way.

In his second preface for the classics, Yücel (1944) does not speak of humanism directly but, he addresses "Turkish intellectuals" (Türk aydını) in his speech. Türk Dil Kurumu (Turkish Language Society) defines the word "aydın" as "someone cultured, educated, polite, forward thinking, intellectual and enlightened". Since humanism is usually associated with qualifications such as enlightenment, culture, intellect and so on, those features could easily be attributed to someone who is a humanist. Therefore, it could be deduced Yücel addresses to Turkish intellectuals who are struggling for succeeding Turkish enlightenment and humanism. In this second preface, he thanks to Turkish intellectuals and the President İsmet İnönü for their support in translation activity, and gives account of the number of works translated so far.

Both Yücel's first preface drawing attention to humanism, and the second one addressing to Turkish humanist intellectuals comply very well with the beginning of Burian's translations in which he has the same aim as Yücel; adapting humanist thinking into Turkish minds.

#### **4.2.2 The Prefaces Written by Orhan Burian**

At the first pages of his *Hamlet* from Shakespeare, Burian has more than one preface. First, he has a preface about Shakespeare's life, entitled "William Shakespeare: 1564-1616". There is a second preface "*Hamlet*", informing the reader about the variations of the text throughout history. Finally he has a third preface with the title "Shakespeare ve *Hamlet* Hakkında", (On Shakespeare and *Hamlet*), and this preface looks Shakespeare and his works in detail with reference to short pieces of commentaries written by many leading men of literature in order of the age they have lived. The study does not talk about the preface entitled "*Hamlet*", since it does not have humanistic clues in it.

Burian's prefaces have attracted attention of other authors. Although Nusret Hızır, who has translated from Shakespeare like Burian, criticizes Burian's translation of *Othello* strongly on the fifth issue of *Tercüme* under the title "Bir Shakespeare Tercümesi Münasebetiyle" (In Connection with a Shakespeare Translation), cannot help admitting that all three short prefaces Burian has attached to the beginning of his work, are very useful for the reader. He says, the three prefaces about, "Shakespeare's life and works", "the condition of drama during the time" and "sources of *Othello* and the first time it was acted", are needless to say very useful (1941: 488-489).

In many parts of the mentioned prefaces, there are some parts representing clues for a humanistic discourse.

##### **4.2.2.1 The Preface Entitled "William Shakespeare: 1564-1616"**

In the preface about Shakespeare, Burian narrates the life of the author, informs the reader about Shakespeare's childhood, marriage, children and education. In Arıkan's words, this detailed preface on Shakespeare, serves as "a research in terms of both Shakespeare and history of English drama" (2006: 7). Moreover, the preface gives us information about the condition of drama and acting during Shakespeare's time, and we are informed about Shakespeare's most significant works and their themes.

While informing the reader about Shakespeare, Burian includes humanistic elements in his preface. It is probably for this reason that the reader encounters terms like, “Latin”, “human”, “Seneca”, “human nature”, “faith of God” and “Greek myths”, which are the key words of humanism (Shakespeare, 1946: I-XVIII)<sup>1</sup>.

While relating the life of Shakespeare, Burian frequently makes references to classical culture where humanism had its origin. In his *Hamlet* translation, on the first page of the preface for Shakespeare, Burian speculates that,

“If Shakespeare attended a school in town, he must have learned Latin there (as the other children did) to a certain extent”<sup>2</sup>. (Shakespeare, 1946: I).

On the seventh page of the same preface, Burian writes about Shakespeare’s works *The Merchant of Venice*, *Shylock*, *As You Like It* and *Julius Caesar*, and adds approximately ten of the works of the playwright written between 1595-1600 were praised by Frances Meres who “wrote about literature and morals” in 1598. We learn from Burian that,

“When Meres compared English poets to Greek, Latin and Italian poets, he said that Shakespeare’s tragedies were as precious as Seneca’s tragedies and his comedies as Plautus’s comedies” (Shakespeare, 1946: VII).

Seneca is one of the most outstanding playwrights of ancient Rome who gave inspiration to many Italian humanists such as Petrarch; the father of humanism, and the judge Lovato de Lovati of Padova. We know that, Petrarch was so enthusiastic of Seneca that, he wrote letters to him, and Lovato de Lovati admired him as well, and his study on Seneca’s texts enabled him to write the earliest Renaissance study on metre (Nauert, 2011).

By going back to Greek, Italian and Roman writers, Burian makes an allusion to them and carries humanism into his text although he does not mention it directly.

In addition to allusions to ancient cultures, Burian evokes humanism with questioning God and his faith. On the eighth page of the preface, Burian points out, in addition to many of his well-known tragedies, some of his comedies also drag the reader to a kind of “disheartening

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<sup>1</sup> The originals of the prefaces can be found at the end of the thesis, appendix part.

<sup>2</sup> All the prefaces and footnotes analysed in this thesis are translated by me.

sorrow”, and we witness many “calamities” making us feel desperate of “life, human nature and even God’s justice” (Shakespeare, 1946: VII-VIII).

“Since 1600, we witness many calamities in several works dating from Julius Caesar. Those calamities make you lose your faith in life, human nature, even the justice of God. Not only tragedies such as *Othello*, *Lear*, *Macbeth*, *Timon of Athens* but also comedies like *Measure for Measure* and *All’s Well that Ends Well* include sorrow” (Shakespeare, 1946: VII-VIII).

In this part, by doubting the justice of God, he questions God’s existence and divine justice. The time when humans started to ask questions about God and move “human being” to the center of lives rather than the God and afterlife, is when in the Renaissance European scholars turned to ancient classics and valued everything related to human and human life on earth.

#### **4.2.2.2 The Preface Entitled “Shakespeare ve *Hamlet* Hakkında”**

In this preface, Burian gives place to Shakespeare and *Hamlet* in detail with reference to approximately a-paragraph-length commentaries many of which are cited from essays belonging to the most distinguished writers. The commentaries are written chronologically, starting from the seventeenth century and going on till the end of the twentieth century. Respectively, they belong to Ben Johnson, Dryden, Rowe, Voltaire, Johnson, Morgann, La Harpe, Goethe, Coleridge, Lamb, Hazlitt, Carlyle, Hugo, Brandes, Bradley, Chambers, Stoll, Granville-Barker, Schücking and Dover Wilson (Shakespeare, 1946: XIX-XXVIII).

As the preface for Shakespeare Burian wrote, this preface entitled “Shakespeare ve *Hamlet* Hakkında” is also a reflection of humanism and humanist thinking. The preface opens with Burian’s comparison of Shakespeare to Greek and Latin poets. At the beginning of the text, in the 17<sup>th</sup> century part, after pointing out Shakespeare is “known as the greatest of all English poets”, Burian says that stemming from the “naturalness” of his works convey, Shakespeare is considered to be as challenging as Greek and Latin poets (Shakespeare, 1946: XIX).

“Everybody likes Shakespeare, he is known to be the greatest English poet. He is considered to be as successful as Greek and Latin poets” (Shakespeare, 1946: XIX).

Burian goes on with the same century by defining Shakespeare as “the man starting the classical age in English literature” (Shakespeare, 1946: XIX).

“He is the man who started the classical age in English literature. As well as his poems, he is popular with his dramas and criticisms” (Shakespeare, 1946: XIX).

After this opening sentence, he allows for Dryden’s paragraph on Shakespeare. Dryden’s expressions are humanistic in many ways as well. In his words describing Shakespeare he repeats words like “nature”. He defines Shakespeare with the following sentence:

“He was naturally learned; he needed not the spectacles of books to read nature; he looked inwards, and found it there” (Shakespeare, 1946: XIX).

The emphasis on “nature” presents Dryden’s humanistic view. Rather than defining Shakespeare with reference to God, he prefers to say “naturally learned”, and “finding nature” is considered to be a great skill. Humanists put emphasis on “nature” and it was one of their main themes. In Dryden’s text cited from his work “An Essay of Dramatic Poesy”, similar emphasis on nature is seen.

Burian’s preface continues with a citation of a comparison by the English dramatist, poet and writer Nicholas Rowe made between Shakespeare’s *Hamlet* and Sophokles’s *Elektra*. Rowe addresses to the similarities and differences between the two masterpieces in his text (Shakespeare, 1946: XXI).

With this text, Shakespeare’s *Hamlet* is, one more time compared to an ancient Greek work. His work is perceived as valuable as a classical text. What is more, the emphasis on “nature” is again emphasized in the preface by Rowe. He emphasizes that although Elektra’s sorrow influences someone deeply at the beginning of the play, you cannot come to agree with the things happened in the end, and you think it is against human nature and reason.

“The first part of the Greek tragedy impresses you by Elektra’s sorrow; nevertheless... the things that the daughter of the king and Orestes do at the end of the play are so unbelievable that you feel they are against nature and common sense” (Shakespeare, 1946: XX).

The concept of “God” is replaced with “nature” here, as in other humanistic texts. A similar humanistic point of view is seen here in the text cited from Rowe. He finds the end of the tragedy, against human nature and reason. All of these terms are terms that came to the fore with humanistic thought. Things were evaluated in terms of being appropriate for or against religion in the Medieval Age, but with Renaissance humanism new terms such as nature,

human and reason arose, and it became possible to talk about things being against nature, not religion.

On the twenty- fifth page of Burian’s preface, in the nineteenth century part, a paragraph cited from Victor Hugo exists. In this part, Hugo compares Aiskhylos’s Prometheus to Shakespeare’s Hamlet. He associates both characters to Adam (Shakespeare, 1946: XXV).

“Aeschylus’s man Prometheus is an Adam; Shakespeare’s Hamlet is an Adam, too” (Shakespeare, 1946: XXV).

This part can be associated with humanism in two ways; both for comparing Shakespeare’s character to a well-known ancient Greek figure and for approaching a religious figure, Adam, as a human, and comparing him to a character in a play.

Consequently, in the twentieth century part, there is a citation from Stoll. He criticizes “Shakespeare and his contemporary dramatists” in religious terms. He asserts “neither Shakespeare nor his contemporaries have a religious philosophy similar to previous ones. They cannot present man’s sorrow in accordance with God’s will”. Because for him man has been “puzzled” since” life is more complicated than before”. “Not only God and generosity of nature but also the idea of man’s responsibility has been damaged” (Shakespeare, 1946: XXVII).

Shakespeare and his contemporaries do not have a religious philosophy which is similar to that of the playwrights before them. Therefore, they cannot present the sorrow of human being in tragedies in accordance with will of God. Because human being is shocked: life is more complicated and mysterious than it was before. The idea of charity of God and nature is totally damaged as well as the idea of innocence of human being.” (Shakespeare, 1946: XXVII).

Stoll’s text criticizing Shakespeare and other dramatists of his time in terms of religion, presents that Shakespeare’s plays and others do not have a religious aspect as the previous ones had. Stoll’s expressions recall the beginning of humanism, when man’s interest tended to turn into more lively subjects rather than religious matters. The subject matter of drama has also changed when society discovered the joy of life.

### 4.2.3 Footnotes

Shakespeare's original text *Hamlet* is adorned with innumerable culture specific values. Burian could have decided to omit or domesticate them by replacing each one with something else that the Turkish reader would be familiar with culturally. Nevertheless, instead of changing the cultural elements in the source text, Burian preferred to leave them originally as they were used in Shakespeare's text but in order to make the text meaningful and comprehensible for the target text reader, he gave 183 footnotes below the pages, facilitating the reader's comprehension. Burian's only aim in doing this was probably not to make it easier for the reader to understand the text. Translation activity of 1940s started with the aim of cultural renewal. Yücel and his friends started translating the classics of Western culture to assimilate Turkish reader into the humanist European culture. What is more, Burian worked eagerly as one of the pioneers of the translation activity and as one of the leaders of humanist thinking in Turkey. With his translations, he contributed to cultural renewal by including his humanist thinking into his translations.

That is probably why he chose to translate the most distinguished playwright of English literature. Burian had always put emphasis on humanism in his essays. Therefore, this part of the study searches for the western culture specific and humanistic elements in the footnotes of Burian's *Hamlet*.

Burian's *Hamlet* has 183 footnotes all of which equip the reader with an extensive amount of information. In the study, not all of the 183 footnotes, but especially the ones that are considered to have connection with the humanist side of the translator will be studied. Among the 183 footnotes, almost half of them; 70 footnotes will be analyzed in the study in terms of humanism since they are considered to have association with humanism.

The 70 footnotes will be studied in 6 groups listed below, according to their association with humanism. Each footnote related to humanism will be presented in the group showing its association with humanism. Later, two footnotes from each group will be presented and explained in detail.

The 70 footnotes are grouped as follows:

- a. Footnotes related to ancient Greek and Roman cultures
- b. Footnotes related to source text culture religions

- c. Footnotes with Western culture specific elements
- d. Footnotes related to the genre of “drama”
- e. Footnotes related to Western countries/nations
- f. Footnotes related to the Renaissance

**Table 4.2 The number and group of footnotes associated with humanism**

<b>Group</b>	<b>Total Number</b>	<b>Type of Association with “humanism” by giving information about</b>
1	22	Ancient Greek and Roman Cultures
2	16	Source Text Culture Religions
3	12	Western Culture specific elements
4	12	The genre of “drama”
5	6	Western Countries/Nations
6	2	The “Renaissance”

#### **4.2.3.1 Footnotes Related to Ancient Greek and Roman Cultures**

22 of the 70 footnotes associated with humanism give information about ancient Greek and Roman cultures, which are the origin of humanism in Europe. They acquire the reader with information about Greek and Roman mythology, Gods and Goddesses of the ancient Greece and Rome, ancient Greek and Roman legends and mythical places, heroes and beings, epics, and the leading authors and emperors of ancient Greece and Rome; in other words, the first humanists who inspired many Italian and other European Renaissance humanists.

**Table 4.3 Footnotes related to ancient Greek and Roman cultures**

<b>Footnote</b>	<b>Refers to</b>	<b>Explanation</b>
11	Julius Caesar Pluratkhos	An accomplished Roman military and political leader  An ancient Greek historian and author of biographies



23	Hyperion	The god of sun in Greek mythology
25	Niobe, Leto and Zeus	Niobe and Leto: Heroines in Greek mythology Zeus: The God of Gods and father of humans and gods
26	Herakles	Son of Zeus and Alkmene, known to have killed a lion.
32	The Nemea Valley	It is the valley Herakles fought with the Nemean Lion
33	The River Lethe	One of the lakes in Greek mythological hells
60	Seneca	The most well-known ancient Latin playwright of tragedy
61	Plautus	The most well-known ancient Latin playwright of comedy
66	Virgilius <i>Aeneid</i>	An ancient Latin poet An epic written by Virgilius
68	Neoptolemos	The son of Achilles in Greek mythology
69	Priamos	The king of Troy during Trojan War
70	<i>Iliad</i>	The most popular epic of Homeros
71	Cyclops	One-eyed giants in Greek mythology
84	Vulcan	The god of fire in Roman mythology
86	Brutus and Cassius	Two of the leading characters who planned the murder of Julius Caesar
91	Neptune and Tellus	Neptune: The god of the sea in Roman mythology Tellus: A Roman Goddess
100	Hecate	The goddess of magic
105	Neron	The ancient Roman Emperor famous for his cruelty
118	Mercurius	The God of merchandise in Roman mythology (Hermes in Greek)
167	Alexander the Great	The prosperous king of Macedon; an ancient Greek Kingdom

169	Olympos, Pelion and Ossa	Mountains in Greek mythology
180	Romans	Ancient Romans are known to be brave

### **Footnote 23**

On the same page of the footnote, Burian speaks of Hyperion and Satyrs. He underlines that Hyperion; the God of Light in Greek mythology was considered to be very handsome, and Satyrs were ugly creatures with horns (Shakespeare, 1946: 19).

“The God of Sun, who is called Hyperion was described to be a handsome man but Satyrs were ugly creatures with horns and tails” (Shakespeare, 1946: 19).

By giving description of figures from Greek mythology, Burian goes back to classical times and classical works, which inspired humanists for long. What is more, gods of Greek mythology had some features of “humans” had, as in this example, Hyperion’s being handsome is in fact specific to humans. Needless to remind, humanists felt closer to those human like gods of ancient Greece, since they were frustrated by the strict rules of the medieval church.

### **Footnote 60 and 61**

In these footnotes, Burian refers to three of the most significant playwrights of antiquity mentioned in the source text. The three Latin playwrights, Seneca; the playwright of tragedies, and Plautus and Terentius; the playwrights of comedies have been the symbols of humanism for hundreds of years. Although they were not easily reached, Seneca’s tragedies were so valuable for Italian humanists that, they had been searched for and found, and had become models for many humanists such as Lovato Lovati (Mann, 2005:6). Rather than having interest in political matters, Renaissance humanists who were “teachers, diplomats, political propagandists, courtiers and bureaucrats” in their personal lives, set their heart on ancient literature aiming the “reform of individuals and society”, therefore, “Cicero and Seneca” became “their models” (Hankins, 2005:118). Like Seneca, Plautus and Terentius had such an important position in Italian humanism that, even today, when students get an

elementary level of Latin at schools, they immediately start reading Terence and Plautus's comedies (2005, Jensen: 66-67).

In addition to introducing Seneca, Plautus and Terentius as "the most popular" playwrights of the classical times, Burian adds that Shakespeare identified his *The Comedy of Errors* with Plautus's play *Menaechmi*. Burian multiplies the influence of his footnote by equating Shakespeare's play with Plautus's greatest work (Shakespeare, 1946: 69).

"Plautus (241-187 BC) and Terentius were the most popular Latin playwrights of comedies. Shakespeare took Plautus's *Menaechmi* as an example in his *The Comedy of Errors*" (Shakespeare, 1946: 69).

Consequently, humanism began as a literary movement in the Renaissance, and literary works of antiquity constituted the most important part of the origin of humanism. Reference to the works of the distinguished playwrights of classical times; Seneca, Plautus and Terentius correspond to making a reference to Renaissance humanism.

#### 4.2.3.2 Footnotes Related to Source Text Culture Religions

By means of the 16 footnotes referring to the religions of Western cultures such as Christianity and Catholicism it is clear that Burian does not prefer to domesticate the religious references into Islam which is the religion of the target text culture instead he partly gives detailed information about them.

**Table 4.4 Footnotes related to source text culture religions**

Footnote	We learn that...
7	The language of the church is Latin
13	When it is the anniversary of the birth of Christ, everything goes well, and no one can do evil.
22	The sixth of the ten commandments in the Bible is "Thou shalt not kill" meaning, "You shall not murder".
35	When a Christian is close to death, a priest is called for him to shrive and bless him.
41	There is a famous Christian saint called Saint Patrick.

62	Jephthah said to the elders of Gilead “If you take me back home to fight against the people of Ammon, and the Lord delivers them to me, shall I be your head?”
99	In Anglican church the wedding vow of a bride is “I_____ take thee_____ to my wedded husband, to have and to hold from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love, cherish, and to obey, till death us do part...”
103	There is an old oath.
108	The Torah refers to Cain who killed his brother Abel.
138	The tombs of the poor and villager were usually surrounded by grass. Their names and ages were written on a stone at the end of their tombs.
139	Christ has a story in a bakery where he turns a girl into an owl because of her malicious intention.
30 &149	Noblemen and kings were buried with their swords, helmets, shields and armors having pictures of their heraldries drawn on them.
154	When a convict takes shelter in a religious building, this person is considered to be in the care of god, and can not be arrested.
158	When someone committed suicide, this person was burried to a tomb, which was not blessed by the priest, since committing suicide was equal to rebelling against god.
159	There cannot be a Christian ceremony for someone who intend and drawn herself.

### Footnote 22

On this page young Hamlet refers to the fact that, it is forbidden by god to kill oneself. Right after this, Burian acknowledges that for Christians and especially for Catholics it is a sin to commit suicide. He also informs the reader that the sixth of the ten commandments in the Bible is “Thou shalt not kill” meaning, “You shall not murder” (Shakespeare, 1946: 19).

Although the source text does not speak of the ten commandments in the holy book of Christians, Burian feels the need for giving this extra information related to the religion of

the source culture. Also by saying “the sixth of the ten commandments” he arouses curiosity for the reader to think and wonder about what the other nine commandments are about.

So far, it has been shown that Burian, like all other humanists, was eager to learn and investigate into the unknown. He passes his curiosity and enthusiasm for learning to his reader as well, especially by motivating them to learn about everything related to Western culture including its religion, which is an important part of every culture.

### **Footnote 35**

The ghost of the king remembers the time he was killed without having an opportunity to shrive. Right after that, Burian adds at the end of the page that,

“When a Christian is about to die, a priest comes to help this person shrive, and he blesses for him” (Shakespeare, 1946: 38).

Even a person who is familiar with European religions can benefit from this detailed information. If humanism requires knowledge of the culture it invigorates and religion is an inseparable part of that culture, religious information in the source text should be presented to the reader without any omission or change.

### **4.2.3.3 Footnotes with Western Culture Specific Elements**

Humanism was born in Italy and grown up in many European countries. Europe is the homeland of humanism and humanistic values are in fact based on western values. Learning about western culture of the time humanism emerged, at the same time means learning about the origin of humanism. Thus, by giving footnotes setting light to western culture specific components, Burian implicitly illuminates humanism as well. His footnotes related to western culture include information about western tradition, habits, history, idioms, old songs, jokes, places, beliefs and law. They are brought together as a whole in one group.

**Table 4.5 Footnotes with western culture specific elements**

<b>Footnote</b>	<b>Cultural Element</b>	<b>We learn that</b>
37	A habit	During the Elizabethan Period, pragmatists of that time used to carry notebooks, and when they encountered something important, they wrote it down to have a look or think about it later.
45 & 174	A habit	The noblemen of the time did not take off their hats even in church or during meal.
47	An idiom	The word “Fisherman” was used as a reference to a jobber man who was not honest.
63	A popular song	Because of this song, Popnius sacrificed his own daughter for his political aims.
90	A habit	People used to have a couple of nice words written inside their rings.
106	A rule	A document was valid only if it had a seal impressed.
124	An old joke	There is an old forgotten joke about a monkey and birds.
140	A special day	Saint Valentine’s Day
150	A place	There used to be a hot spring, which could turn a wood into rock.
172	A belief	In Shakespearean Period, statesmen believed good handwriting was an indicator of inferiority which is only suitable for clerks.
173	A law	Only the people who were close to or the relative of the king could be a landowner or herd owner.

**Footnote 37**

By this footnote, Burian presents a cultural knowledge of Elizabethan Era. We are informed that,

“Pragmatists of the Elizabethan Era used to carry notebooks and when they encountered something important, they used to write it down to have a look or think about it later” (Shakespeare, 1946: 39).

By explaining a habit of a group of people in a specific period, Burian recalls the characteristic of a humanist man; intellectual and eager to learn anywhere or at any time of the day. “In order to think about it later” indicates that they did not accept something immediately but thought about it later subjecting it to analysis, in the same way European cultures did before adapting humanist thinking.

#### **Footnote 45**

Via this footnote, the reader understands that wearing a hat was a sign for courtesy and it was a habit specific to noblemen.

“The noblemen of the time never took off their hats”. (Shakespeare, 1946: 48)

This footnote can be associated with humanism both for introducing the reader with a characteristic of European society and for having a connection to a Turkish reform launched by Atatürk; the Hat Reform.

The Hat Reform of 1925 was among the reforms launched for the westernalized modern Turkish Republic. It became the symbol of modernization in appearance and thought, since it was inherited from modern European countries, and was replaced with turban and fez on account of the fact that they were the clothes symbolizing backwardness.

The time Burian translated *Hamlet*, was not many years after the Hat Reform. History has proven many times that big changes are not easily adaptable. The year 1946 was 21 years later than the reform probably when Turkish society was trying to put Atatürk’s Reforms into practice. With such a reference to a European culture specific element in two footnotes, Burian has a contribution to the Turkish Reform, and somehow to Turkish humanism.

By presenting and clarifying the European culture specific elements existing in the source text, Burian familiarizes Turkish reader with western culture instead of foreignizing the reader to source text culture by domesticating the cultural elements in the text.

#### **4.2.3.4 Footnotes Related to “Drama” Genre**

In order to comprehend the connection between humanism and drama, it is necessary to have a look into the history of “drama” before and during Shakespearean period.

“Drama before Shakespeare was “an activity depending on and serving to religion both in England and almost all other parts of Christian world”. Nevertheless, the religious nature of them changed in time, and nonreligious elements were included. Because the church had already known that for religious education by drama, the first requirement was to make society enjoy it. As a result, “there was need for bringing drama more fun”. As a result, “the medieval drama gradually changed, and series of dramas emerged, and four of them became popular in English literature; York, Chester, Wakefield and Coventry” (Burian, 1955:3).

The subject matter of the plays also changed. In addition to plots concentrating mainly on the Bible, “”experiences of saints were started to be told”, “performances were not only acted in the church, but also outside of it”, “they were no longer given by priests, amateur civil people gave them” (Burian, 1955: 3).

“During the 14<sup>th</sup> and 15<sup>th</sup> century, English drama expanded its frame, and “*moralites*” emerged as distinct from stories of the Bible and lives of saints”. They were imaginary plays, “their characters were not religious or historical heroes, but moral beings such as laziness, sedulity, modesty, pride, friendship and mercy”(trans. by me). Those parables and *moralites* gradually turned to dramas merely written for fun. In the Renaissance, when drama became a matter of leisure activity, it had emancipated from the church and secularized, and Shakespeare’s plays were very different from the plays of the church (Burian, 1955: 4).

Although the exact time of Shakespeare’s works is not known, it is estimated that they coincide to the time after the 16<sup>th</sup> century when “drama had been secularizing” (Burian, 1955).

Shakespeare’s works has connection with humanism in terms of the time they were written. Because they do not correspond to medieval age drama or have the properties of this period, instead they have the characteristics of the drama since the Renaissance.

Sabahattin Eyüboğlu, one of the leading Turkish authors, academicians, and translators, who has also translated many works of Shakespeare, also highlights the fact that Shakespeare is “a poet of the public, not the church” or aristocracy. In his works, he uses a language, which is “a combination of public language and classical culture”. He also adds that “it could not be a coincidence that, Shakespeare became famous after French Revolution when “the notion of human being” oriented towards the nation and the public” (2000: 171).



As a playwright of not religious but secularizing drama onwards the 16<sup>th</sup> century, who combines the language of public and classical age, Shakespeare and his works are in a way the symbol and representation of humanism. Herewith, Server Tanilli's words "Renaissance raised the two peaks of world literature in England and Spain; Shakespeare and Cervantes" (1999: 64) will be more comprehensible after a short analysis of drama before and following Shakespearean period.

**Table 4.6 Footnotes related to "drama" genre**

<b>Footnote</b>	<b>Refers to</b>	<b>We learn that</b>
3	the theatre buildings and Shakespeare	The theatre buildings of the time the play was written were open- air theatres. For this reason, Shakespeare included the time of the day, in the text.
52	Types of the main characters	The main characters of the time were a) the king, b) a hero looking for an adventure c) a young lover d) a fool making people laugh at every turn, e) a girl telling lies when she forgets what she says
53	Types of theatre companies	There were two types of theatres a) Public b) private
54	The opposition between theatre of the church and public	The plays of the church defamed public plays. When children acting in the plays of the church started acting at public plays, they realized they fouled their own nest.
55	The Globe Theatre	It was the most popular public theatre, which also put Shakespeare's plays on stage. Its symbol was Herakles carrying the world on his back.
59	"Time" in Classical plays and Shakespeare's plays	Shakespeare's modern plays are different than the classical type of plays in terms of style.
65	Boys acting for women	Boys acted instead of women, since women were not allowed to act during the time.
82	Herold in medieval plays	Herold was depicted as a curial and rioter anti-religious king in medieval plays of the church.

83	Shakespeare ideas about acting reviving in Hamlet	Shakespeare reveals his own ideas about acting by transferring them into Hamlet’s dialogue with Poponius.
97	<i>Murder of Gonzago</i>	Hamlet makes an allusion to a play called <i>Murder of Gonzago</i> but mentions it as if its name is <i>The Mouse Trap</i> .
98	Chorus in Shakespearean Period dramas	Chorus was not used frequently in Shakespearean period dramas. If used, one person used to serve as a chorus to narrate the difficult parts of the plays.
101	Payments of the players	Actors did not get monthly money in return for their acting. Instead, they had a share.

### Footnote 53

This footnote informs us that in Shakespearean time, there used to be two types of theatres; public theatres, and private theatres controlled by the “noble class”. Moreover, we learn from Burian’s footnote that each type of theatre had its own playwright; some playwrights wrote for public theatres, others for private theatres and they were in opposition with each other. Burian adds that Shakespeare, a playwright of public theatres, alludes to one of these private theatres on this page.

“In addition to companies presenting plays to public, there used to be private companies presenting plays to upper classes in Shakespearean time. Their playwrights were different and those playwrights sometimes alluded to each other. Shakespeare was a playwright of public and here he alludes to one of the private companies” (Shakespeare, 1946: 65).

Shakespeare refers to the actors of private theatres as a group of children who are to be called novices who will work at private theatres until they become unable to sing since their voice is cracked and later start working at public theatres (Shakespeare, 1946: 65).

This footnote could be associated with humanism in two ways. Firstly, for giving information about theatre, secondly, for underlining that Shakespeare was a playwright of public plays, and referring to private theatres as “a group of children who came together and formed a group after chanting at the church of the kingdom”.

To sum up, both the source text and Burian's translated text and footnote has a humanistic aspect since neither of them is on the side of the church or noblemen, but "public" and "public theatres".

### **Footnote 52**

The amount of information to be found in this footnote is almost as helpful as a companion for drama genre. The reader learns from the footnote that, during the time, the main types of characters in plays were:

- a. "The king
- b. A hero looking for adventure
- c. A young lover
- d. A fool making people laugh at every turn
- e. A girl telling lies when she forgets what to say" (Shakespeare, 1946: 64)

Footnotes also inform us that in addition to the characters, the cast was not as crowded as they are today, and each role was acted by a specific actor.

By this footnote, Burian helps the Turkish reader; who is not familiar with the drama genre, to learn about it; its main characters, popularity and players. We should keep in mind that one step for making Turkish culture familiar with humanism was to familiarize it with the drama genre belonging to western culture. Thus, Burian's footnotes enlightening Turkish reader about the drama genre which is new for them diminishes the foreignness of the reader to the text.

#### **4.2.3.5 Footnotes Related to Western Countries/Nations**

Burian refers to many European countries in his footnotes. Denmark, Germany, Italy, England and Norway are the countries he mentions in his footnotes. With the help of those notes, we get a considerable amount of information about those countries; how they are governed, how kings get the throne, their customs, habits and even their fashion.

The translation activity of 1940s started with the purpose of adapting the humanistic culture of European countries into Turkish culture. Westernization and modernization of Turkey depended on taking the West as a model. Anything about Western countries is a part of their

culture, and anything about them becomes a model for Turkish society. By referring to the European countries in his footnotes, Burian introduces western culture to the reader.

**Table 4.7 Footnotes related to western countries/nations**

<b>Footnote</b>	<b>Country/Nation Mentioned</b>	<b>We learn that</b>
20	Denmark	The throne did not descend from father to son in Denmark. Danish kings were chosen.
29	The Danish and German	The German and especially Danish were known to drink a lot.
64	The Italian and English	The Italian and especially Venetian women used to wear wooden heeled shoes covered with leather, which was not fashionable in England.
80	Norway, England and Denmark	Norway and England used to have separate kingdoms but they had to pay tribute to Denmark.
134	Denmark and England	England suffered from the plague lasting for almost three centuries in Denmark.
181	The Danish	The Danish king could vote for the next king coming after him, and his vote was very efficient.

### **Footnote 29**

Burian adds this note following Horatio's question which makes a reference to the king drinking until late at night that night. He explains that,

“Those days, the German and especially the Dane were usually known to be drinking too much” (Shakespeare, 1946: 31). Right after this explanation, he makes a reference to an extract from Othello.

“The English can hold their drink.. The Dane, German and fat Dutch cannot compete with them in drinking” (Shakespeare, 1946: 31).

Thus, the reader is informed about Denmark, German and Netherlands and their inhabitants. It is not concealed from the Muslim Turkish reader that the mentioned European nations used to drink a lot. In a translated text written for a Muslim culture in which drinking is forbidden by religion, Burian could have omitted this part in the source text, but he prefers to give the characteristics of the mentioned European nations in order to introduce them to Turkish culture as they really are.

### **Footnote 181**

In the source text when Hamlet is about to die, he announces that he has chosen Fortinbras as his successor. Right after that Burian informs the reader that,

“It is emphasized one more time that kings of Denmark were elected and they could vote for the following king before they die and their vote determined the result to a great extent” (Shakespeare, 1946: 189).

The kings of Denmark were chosen in a rather democratic way, and it is very different from the way Ottoman kings came to the throne. With this footnote Hamlet’s words become meaningful for the reader and also they have an idea about the governance of European countries during the time. In this footnote, Burian both presents the humanistic aspect of the European culture and helps the reader to learn more about other cultures.

### **4.2.3.6 Footnotes Related to the “Renaissance”**

Referring to the Renaissance is not any different from referring to humanism when it is recalled that humanism first emerged during the Renaissance. Although there are not any direct references to the Renaissance in the source text, Burian refers to the Renaissance in the following footnotes.

**Table 4.8 Footnotes related to the “Renaissance”**

<b>Footnote</b>	<b>Explanation</b>
6	Horatio had university education. The Renaissance proved that, well-educated men like him were suspicious of “clichéd opinion”.
21	Wittenberg was among the most prominent universities of the Renaissance Period. Faustus and Luther were graduated from there.

### Footnote 6

In this footnote, Burian describes Horatio as someone who received university education. He also defines him as “aydın” which is compatible with a humanist person as it was explained in the previous parts of this study. Moreover, Burian reminds us that during Renaissance, many men like Horatio were “suspicious of clichéd opinion”.

“Horatio was a university graduate scholar. The Renaissance had proven that such men like Horatio were suspicious of clichéd opinion. Horatio’s skepticism is apparent here when he answers jokingly after realizing that he is not recognized in the dark” (Shakespeare, 1946: 6).

Burian openly refers to the Renaissance in this footnote and urges the reader to remember that Renaissance men learned to question dogmas and clichés with the emergence of humanism during the Renaissance. They did not take anything for granted without subjecting it to examination and analysis.

### Footnote 21

Shakespeare refers to Wittenberg in his text, and Burian gives a detailed explanation of the mentioned university with a reference to the Renaissance. He explains that Wittenberg was among the most distinguished universities of the Renaissance and points out that two world famous leaders Faustus and Luther were graduated from the University of Wittenberg.

“Wittenberg was one of the most popular universities of the Renaissance period. The world famous man of literature Faustus and Luther, the founder of Protestantism was graduated from this university. We know that Wittenberg was founded in 1502 and the story of Hamlet takes place in Denmark in the eleventh century but such chronological differences are available in Shakespeare’s plays and they do not have importance for the play”. (Shakespeare, 1946: 18)

It can easily be grasped why Burian refers to Faustus and Luther in connection with the Wittenberg University. It has been pointed out in the “Protestant Reformation” part of the study that, Luther was a leader who put an end to the long lasting opposition between the church and European society. For this reason, Luther’s name is associated with German humanism. As to Faustus, he is Marlowe’s protagonist in his *Doctor Faustus*, who also

graduated from the Wittenburg University. Faustus is a man of curiosity, science, knowledge and skepticism and thus, he is an emblem of the Renaissance men.

All in all, with a real and an imaginary character chosen, and a university founded in 1502, a time coinciding with the High Renaissance Period, Burian recalls humanism in every detail of the footnote, from the characters chosen to the university and the time it was founded.

#### **Footnote 27**

In this footnote, Burian explains a Christian tradition to the reader.

“Until quite recently, Christians used to serve food to their relatives and friends who visit a house of a funeral after the ceremony” (Shakespeare, 1946: 22).

#### **4.2.4 Findings**

As a result of an analysis into Burian’s translation with regard to “Skopos Theory”, it can be said that the “skopos” of the translation was a determining factor in Burian’s translation. He “deliberately” got involved in the “translational action” that was started by the government with the purpose of cultural renewal.

From the point of Vermeer’s “Skopos Theory” the “commissioner” of the translator Burian was İsmet İnönü, the President of the Turkish Republic. As it has been studied in this thesis, the translation activity of 1940s was started with the support of the government. It can also be stated that the Minister of Education Hasan Ali Yücel was “commissioner”, too because the First Publication Congress was organized by him. Moreover the group of translators who came together at the Translation Committee and the Translation Bureau were brought together under his leadership. The “commission” was stated at the First Publication Congress: to translate the most important western classics into Turkish. The works to be translated had already been decided at the First Turkish Publication Congress as well. The overall “skopos” of this translation activity and Burian’s *Hamlet* translation was to bring the humanist thinking of the West into Turkish literature because Yücel had already defined the general aim of the translation activity during the congress by reminding that Turkey needed to be “a prominent part of western culture and thought” and so they “had to translate the previous and recent ideological products of contemporary world into its own language” and therefore, “empower” itself by the “perception and thought” of western world.

For this reason, as an “expert” Burian knew how to integrate humanism into his own translation. He had already had his own view of humanism which was also expressed in his essays. His essays prove that he chose the playwright and the work to be translated in accordance with his “skopos”. Burian believed that in order to come to grips with humanism, one had to be well-acquainted with classical cultures. Therefore, it is not surprising that Burian chose to translate a work of drama genre because as I have stated in this study drama was a genre of the classical times. Moreover, for Burian Shakespeare was “the master of” this genre and his character *Hamlet* was a perfect model for a humanist human being. Shakespeare’s text hosted plenty of allusions to Greek and Roman cultures and they were excellent tools for teaching the culture of ancient Greece and Rome to Turkish society. In short, both the playwright of the source text; Shakespeare and his play *Hamlet* was the symbol of humanism for Burian so by translating Shakespeare’s *Hamlet* Burian automatically took a step towards his “skopos”.

He criticized some authors for not paying enough attention to their decisions of the author and work to be translated. It can be deduced from the above that the author of the source text and the text itself may influence the degree of translation’s success in reaching its aim.

With his comprehensive knowledge about humanism and western culture which were discussed in this study in part 4, Burian included many humanistic clues in his translation by means of prefaces and footnotes. Al in all, it can be concluded that some textual elements like prefaces and footnotes can be used as main tools for integrating a specific way of thought or ideology into a translation and for reaching the translator’s “skopos”.



## CONCLUSION

With reference to both the Italian Renaissance and Turkish history from the *Tanzimat* to 1940s, it can undoubtedly be concluded that translation is the main tool for cultural renewal and both the translator and translation have major roles in the adaptation of recent movements or thought into a culture. As a result of the analysis within the scope of Vermeer's "Skopos Theory", it is not going to be wrong to say that both the translations of the classical Roman and Greek texts during the Renaissance and translation of the Western classics in Republican Era during 1940s went beyond being "translated texts" from one language into another. They served to a specific "skopos"; goal. Both societies were dissatisfied with the present state of their cultures. Dissatisfied with the medieval age scholastic thinking which ignored human and life on earth, the Renaissance scholars found the solution in going back to pagan Greco-Roman culture which put the human being in the centre of the universe. Parallel with European culture from the *Tanzimat* onwards, Turkish society became aware of the developments all around Europe and felt the necessity for a cultural change. However the Ottoman Empire had closed its doors to renewal and reformation. The only solution was to open the Empire's doors to modern Western culture. In short, both the European and Turkish culture were dissatisfied with their present condition and they aimed to have a new "culture repertoire" by means of the translation activity.

As a result of an analysis of Itamar Even Zohar's "Polysystem Theory", it can also be concluded that the "actors" of culture planners play a major role in construction of a "culture repertoire". The culture planners of the Republican Period Turkey; the Minister of Education Hasan Ali Yücel and his friends, including Orhan Burian; one of whom is the centre of this study, "deliberately" launched the translation activity of the Republic and "actively" took part in it. They aimed to "import" a "culture repertoire" by translating the western classics into Turkish. Their aim was to bring the humanist way of thought into Turkish culture by this "translated literature". They were aware that the Republican Turkish literary system was "young" and under construction. The decline of the Ottoman Empire was a "turning point" for Turkish society. Therefore, after such a "turning point", cultural planners aimed to replace the existing literature system which was not satisfying for Turkish culture anymore by a new contemporary one via "translation activity".

Finally, the analysis of Orhan Burian's *Hamlet* translation from Shakespeare may constitute an example representing the practice of the culture planners. As a translator, Burian integrated his own understanding of humanism into his translation in the prefaces and footnotes. Therefore it can be inferred that prefaces and footnotes are two factors by which the translator reflects his own perspective and tries to reach his "skopos".

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## APPENDIX

### APPENDIX 1 Prefaces

#### 1.1 İsmet İnönü's Preface for the Classics

“Eski Yunanlılardan beri milletlerin sanat ve fikir hayatında meydana getirdikleri şaheserleri dilimize çevirmek, Türk milletinin kültüründe yer tutmak ve hizmet etmek isteyenlere en kıymetli vasıtayı hazırlamaktır. Edebiyatımızda, sanatlarımızda ve fikirlerimizde istediğimiz yüksekliği ve genişliği bol yardımcı vasıtalar içinde yetmişmiş olanlardan beklemek, tabii yoldur. Bu sebeple tercüme külliyyatının kültürümüze büyük hizmetler yapacağına inanıyoruz”.

#### 1.2 Hasan Ali Yücel's First Preface for the Classics

“Hümanizma ruhunun ilk anlayış ve duyuş merhalesi, insan varlığının en müşahhas şekilde ifadesi olan sanat eserlerinin benimsenmesiyle başlar. Sanat şubeleri içinde edebiyat, bu ifadenin zihin unsurları en zengin olanıdır. Bunun içindir ki bir milletin, diğer milletler edebiyatını kendi dilinde, daha doğrusu kendi idrakinde tekrar etmesi; zeka ve anlama kudretini o eserler nispetinde arttırması, canlandırması ve yeniden yaratmasıdır. İşte tercüme faaliyetini, biz, bu bakımdan ehemmiyetli ve medeniyet davamız için müessir bellemekteyiz. Zekasının her cephesini bu türlü eserlerin her türüsüne tevcih edebilmiş milletlerde düşüncenin en silinmez vasıtası olan yazı ve onun mimarisi demek olan edebiyat, bütün kütlenin ruhuna kadar işliyen ve sinen bir tesire sahiptir. Bu tesirdeki fert ve cemiyet ittisali, zamanda ve mekanda bütün hudutları delip aşacak bir sağlamlık ve yaygınlığı gösterir. Hangi milletin kütüphanesi bu yönden zenginse o millet, medeniyet aleminde daha yüksek bir idrak seviyesinde demektir. Bu itibarla tercüme hareketini sistemli ve dikkatli bir surette idare etmek, Türk irfanının en önemli bir cephesini kuvvetlendirmek, onun genişlemesine, ilerlemesine hizmet etmektir. Bu yolda bilgi ve emeklerini esirgemeyen Türk münevverlerine şükranla duyguluyum. Onların himmetleri ile beş sene içinde, hiç değilse, devlet eli ile yüz ciltlik, hususi teşebbüslerin gayreti ve gene devletin yardımı ile, onun dört beş misli fazla olmak üzere zengin bir tercüme kütüphanemiz olacaktır. Bilhassa Türk dilinin, bu emeklerden elde edeceği büyük faydayı düşünüp de şimdiden tercüme faaliyetine yakın ilgi ve sevgi duymamak, hiç bir Türk okuru için mümkün olamayacaktır. 23-Haziran-1941”.

### 1.3 Hasan Ali Yücel's Second Preface for the Classics

““Dünya edebiyatından tercümeleler” serisinin ilk 109 cildinde yer almış bulunan önsözümde, bu eserin ortaya konulmasında büyük hizmet ve emekleri geçen Türk aydınlarına şükran duygularımı söyledikten sonar onların himmetleriyle 5 yıl içinde hiç değilse Devlet eliyle yüz ciltlik bir tercüme kütüphanesine kavuşacağımızı kaydetmiştim. Cumhuriyetin on sekizinci yıl dönümünde bu seriden 13, on dokuzuncu yıl dönümünde 27 ve yirminci yıl dönümünde de 69 cilt eser yayınlanmak suretiyle beş yılda tahakkuk ettirilmesi düşünülen ilk program, iki buçuk yılda 9 fazlasıyla 109 ciltlik bir kütüphanenin Türk okurlarına sunulmasını mümkün kıldı. Memleket yayın tarihinde gerçek bir hamle ve başarı diye vasıflandırılacak olan bu güzel neticeden dolayı, bu serinin ortaya konulmasında, tercümeleleri yapanlardan formaları katlıyan arkadaşlarıma kadar, himmetleri geçenlere tekrar teşekkürü kendime borç sayıyorum. Devletin bu alandaki teşebbüsünü, yaptıkları geniş tercüme basınıyle destekleyen hususi yayın kurumlarımızı takdirle ve sevinerek anarım. Cumhuriyetimizin bundan sonraki yıl dönümlerinin her birinde, “Dünya edebiyatından tercümeleler” serisinde yüzer cilt eser yayınlanarak memleket aydınlarına önümüzdeki beş yılda 500 kitabın Devlet eliyle armağan edilmesi, yayın programımızın yerine getirilmesi gereken amacıdır. Türk aydınlarının şunu bilmesini candan isterim ki, bize, bu geniş programı gerçekleştirme direktif ve cesaretini veren tercüme serisinin baş okuyucusu Reiscumhurumuz İsmet İNÖNÜ olmuştur. Beş yıllık programdaki 500 kitabı dahi az gören Milli Şefimizin arzularını yerine getirmeyi bütün vazifeli arkadaşlarımla beraber milli bir ödev sayıyoruz. 2-Mart-1944.



## APPENDIX 2 Footnotes in Burian’s translation Hamlet <sup>3</sup>

### 2.1 Footnotes Related to Ancient Greek and Roman Cultures

#### 2.1.1 Footnote 11

“Julius Caesar’ın hayatını anlatırken Plutarkhos’un söylediğine göre, Caesar’ın ölümünden az sonar gökte ateşler gözükmüş, kuyruklu yıldızlar peyda olmuş, geceleri sokakta ruhlar dolaşmış, güneş ışık ve sıcaklık vermez olmuş”.

#### 2.1.2 Footnote 23

“Hyperion denen güneş tanrısı çok güzel ve yakışıklı bir erkek olarak tasavvur edilirdi. Satyr’lerse boynuzlu kuyruklu çirkin mahluklardı”.

#### 2.1.3 Footnote 25

“Niobe, Yunan mitolojisinde yedi oğul yedi kız sahibiyim diye, Leto’nun karşısında gururlanan bir kadındır. Leto, baş tanrı Zeus’tan yalnız tanrı Apollo ile tanrıça Artemis’i doğurmuştu. Bunlar gazaba gelip oklariyle Niobe’nin çocuklarını öldürdüler. Bunun üzerine artık gözyaşı dinmeyen Niobe de Zeus’un emriyle taş kesildi. Yazın bu taştan hep yaş sızardı”.

#### 2.1.4 Footnote 26

“Yunan mitolojisi kahramanlarından Herakles iri yarı, dev gibi de kuvvetliymiş. Hamlet kendi kuvvetsizliğini onun gücüyle bir tezat olarak gösteriyor. Aynı nisbetsizlik anlı şanlı babasiyle soytarı kılıklı amcası arasında vardır”.

#### 2.1.5 Footnote 32

“Efsaneye göre, Yunanistan’da Nemea vadisine musallat olan korkunç bir aslan varmış ki vücuduna ne ok işler, ne gürz tesir edermiş. Nihayet onu Herakles boğarak öldürmüştü”.

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<sup>3</sup> Not all the footnotes in Burian’s *Hamlet* translation are listed. Only the ones, which are studied in this thesis are listed in the appendix.

### 2.1.6 Footnote 33

“Yunan efsanelerinin cehennemindeki bir göl, nisyen gölü”.

### 2.1.7 Footnote 60

“Seneca (? - İ. Ö. 66), Latinlerin en ünlü tragedya yazıcısıdır”.

### 2.1.8 Footnote 61

“Plautus (İ. Ö. 241 – 187), Terentius ile birlikte, Latinlerin en ünlü komedyaya yazıcısıdır. Shakespeare, *Yanlışlıklar Komedyası* için onun *Menaechmi* adlı komedyasını örnek tutmuştur”.

### 2.1.9 Footnote 66

“Yunanlılara mağlup düşüp mahvolan Trovanın hükümdar oğullarından Aeneas bu felaketten kaçıp kurtulduktan sonar sığındığı ülkenin melikesi Dido’ya bütün o macerayı anlatır. Aşağıdaki kısım, Trova şehri alındıktan sonar hükümdar Priamos’un Achilles oğlu Pyrrhus tarafından nasıl öldürüldüğünü, bu manzara karşısında hükümdar karısı Hekabe’nin ne hale geldiğini anlatıyor. Trova’dan kaçışından, Roma’ya beşiklik edecek Latin kırallığını kuruşuna kadar Aeneas’ın geçirdiği maceralar. Latin şairi Virgilius’un *Aeneid* adlı destanına mevzu olmuştur”.

### 2.1.10 Footnote 68

“Neoptolemos adıyla da anılan Pyrrhus, Yunanlılara Trova’yı kazandıran tahta atın içinde gizlenmiş olan kahramanlardandı”.

### 2.1.11 Footnote 69

“Pyrrhus öldürdüğü zaman Priamos elli oğul babası bir ihtiyardı”.

### 2.1.12 Footnote 70

“Bugünkü yeri Hisarlık olan Trova şehrinin bir adı da İlium yahut İllion’dur; Homeros’un destanı *İliad* da adını oradan alır”.

### **2.1.13 Footnote 71**

“Cenk tanrısı Mars’ın kalkanyla silahları Cyelops denen tekerlek gözlü devler tarafından yapılmıştı”.

### **2.1.14 Footnote 84**

“Latin efsanesinin Vulcan’ı, tanrıların demirci başıydı”.

### **2.1.15 Footnote 86**

“Roma’nı büyük diktatörü kazandığı zaferlerden sonra hükümdar adını da almak isteyince, başlarında Brutus ile Cassius bulunan, bir düşman parti tarafından Pompeius tiyatrosunda öldürüldü. Shakespeare burada da, Julius Caesar dıramında da suikastı Roma’nın millet meclisi olan Kapitol’da olmuş gibi gösterir”.

### **2.1.16 Footnote 91**

“Oyun – içindeki – oyunun üslubu asıl oyununkinden çok farklı ve süslüdür. Oyundaki kiral “İşte, biz evleneli otuz sene oldu” diyeceğine güneş tanrısının arabasının deniz tanrısının ummanlariyle kara tanrısının toprakları etrafında otuz defa dolandığından, ayın güneşten ödünç aldığı ışıkla dünyayı 30X12 defa aydınlattığından bahsediyor!”

### **2.1.17 Footnote 100**

“Hekat büyücülerin tanrıçasıydı”.

### **2.1.18 Footnote 105**

“Zalimliğiyle anılan Roma imparatoru Neron annesini öldürmüştü. Hamlet ise, yaradılıştan insanın kalbinde bulunan anne sevgisini unutmak istemiyor”.

### **2.1.19 Footnote 118**

“Mercurius hem alışveriş, kazanç tanrısıdır; hem de tanrıların habercisidir. Bunun için başlığı da, sandalları da kanatlıdır”.

### 2.1.20 Footnote 167

“Shakespeare’in Roma tarihine ait oyunları için kullandığı Plutarkhos, İskender’in hayatını anlatırken: onun çok güzel pembe beyaz bir adam olduğunu, nefesinin ve teninin çok hoş bir kokusu bulunduğunu, hatta bu tatlı kokunun elbiselerine de sindiğini söyler”.

### 2.1.21 Footnote 169

“Yunan esatirinde son tanrı nesliyle cenk eden evvelki nesil tanrıları (*Titanes*) düşmanlarının kalesi olan Olympos dağına yetişmek için Pelion dağını yerinden söküp Ossa dağının üstüne oturtmaya çalışmışlar”.

### 2.1.22 Footnote 180

“Romalıların mertliği bende de vardır. Hayatın kıymeti kalmayınca ondan vazgeçip ölmesini bilirim, demek istiyor”.

## 2.2 Footnotes Related to Source Text Culture Religions

### 2.2.1 Footnote 7

“Kötü ruhları kovmak, iyi ruhları çağırmak için kilise dili, yani Latince konuşacak biri varsa o da üniversitede okuduğuna göre, Horatio’dur”.

### 2.2.2 Footnote 13

“İsanın doğumunun yıldönümü sıralarında”.

### 2.2.3 Footnote 22

“On emrin altıncısı, “adam öldürmeyesin” der. Hıristiyanlar ve bilhassa Katolikler intiharı günah bilirler”.

### 2.2.4 Footnote 35

“Ölüm halinde olan Hıristiyanlara papaz çağrılır. İtirafta bulunarak günah çıkartırlar, papazdan hayırdua alırlar”.

### 2.2.5 Footnote 41

“Veli Patrick Arafa baktığı söylenen bir Hıristiyan velisidir. Hayalet Araftan geldiği için hatırlanmış olabilir. Bir de, veli İrlanda’dan bütün zehirli hayvanları sürüp çıkartmış; yeni Danimarka kiralı, hayaletin tevsifince, zehirli bir yılan olduğuna göre onu yok etmek emelinde olan Hamlet de bu velinin izinde demektir”.

### 2.2.6 Footnote 62

“Beni İsrail hakimlerinden Jephthah bir cenge giderken Tanrıya şöyle demişti: “Ammon çocuklarını elime düşürecek olursan ben de Ammon çocuklarıyla cenkten sulh içinde dönüşte evimden beni karşılamaya çıkacak ilk kimseyi sana sunmak üzere kurban ederim.” İlk karşıcısı kızı oldu”.

### 2.2.7 Footnote 99

“Anglikan kilisesi usullerine göre nikahta kadın kocasına “...bugünden sonra hem daha iyi, hem daha fena, hem daha zengin, hem daha fakir, hem hasta, hem sıhhatli halinde seni seveceğim, sayacağım – ölüm bizi ayırıncaya kadar...” diye söz verir”.

### 2.2.8 Footnote 103

“Hamlet o zamanlar kullanılan bir yemini tekrarlayıp *şu elim hakkı için* diyeceğine, karşısındakilerin sahtekarlığını düşünerek, *şu yankesici eller hakkı için* diyor”.

### 2.2.9 Footnote 108

“Kardeşi Habil’i öldürmesi üzerine Kabil’in uğradığı haneti Tevrat şöyle anlatır: “Ve Rab, sen ne işledin karındaşının kanı zeminden bana feryat ediyor ve şimdi karındaşının kanını senin elinden almak için ağzını açan zeminden melunsun, yerini timar eylediğinden sana bereketini daha vermeyecektir. Zeminde firari ve serseri olacaksın dedi”.

### 2.2.10 Footnote 138

“Fakirlerin, köylülerin mezarları çok kere çimen kaplıydı; yalnız ayak uçlarına ölenin adını, yaşını gösteren bir taş dikilirdi. Ophelia’nın kendinde değilken söylediği bu şarkı babasının çabucak ve gizlice gömüldüğü düşünülürse, büsbütün saçma değildir”.

### **2.2.11 Footnote 139**

“İsa bir fırına giderek biraz ekme almak istemiş. Ekmekçinin karısı hamur yoğuruyormuş, hemen fırına bir parçasını atıp pişirmeye başlamış. Ama kızı, parça çok büyük diye çıkışıp epeycesini geri almasına sebep olmuş. Bununla beraber fırında kalan parça gittikçe büyümeye başlamış; o kadar ki kız haykırmış. Herhalde çıkardığı ses baykuşunkine benziyormuş ki İsa da onu cezalandırırken baykuşa çevirmiş”.

### **2.2.12 Footnote 30**

“Danimarka kırallarını zırhları ile gömmek adetmiş”.

### **2.2.13 Footnote 149**

“Soylu kişilerin mezarlarına miğferleri, kılıçları, zırh takımları, üzerine hususi olarak armalarının resmi yapılmış kalkanları konurdu”.

### **2.2.14 Footnote 154**

“Dini binalara sığınan suçlular Tanrının himayesinde sayılır ve yakalanamazlardı”.

### **2.2.15 Footnote 158**

“İntihar edenler Tanrıya karşı gelmiş sayıldıkları için Hıristiyan mezarlıkları dışına, papaz tarafından takdis edilmemiş bir mezara gömülürlerdi”.

### **2.2.16 Footnote 159**

“Cenazenin Hıristiyan merasimiyle gömülebilmesi için kendini bile bile boğulmaya bırakmış bir insana değil, kurtulmak için çalışmasına rağmen boğulmuş bir insana ait olması lazım geldiğine göre bu cenazeye merasim yapılamaz”.

## **2.3 Footnotes Related to Western Culture Specific Elements**

### **2.3.1 Footnote 37**

“Elizabeth devri bilgileri okurken yahut konuşurken rastladıkları veciz yahut mühim sözleri, daha sonra kullanmak veya üzerinde düşünmek için yanlarında dolaştırdıkları bir deftere geçirirlerdi”.

### 2.3.2 Footnote 45

“O zamanın asilleri şapkalarını başlarından hiç çıkarmazlardı”.

### 2.3.3 Footnote 47

“Balıkçı tabiri o zamanlar ahlaksız araçlar için kullanılmış. Hamlet, bu sözü “Beni anlamaya, kafamın içindekileri öğrenmeye çalışıyorsunuz” demek isteyerek de kullanmış olabilir. Zaten bundan sonraki sözleri hep saçma, yahut birden fazla tefsire elverişli gözükten sözlerdir”.

### 2.3.4 Footnote 63

“O zaman halk arasında rağbette olan bir şarkı. Hamlet coştığı zaman bu şarkılardan zemin ve zamana uygun yerleri söyleyivermek itiyadındadır. Bu türkü münasebetiyle Polonius’un kendi siyasetine kızını kurban ettiği hatırlanmalıdır.

### 2.3.5 Footnote 90

“Eskiden yüzüklerin içine geniş manalı birkaç kelimelik sözler kazılmış”.

### 2.3.6 Footnote 106

“Evrak ancak mührün basılmasıyla muteber olurdu”.

### 2.3.7 Footnote 124

“Bugün unutulmuş bir fıkra olacak. Anlaşılan: bir maymun, içinde kuşlar bulunan bir sepeti alıp dama çıkmış; orada sepeti açınca kuşlar uçup gitmiş; o da sepetten çıkan her şey uçuyor sanarak içine girmiş sonra sıçramış ve tabii kafası kırılmış”.

### 2.3.8 Footnote 140

“14 şubata raslıyan veli Valentin günü kuşlar sözde eşlerini seçerlermiş. Buna uyarak, bekar kızlarla erkekler de bugünü kendilerine eş seçmek için bayram günü yapmışlar”.

### 2.3.9 Footnote 150

“Shakespeare’in kasabasından uzak olmıyan bir yerde odunu taşlaştıran bir kaplıca varmış. Böyle sular cisimlere nasıl mahiyetlerini değiştiriyorlarsa öylece halkın sevgisi

de Hamlet'in kusurlarını kusur olmaktan çıkarıyor; çılgınlıklarını akıllıca hareketler olarak tefsir ediyor”.

### **2.3.10 Footnote 172**

“Shakespeare zamanında devlet adamları güzel yazıyı ancak katiplere yaraşır aşağılık bir iş sayarlarmış”.

### **2.3.11 Footnote 173**

“Bir kimse arazi ve davar sahibi, yani zengin ise mutlak Kıralın yakını olur”.

### **2.3.12 Footnote 174**

“O zamanlar şapka yemeklerde, hatta kilisede bile çıkarılmazdı. Asiller yalnız huzura çıktıkları vakit başları açık bulunurdu”.

## **2.4 Footnotes Related to the Drama Genre**

### **2.4.1 Footnote 3**

“O devir tiyatrolarının üstü açık olduğu için Shakespeare, vakanın gününü hangi vaktinde geçirdiğini metin içinde belli eder”.

### **2.4.2 Footnote 52**

“Bu ve daha aşağıdaki sözler o günün oyuncu kumpanyaları hakkında bizi epeyce aydınlatmaktadır. Cisimlerin gölgesi saymak lazımdır.

Bu sözlerden, hem, o devir oyunlarında raslanan belli başlı tipleri öğreniyoruz: a) hükümdar, b) macera peşinde dolaşan yiğit, c) genç aşık, ç) aksiliği ve inatçılığı yüzünden başına türlü işler gelen huysuz, d) ikide bir fırsat bulup halkı güldüren soytarı, e) söyleyeceklerini unutursa uyduran kız. Hem de, bugünkü gibi kalabalık olamıyan o kumpanyalarda her tipi muayyen bir oyuncunun canlandırıldığını anlıyoruz”.

### **2.4.3 Footnote 53**

“Shakespeare zamanında halka temsiller veren kumpanyalardan başka, kibar sınıfın himayesinde hususi kumpanyalar türemişti. Her iki tarafın da ayrı ayrı yazıcıları vardı;



bu yazıcılar arasında yazı ile atışma çok olurdu. Halk tiyatrolarının yazıcısı olan Shakespeare burada o hususi tiyatrolardan birine (Kırallık Kilisesinin ilahici çocuklarından toplanan kumpanyaya) taş atıyor”.

#### **2.4.4 Footnote 54**

“Çocukların sesleri bozulunca kilise korosunda kalamazlar. Kilisenin korosundan ayrılmak demek kilisenin oyuncu kumpanyasından da ayrılmaları demektir. Fakat çocukluklarında oyunculuk ettiklerine göre, büyüdükten sonra da oyunculuk mesleğine atılmaları çok muhtemeldir. O vakit halk kumpanyalarına girince anlıyacaktırlar ki, vaktiyle, halk kumpanyalarına çatan oyunlarda oynamakla kendi kuyularını kazmışlardır”.

#### **2.4.5 Footnote 55**

“O sırada en çok rağbet gören ve Shakespeare’in de oyunlarını oynayan hak tiyatrosu Globe tiyatrosu, bunun alameti de sırtında dünyayı taşıyan Herakles resmi idi”.

#### **2.4.6 Footnote 59**

“Klasik tertipte oyun yazarlar vakanın, arasına aylar yahut seneler giren sahnelerden değil bir gün içinde geçen hadiselerden kurulmasına (yani *zamanda birliğe*); birbirlerinden uzak başka başka yerlerde değil aynı yerde geçmesine (yani *mekanda birliğe*); esas vakanın anlaşılmasında lüzumlu olmıyan ek vakalarla genişletilmeyip yalın bırakılmasına (yani *mevzuda birliğe*) dikkat ederdi. Shakespeare, bu klasik ölçülere bağlanmayarak, romantik yahut modern denen tertipteki oyunu yaratmıştır”.

#### **2.4.7 Footnote 65**

“O zamanlar kadınlar sahneye çıkmadıkları için kadın rollerini oğlan çocuklar “kadar kadın rollerinde oynayabiliyorlardı. Sesleri çatallaşınca, tıpkı fazla çatallaşınca geçmiyen Elizabeth altınları, onlar da geçmez olurlardı”.

#### **2.4.8 Footnote 82**

“Ortaçağın kilise oyunlarında Herold hem zalim, hem gürültücü bir din düşmanı hükümdar olarak canlandırılırdı”.

#### 2.4.9 Footnote 83

“Hamlet’in oyuncuya bu nasihatları Shakespeare’in oyunculuk hakkında ileri sürdüğü en açık ve etraflı fikirlerdir; bu bakımdan çok ehemmiyetli bilinir”.

#### 2.4.10 Footnote 97

“Oyunun adı Hamlet için *fare kapanı*; yoksa asıl adının *Gonzago’nun Öldürülmesi* olduğunu biliyoruz”.

#### 2.4.11 Footnote 98

“Shakespeare devri dramlarında koro seyrek kullanılırdı. Kullandığı zaman da bir kişi bu işi görüp ve umumiyetle oyundan anlaşılamiyacak yerleri, mesela, perdeler arasında geçen şeyleri anlatırdı. Hamlet, Lucianus’u tanımakla böyle bir iş görmüş oluyor. Kukla oynatılırken de hasnede biri oturur, olup bitenleri seyirciye izah ederdi”.

#### 2.4.12 Footnote 101

“Hamlet, bir gün olup oyuncu kumpanyalarına girmek istiyecek olursa bunun (belki de elinde oynanan oyunun yazma nüshası var ve ona kattığı mısraları kastediyor) tüylü bir şapkanın ve süslü ayakkabıların onu kabul ettirmeye yeteceğini söylemiş oluyor. O günün çoğu oyuncular aylık değillerdi; ehliyet göre kumpanyanın yarım, yahut bir, yahut iki hissesine sahiptiler.

### 2.5 Footnotes Related to Western Countries/Nations

#### 2.5.1 Footnote 20

“Danimarka tahtına kırıllar seçilerek geçerlerdi. Böylece kiral Hamlet’ten sonra oğlu değil kardeşi kiral olmuştu. Fakat kiralın, sağlığında verdiği reyın kıymeti olacağı bu sözlerden anlaşılıyor”.

#### 2.5.2 Footnote 29

“O zamanlar umumiyetler Germanler ve bilhassa Danimarkalılar çok içki içmekle anılırdı. Othello’daki şu sözler dikkate değer:

Iago – Orahlılar (İngiltereliler) içki içmekte çok yaman. Danimarkalılar, Almanlar, şiş karınlı Hollandalılar...İngilizlerin yanında hiç kalırlar”.

### 2.5.3 Footnote 64

“O zamanlar İtalyan ve bilhassa Venedik kadınları gayet kalın mantardan yahut deri kaplı tahtadan tabanlıkları iskarpinler giyerlermiş. Bu moda İngiltere’de pek yayılmamışsa da tiyatrolara girmişti.

### 2.5.4 Footnote 80

“O zamanlar Norveç ve İngiltere ayrı birer kiralık olmakla beraber Danimarka’ya haraçla bağlıydılar”.

### 2.5.5 Footnote 134

“İki üç asır süren Danimarka salgınları İngiltere’ye çok sindirmişti. Kiral, İngiltere’nin hem yeni yenildiği ve harp acısını unutmadığı, hem de eskiden beri Danimarka’dan yılgin olduğu için, kendisinin sözünü tutacağına güveniyor”.

### 2.5.6 Footnote 181

“Danimarka’da kiralılar seçilmekle beraber, tahttaki kiralının sağlığında rey verebileceği, reyinin de ağır basacağı bir kere daha anlatılmış oluyor (bak: not 20)”.

## 2.6 Footnotes Related to the Renaissance

### 2.6.1 Footnote 6

“Horatio üniversitede okumuş bir aydındır. *Renaissance*, böylelerinin çoğunun, belenmiş kanaatlere şüpheyile baktıklarını göstermişti. Horatio’nun şüpheciliği, karanlıkta iyi seçilmediğini anlayınca şaka olarak verdiği bu cevapta kendini gösteriyor”.

### 2.6.2 Footnote 21

“Wittenberg *Renaissance* devrinin en ünlü üniversitelerindendi. Efsanesi dünya edebiyatına geçen Faustus ile Protestanlığı kuran Luther bu üniversiteden yetişmişlerdi. Gerçi Wittenberg 1502 yılında kurulmuştur; Hamlet hikayesi ise on birinci asır

Danimarka tarihinde geçer. Fakat oyun için ehemmiyeti olmıyan bu türlü zaman ayrılıkları Shakespeare oyunlarında az değildir.

**BIOGRAPHY**

Nihan İöz was born in Kırklareli in 1977. She graduated from Lüleburgaz Anatolian Commercial High School in 1995. She continued her education at Marmara University English Language Teaching Department during the years 1995-2000. She worked as an English teacher for ten years after her graduation from Marmara University. She has been working as a lecturer at Kırklareli University since 2010. In 2011, she started Translation Studies MA Programme at the Department of English Literature at Doęuş University. Currently, she attends Cross-cultural and languages Translation Studies Doctoral Programme as an extension student at Yıldız Technical University, Department of Western Languages and Literatures.