A CRITICAL APPROACH TO ENGLISH AND TURKISH TRANSLATIONS OF GEORGES PEREC'S *LA DISPARITION*

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THESIS

FOR THE DEGREE OF MASTER OF TRANSLATION STUDIES

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GEORGES PEREC'İN LA DISPARITION ESERİNİN İNGİLİZCE VE TÜRKÇE ÇEVİRİLERİNE ELEŞTİREL BİR YAKLAŞIM

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Enstitüye teslim edildiği tarih:

Tezin Savunulduğu Tarih:

Tez Danışmanı: Prof. Dr. Ayşe Dilek ERBORA :_____
Diğer Jüri Üyeleri:

      Yrd. Doç. Yeşim TÜKEL :_____

      Yrd. Doç. Cemal DEMİRCİOĞLU :_____

İSTANBUL, Mayıs 2016

DEDICATION

To my cousin Sena, for dragging me out to jogging, rollerblading etc. and Eymen for accompanying us unwillingly and nagging at us all the time, because that was the most amusing part.

To my lovely nephew for his most random smile as a constant source of joy, a remembrance of renewal in life.

Thank you all for your very existence and support along the way. I couldn't have achieved this without you.

ACKNOWLEDGEMENTS

ABSTRACT

A CRITICAL APPROACH TO TRANSLATIONS OF GEORGES PEREC'S *LA DISPARITION*

Literary translation as one of the most disputed branches of translation has revealed studies on criticism of literary translation as well. As one of the recent branches of Translation Studies (TS), translation criticism acts a highly important role in development of TS and reception of translation as a whole by the society, especially when it comes to a special type. This study aims to analyze the translations of Oulipo texts in different cultures and the strategies adopted by the translator to solve the constraints. Oulipo is a technique used by authors to limit themselves under special constraints. One of them is the use of Lipogram, which means omitting one of the letters of alphabet from an entire, sentence, paragraph, text, and book etc.

Within this context, La Disparition by Georges Perec has been analyzed in the case study. Perec wrote the novel by using lipograms and omitted the most frequently used letter of French Alphabet: "e" in addition to several literary constraints while enriching the narrative as well. English and French translators have adopted different strategies as a solution to the constraints in an attempt to conserve the literary strength of the novel. Their shift from these strategies, which have been either for lipogrammatic purposes or to comply with the cultural background of the audience or to meet the author's strategies, have been the subject of this study as well.

Keywords: Perec, Oulipo, Lipogram, Literary Translation, Translation Criticism

ÖZET

GEORGES PEREC'İN *LA DISPARITION* ESERİNİN İNGİLİZCE VE TÜRKÇE ÇEVİRİLERİNE ELEŞTİREL BİR YAKLAŞIM

Çevirinin en çok tartışılan kollarından olan edebiyat çevirisi edebiyat çevirisi üzerine yapılan eleştiri çalışmalarını bereaberinde getirmiştir. Çeviribilimin yeni kollarından olan çeviri eleştirisi, Çeviribilimin gelişmesinde ve özellikle özel bir tür söz konusu olduğunda, çevirinin toplum tarafından algılanmasında önemli rol oynamaktadır. Bu çalışma farklı kültürlerde Oulipo metinlerinin çevirilerini ve kısıtlamaları çözmek üzere çevirmenlerin benimsedikleri stratejileri incelemeyi amaçlamaktadır. Oulipo yazarların kendilerini özellikle bir kısıtlamaya maruz bırakarak sınırladıkları bir tekniktir. Bu tekniklerden biri de bütün bir cümleden, paragraftan, metinden ya da kitaptan alfabenin bir harfinin atılması anlamına gelen Lipogram'dır.

Bu bağlamda, vaka çalışması olarak Georges Perec'in *La Disparition* adlı romanı seçildi. Perec romanını, lipogram tekniğini kullanarak yazdı ve Fransız alfabesinin en sık kullanılan harfini ("-e") silmekle kalmadı, anlatımı güçlendirirken birçok edebi kısıtlamayı da dahil etti. İngilizce ve Türkçe çevirmenler, romanın edebi gücünü korumak adına, bu kısıtlamalara çözüm olarak farklı stratejiler benimsediler. Bu çalışma, gerek lipogramatik amaçlarla gerekse erek okurun kültürel altyapısına uymak ya da yazarın stratejilerini karşılamak adına, benimsenen stratejilerden ya da orjinal eserden sapmaları incelemektedir.

Anahtar Sözcükler: Perec, Oulipo, Lipogram, Edebiyat Çevirisi, Çeviri Eleştirisi

CONTENTS

INTRODUCTION

Translation has always been a highly disputed area of research, throughout history. For many years, there has been much debate about the definition of translation, in addition to the limits and decision-making processes, as well as the final product of the practice. "What is translation? What will be accepted as translation and what will not be? What are the limits of translation?" etc. have long been discussed and answers have varied over time. Today, translation is considered a product of the creativity of the translator, which requires closely looking at the translated text, tracing the translator's strategies and background (cultural, ideological etc.) and forming the basis for these decisions made by the translator. In this sense, as a result of the efforts to harmonize theory with practice, translation criticism, emerged as a sub-branch of translation studies, and came to this day with different points of views. It reframed in a form nourishing and developing from these points of views. Scholars such as Raymond van den Broeck, Gideon Toury, Katharina Reiss, Even-Zohar and Hans Vermeer, and finally Antoine Berman have written about this subject. The present study aims to examine English and Turkish translations of the novel *La Disparition* (1969) written by the French author, Georges Perec. My method of critical framework is influenced by different models of influential theorists such as Katharina Reiss, Raymond van den Broeck, and Antoine Berman. The novel in question was translated into English as *A Void* by Gilbert Adair in 1994 and translated into Turkish as *Kayboluş* by Cemal Yardımcı in 2008. The book was written in one of the Oulipo techniques, Lipograms in which the author omits the letter "e". Both translators translated the work without using the letter "e" and they were subjected to criticism in their respective target cultures and literary circles.

What are the conditions in which translators re-write an original text to create another original? What strategies do they adopt? What is their limit in adopting these strategies so as to create a work of literature without betraying the original? (Of course fidelity has also been discussed in view of translator's invisibility) Within the context of

the book preferred for the case study: What are the constraints (subjective, linguistic, cultural, historical etc.) in the original book? What are the solutions the translators proposed to solve the problems created by these constraints? The present study tries to answer those questions.

In the above-mentioned translations, the translators face criticism challenging the artistry of their translation. Some words have been lost in translation when compared to the original text, since the translator alters the direction of his narrative because there are untranslatable words that have no direct translation. However, lost in translation interprets the resurrection of the original text in another culture-language in its new identity and form with what is added and what is left behind in order to find the equivalence as much as possible. Meanwhile, the criticism for the English translations have mostly remained as a literary review. However, the Turkish translations have largely been criticized by the reviewers and the literary circles. Meanwhile, the translation have been advocated by scholars of translation studies, one of which is Saliha Paker who asserts that such a criticism must be based on comprehensive research and analysis in accordance with the norms of translation and present approaches in Translation Studies. The present study will thus provide a translation criticism for the translations in question based on the framework specially drawn for the novel in question. The other three translations (A Vanishing by Ian Monk, Vanish'd by John Lee, and Omissions by Julian West) into English will not be included in this study, as they have not been officially published.

Perec wrote his novel by using "**Lipograms**", one of the techniques adopted by the French "**Oulipo Group**" that has special place in French Literature. The Oulipo Group uses Oulipo techniques where the author creates his/her own constraints and writes his/her work within this limited area. Authors trying their creativity by constraints write their work using this technique, which incorporates mathematics into literature and pushes the limits of their competencies. In fact, proponents of this technique find it liberating to release their creativity under such constraints. This movement followed by influential authors such as Georges Perec, Jacque Roubeau, Italo Calvino, and Raymond Queneau, is a literary system that is shaped by the constraints of authors, riddles and mingled stories.

In his work, Georges Perec did not use the most frequented letter in French: "e". The book was translated into several languages in later years and the translators translated the book, following the footsteps of its author using the above-mentioned Lipograms. Some of them preferred not to use the letter "e", while others preferred omitting other letters for various reasons, which will not be included in this study.

This study focuses on the English and Turkish translations of the book. Both translators preferred translating the book by not using the letter "e" in translation. The significance of the letter "e" in Turkish and English as opposed to French will be further discussed in the study, in the third chapter. The translations of the book will be examined by being inspired by the the detailed translation criticism model presented by Antoine Berman in *Pour Une Critique des Traductions: John Donne* (1995).

This study aims to analyze the English-Turkish translations within the framework of the translation criticism model. However, before analyses, the first chapter presents the cultural turn which provides the historical context of the study. In the second some critical approaches to translation are discussed since they are important for the strategies of translation to be understood. The last chapter is a case study of translation strategies. It also includes an interview of the translator in order to understand how they re-write the text for their target culture. In the conclusion, an assessment of the translation of the text is made with a final analysis of Berman's model with emphasis of the factors crution for the translation practice.

CHAPTER 1: A CRITICAL FRAMEWORK

The complicated nature of translation is evident even in the most basic expressions used in daily life. For example, the English word "Hello" has different equivalents in other languages. Arabic speaking cultures use "*Esselamün Aleyküm*" to meet this expression, while Turkish speakers use, "*Merhaba, Selam*", French speaking cultures use "*Bonjour*" or "*Salut*", while Malaysian speaking cultures use the expression "*Ayubowa*" when they greet someone or when they enter a place. Although every one of these expressions are used for the same situation intending to the same end, the scope of their meaning varies and sometimes it is difficult to know the exact meaning. For example, when one says "*esselamün aleyküm*", he means "*..Allahın rahmeti üzerine olsun* (May Allah have mercy on you)..", when one says "*ayubowa*" he means "long life". Therefore, in order to provide meaning or intention, either some words are left out or added and this is the nature of translation. In order to provide a well-based analysis of translations, the process of translation and the decisions taken by the translator as a part of the translation strategy may vary and few meanings may be skipped, either because this aspect of translation is concealed by nature or because there are other factors associated with it such as culture, author, translator, and other works if there are any.

In that sense, Toury's target-oriented approach to translation has been influential in tracing the foundation of translations from a cultural point of view, calling attention to different strategies possible during the translation process, thus, assuming multiple points of view for criticism of translation.

Following the polysystem theory of Even Zohar, Gideon Toury proposed a methodology for Descriptive Translation Studies (DTS), as the concept of norms based on these ideas, causing awareness to different strategies adopted in the translation act and mentioning for the first time about the role of the translator. In "The Nature and Role of Norms in Translation", he defined translation as a cultural transfer and proposed a set of norms active in the decision-making process of translator (Toury, 1995). Emphasizing the social role of translation, Toury also set the preconditions of a

translator: the capability of maneuvering between constraints in a certain cultural context. As a socio-cultural act, Toury claimed that translation is an act "subject to constraints of several types and varying degree" (Toury, 1995). Even the cognition itself, which is a subjective aspect of translation, is thus influenced by the socio-cultural context. Therefore, Toury suggested, translation could be a subjective act as well based on the subjective strategies adopted by the translators, from different socio-cultural backgrounds.

In his influential and controversial book, Toury has first mentioned initial norms, in which the translator decides to "subject himself/herself either to the original text, with the norms it has realized, or to the norms active in the target culture" (Toury, 1995). Toury also defined two general groups of norms, "Preliminary (translation policy, directness of translation) vs. Operational (matricial norms, textual-linguistic norms)" (Toury, 1995). His further studies have suggested another division: (1) basic (primary) norms, (2) secondary norms or tendencies, and (3) tolerated (permitted) behavior (and a special group detachable from the third one – (3′) symptomatic devices).

Described "as general values or ideas shared by a community", norms are considered to have been active in the cognition of individuals and shaped in social interaction, thus having an active role in the evaluation criteria of the final product. However, based on the subjective nature of cognitions, which is known to have a role in translator's decisions during the translational act, "non-compliance to the prevailing norms in the culture, society and the literature in question is also possible and does not invalidate the norm" (Hermans 1991: 162).

As translation is a norm-defined activity, Toury has suggested two sets of norm-systems, one for the source culture and the other for the target culture. As a culture manifests a set of regularities, deviations from them can be realized by the agents of that culture. While emphasizing norms in the act of translation, Toury did not disregard the translator's intuition and his/her competence to adjust his norms to the context. As had been previously stated by Toury, "a translator adopts the norms active either in the target or the source culture". Incompliance with these so-called initial norms are an inevitable act of translation, especially in the target-oriented approach. Because as Toury claimed himself, even the most adequacy-oriented translation requires a certain

deviation from the source, due to "obligatory shifts" to meet the requirements of the target culture, which are stated to be norm-governed shifts (Toury, 1995).

What is important and interesting to study in this sense is the type and extent of these shifts and see the regularities of translator's decisions. Since the target text has a relation of equivalence to the source text. However, as translator is not observable, Toury suggested to examine translation itself in order to observe the translational act and shifts mentioned above. Since translation has a meaning within the target system, this study should involve the solutions determined in the target text, instead of the problems in the source text. As translational norms play an active role during the translation process, studying these norms reveal translator's stance in the final product.

1.1   CULTURAL TURN

In the 21st century, theorists and researchers, conducting research in the field of Translation Studies showed growing interest in the theoretical and applied areas of translation. Thus, the field experienced a considerable progress with different points of views and approaches, including interdisciplinary studies. One of the developments attracting attention in the 21st century in Translation Studies, which was once a sub-branch of linguistics, is the appearance of several turns, such as the cultural turn and social turn, following the linguistic turn in translation. In addition to linguistic approaches to translation, the contextual dimension and cultural and sociological approaches etc. became the agenda.

The foundation was laid with the valuable studies conducted by theorists in the field of linguistics and literature attracting attention before the 21st century, and similarly, such scholars paved the way for the opportunity to develop new approaches as well as contribute to later developments. The Cultural Turn, under the influence of different movements such as post-modernism, post-structuralism, and post-colonialism in general, followed by the sociological turn are striking examples of interdisciplinary approaches that came with the turns in Translation Studies.

As most scholars would agree, the greatest change in Translation Studies came with what is known as the "Cultural Turn" in the 1980s, as described by Mary Snell-Hornby in *The Turns of Translation Studies* (2006). As one of the members of the Manipulation School, Lefevere moved from the Polysystem theory, which he found limited, and he claimed the need for a new theory embracing the social, economic and political factors involved in translation, introducing the concept of "refracted texts" in the target culture in his work "Translated Literature: Towards an Integrated Theory" (Lefevere, 1981). According to this new concept, translation is not considered a copy of the original, but a refracted version of the original, which meant a process of change. By refraction, what Lefevere meant was "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work" (Lefevere, 1981). He incorporated adaptations and TV versions of literary works within the context of translation.

As stated in *Contemporary Translation Theories* published in 2001 by Edwin Gentzler, Lefevere defined three factors influential in the literary system of the target culture in 1984. One is the "ideology". The second appeared as the "poetics and the literary discourse", while the third is "patronage", which had been described as the "force that can be influential in encouraging and propagating, but also in discouraging, censoring and destroying works of literature" (Lefevere, 1984). This concept called for an area of investigation in translation studies so as to trace and understand the "ideological forces and powers that shape translation" (El Maghnougi, 2014). As a result, in the sense Lefevere took patronage, translation had been accepted as a source of power enabling the person or groups holding the power to maintain and legitimate their beliefs, while the weak can rebel against it through translation.

In Bassnett & Lefevere's *Translation, History and Culture (1990)*, Basnett and Lefevere uttered a new paradigm in TS as the "Cultural Turn", while addressing the new paradigm of translating culture in the TS:

> Now the questions have changed, the object of study has been redefined, what is studied is the text, embedded within its network of both source and target cultural signs and in this way Translation Studies has been able to utilize the linguistic approach and move out beyond it.(Bassnett & Lefevere 1990: 12)

In the joint study conducted by Basnett and Lefevere (1990), the act of translation in its more recent sense is demonstrated as a cultural power, which not only functions as an ideological instrument enabling cultural construction where new nations establish their identity, but also a means to create false "images of the foreign (texts, cultures, nations, figures and etc.)" through translations (Bassnett & Lefevere 1990: 12) In their co-authored work *Translation, History and Culture*, Bassnett and Lefevere declared the growth of the discipline with a shift from linguistic to a more contextual perspective with a move from text to culture (1992). In the same work, the two authors called for a new way to study translation studies in a broader context, including the "context, history and convention" to explain such a phenomenon as complex as translation itself and understand how this process, which is both complex and manipulative in nature, takes place. With the recent developments, contemporary studies are conducted in an interdisciplinary manner under TS, and the area began to study the whole process, extending from selection of the source text, to the final reception of translation. Thus, the role of the translator, publisher, or editor, likewise,

the selection of the translation had been included in the focus of translation studies as well as the translator's decisions and constraints involved in the decision-making process. By concentrating on the need to focus on the culture as well as the text, Bassnett and Lefevere included the ideological powers in a society (within a broader sense of culture) as the areas of research since these areas play a great role in the above-mentioned process of translation from selection to reception. The ideology influencing the selection of text to be translated, selection of translator, selection of terminology and text by the translator, and the reception of the translation by the target reader have been brought forth in Translation Studies.

From this perspective, the cultural turn brought about new approaches for the strategies that the translators use, resulting in the production of political and ideological differences as well as social and cultural alienations, which have been also important for post-colonial and post-structural perspectives. Especially from the post-colonial perspective, the colonized used translation to prove its existence, while the colonizer used the same means to legitimate its power. Accordingly, translation appeared as a powerful actor reinforcing the party who uses it as a means of struggle. Translation has also become a political instrument, which also helped women to raise their voices. Based on the ideas of Derrida as well as his concept of deconstruction as observed in "Les Tours de Babel" from a speech published in *Theories of Translation from Dryden to Derrida* (Schulte, Biguenet, 1992), we conclude that:

> For if the structure of the original is marked by the requirement to be translated, it is that in laying down the original begins by indebting itself *as well* with regard to the translator. The original is the first debtor, the first petitioner; it begins by lacking and by pleading for translation. This demand is not only on the side of the constructors of the tower who want to make a name for themselves and to found a universal tongue translating itself by itself; it also constrains the deconstructor of the tower: in giving his name, God also appealed to translation.. (Schulte, Biguenet, 1992; 227).

Later in *Translation, Rewriting and the Manipulation of Literary Fame*, 1992, both the original and the translated text has assumed different functions and has been accepted as the valuable products of creativity at the same level and Lefevere proposed the concepts of "rewriting" and "manipulation" to explain the translation phenomena, the former being used alternatively with the "refraction". By describing translation as

rewriting, which was later described as a kind of manipulation, a way of shaping a culture in the desired way, Lefevere asserts that (Lefevere, 1992):

> Translation is, of course, a rewriting of an original text. All rewritings whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewritings can introduce new concepts, new genres, new devices and the history of translation is the history of also of literary innovation, of the shaping power of one culture upon another" (Lefevere, 1992).

In this sense, Lefevere has been an important bridge drawing attention to the relationship between ideology and power in the cultural system and rewriting was described as a way of conforming to or rebelling against an ideology based on another (Lefereve, 1992), either by the dominated or by the dominating party, which may be a group of people, a gender-based individual, a society, and a political group, etc. With the recent and ongoing studies, the translator's role as a co-author, re-writer or culture constructor have come on the agenda and become the main focus of many working on the subject, including Venuti in *Translator's Invisibility: A History of Translation* (1995). With Venuti's work in question, translator has gained recognition as an individual, a second writer of the text.

The work by Lawrence Venuti is highly important in it treats the translator as an actor influential in the translation process and gives significance to translator's role in the production of a literary work. As Venuti describes, translation has always been criticized according to its fluency in the receptive culture, mirroring the author's intention (Venuti, 1995). However, this "illusion", in Venuti's own words, shadows the process of translations including the translator's intervention in the product. As he comments:

> The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or the meaning of the foreign text. (Venuti, 1995; 16)

Thus, focusing on the fluency of translation as a secondary product, means neglecting other factors such as "accuracy, target audience, literary trends", etc. (Venuti, 1995). As put into words by Venuti, a fluent translation means the use of modern, instead of

archaic words and special vocabulary (jargon, foreign words), domestication, which meant direct manipulation of translator in the original work so as to make himself invisible, in an attempt to make the work visible as a primary work, not considered as a translation.

Venuti treated the concept of invisibility based on two widely-used concepts: domestication, which involves transparent and fluent translation and foreignization, which involves keeping the foreign components so as to introduce the reader a foreign world. This method was advocated by Venuti as it makes the translator visible, with emphasis on the foreignness of the source text.

However, defining translator's invisibility as "self-annihilation", Venuti described how reviewers and critics disregard translators in their writings, while newspapers and/or publishers exclude their name, overlooking the fact that the work in question is a translation.

Venuti questioned what a translator is or should do under such conditions, in order to make themselves visible before an audience, who is sensitive to any type of deviations from fluency (Venuti, 1994): Whether they will be criticized or expelled from the reader's list or they will make the reader to accept the translation's power as a literary work of arts was questioned by Venuti. Accordingly, in 1995, his "call to action" was a significant phase for translator who was invited to translate visibly, foreignizing the text, thus creating a work of literature, which enriches the target culture instead of assimilating the foreign (Venuti ,1995: 13). By foreignization, Venuti meant "to develop a theory and practice of translation that resists dominant target-languages cultural values so as to signify the linguistic and cultural differences of the foreign text." (Venuti, 1995: 23) By recognizing foreign identity of the source and receiving it as it is in the target culture, Venuti aimed to also change the reception of translation as a subjective act and product of translation. He clearly pointed out that translation brings "violent or subtle changes" in the translating language as well as shaping the culture (Venuti, 1995: 308). He explained these changes as below:

> Every step in the translation process – from selection of foreign texts to the implementation of translation strategies to the editing, reviewing, and reading of translations- is mediated by the diverse cultural values that circulate in the target language, always in some hierarchical order. The translator, who works with varying degrees of calculation, under continuous self-monitoring and often with active consultation of

cultural rules and resources (from dictionaries and grammars to other texts, translation strategies, and translations, both canonical and marginal), may submit to or resist dominant values in the target language, with either course of action susceptible to ongoing redirection. (Venuti, 1995; 308)

While stating translation as a "double writing, rewriting", he accepted that translation, in its nature, has a dominant power in the target culture, prevailing it with the foreign components while they "undergo some degree and form of reduction, exclusion, inscription" (Venuti, 1995: 310). Though in traditional view, translation is expected to be "a faithful rendition of the work of translation", Venuti claimed:

…contemporary translators of literary texts can introduce discursive variations, experimenting with archaism, slang, literary allusion and convention to call attention to the secondary stats of translation and signal the linguistic and cultural differences of the foreign text (Venuti, 1996; 310-311).

Venuti's concepts of domestication and foreignization introduced in his previous book and re-mentioned in the *The Scandals of Translation: Towards an Ethics of Difference (1998)* further provided a proof of the power struggle between the dominating and the dominated through translations, visible mostly in the colonial/postcolonial context, including the gender-based domination and suppression as well as feministic approaches themselves. The power of translation and its mediating role in the construction of a cultural heritage and also introduction of a culture into another was the focus of Translation Studies. In this sense, translators used translation both as an instrument to rebel against domination as well as a powerful instrument to dominate while scholars began to examine translations from this very perspective.

Within the same framework, gender studies in translation in close relation with the cultural studies have been one of the focuses of study in the literature. In *Gender in Translation: Cultural Identity and the Politics of Transmission* (1996), Sherry Simon explained how gender in special and cultural identity in general had begun and helped shape the translation and how translation acted as an effective factor with the power of changing perceptions, society, and culture in gender studies. During this period several women translators began to translate works of literature and in the "Taking Gendered Positions in Translation" chapter of her work, Simon studied on these translations and pointed out how these ideological biases have been reflected in the translations. She also provided examples of female translators of that time (such as Madame de Stael,

Margaret Fuller, Eleanor Marx, Constance Garnett, Jean Starr Untermeyer, Helen Lowe-Porter, Apfra Behn, and Katherine Philips) and what effect they had in shaping those target cultures, especially reacting to the sexist language comparing translation to women that are unfaithful if beautiful (les belles infidèles in the French context) (Ibid). With these studies, within the cultural turn, a new sub discipline emerged, which is feminist translation studies. So now, not only was the attention attracted towards power relations and ideology in a general political sense, but towards gender inequalities as well.

Going further, Bassnett called for a "translation turn" in cultural studies and stated there was a need for two disciplines namely translation studies and cultural studies, which have been acting in parallel so far to work together as they are inseparable actors of a whole (2014, Naima El Maghnougi). Meanwhile, Harish Trivedi pointed to the concept of Cultural Translation (first uttered by Bhabha), which had long been present especially in the postcolonial and postmodernist discourse and which is not to be confused with the translation of culture in his paper "Translating Culture vs Cultural Translation" (2005). What he meant was, in fact, an act of migration through translation, bringing newness to the old world and old literature. Maria Tymoczko's call to rethink the current presuppositions and examine translation in a far broader sense was accompanied by her "clusters" concept (Tymoczko, 2007). By giving examples from different languages, including *terceme* from the Turkish context, which was mainly discussed by Saliha Paker, she stressed the need to view the original text and the translation as different.

With the latest developments in the field and the emphasis on the retranslations, scholars, researchers and influential theorists called for the need to focus more on the text itself and trace the clues regarding the actors directing the translations, translator, culture, and ideology concealed within the text gaining significance. While different areas of study began to emerge as influential for a better understanding of the actual act of translation, translation criticism found itself surrounded with new perspectives and new areas of research for the translations and Translation Studies in general. As a result, several scholars began to develop theories for translation criticism either for technical or literary translations. In the next chapter, I will examine in general such theories and

continue this study with the detailed analysis of translation criticism of Berman to lay the foundation of the corpus.

CHAPTER 2: CRITICAL APPROACHES TO LITERARY TRANSLATION

As has been discussed in the previous chapters, Translation Studies has flourished through the years both in content and in variation of branches under research. So as to the most recent studies on Translation Studies, the hunt for right-wrong translation has already been replaced by approaches aiming to understand the very nature of the act of translation, as well as the translators themselves within the receptive cultures. As has already been indicated above, one of the branches of research in Translation Studies has appeared to be translation criticism, which is carried out by comparative studies of translations of literary texts as well as paratexts and many other concerns varying from the reception by the target culture to the biographies of translators themselves. Theorists developed models for translation criticism based on understanding the text and theoretical examinations and theoretical facts, either descriptive, or interpretative (according to linguistic approach-Vinay and Dalbernet, Catford, textual approach- Reiβ, Neubert, Hatim and Mason, cognitive approach-Bell, Gutt, Sleskovitch, communicative and sociocultural approach-Snell-Hornby, Hermans as well as philosophical and hermeneutic approach-Schokel, Ladmiral, Paz, Venuti, and Robinson (Soler Pardo, 2013).

Still, one of the areas that requires further focus is the one studying the applied field in translation is translation criticism. Some scholars, like Katharina Reiss, Raymond van den Broeck, and Antoine Berman have focused their attention on this subject and went further by designing and suggesting a model for a systematic approach to translation criticism.

Although a number of studies have been conducted on the translation and evaluation of translation, the area still remains to be discovered. While translations cover a great amount of space in the overall literature, translation still remains to act like a ghost among the literary works, which is invisible to the naked eye, in its ironic sense. Reviews of translations mostly focus on the author and the original work under

the name of book reviews, while those few studies on the translations mostly go out for an "error hunt", disregarding a systemic and comprehensive analysis, taking into account the several factors influencing translator's decisions, which have an indispensable place in the present values of the field.

In such an environment, translation criticism does not go beyond statements such as "The language is fluent except for some errors", "Translator is loyal to the original and it reads fluently". Under such conditions, translation criticism still requires further emphasis on the objective analysis and impartial evaluation of the translation. Still, a few names stand out with their systemic models for such an analysis of translated work and below, I will try to draw a draft of their models, one of which will determine the route of our final study on the translation criticism of the English and Turkish translations of *La Disparition*, during analysis and evaluation process of the work.

2.1 MODELS

2.1.1 Katharina Reiss

Katharina Reiss has been one of the leading figures studying and producing works in the field of translation criticism. Because of the lack in the subject field, Reiss wrote her book *Translation Criticism: The Potentials and Limitations* in 2000 in order to formulate objective criteria to evaluate translation. Keeping in mind that different text types require different standards, Reiss draws a "flexible framework applicable in all text types" (Reiss, 2000). In that, the primary step for an objective translation criticism appears as a comparison of target and source text. Here, she also rejects error hunting, which does not allow for a constructive criticism, which is the first principle and offers alternate suggestions for translations. During this judgement, Reiss does not forget to mention about the limitations of translation, adding the requirement of a linguistic mastery of the translator in his/her own language for a rich and creative translation.

In this sense, Reiss accepts that translation criticism begins with the analysis of target text, but highlights without a reference to the original, the evaluation will be lacking. For such an evaluation, Reiss lists three categories: Literary, Linguistic, and Pragmatic Categories (Reiss, 2000).

During above-mentioned analysis of the source text, text typologies appear as highly important in the literary category. For years, different scholars have proposed different text types. However, in general it is accepted that the types of texts representing the source text is determinant in the translation process and translation methods influencing the decisions taken by the translator. Thus, one must keep in mind the type of the text under question while evaluating a translation, because it is the first factor determining the translator's approach and influencing his translation method. Although she mentions about the deviations from these text typologies, Reiss still suggests that definition of a text type begins with the individual text, which is the first step in finding the appropriate methods. In this sense Reiss lists four types of texts: content-focused, form-focused, and appeal-focused text based on the functions, including a fourth group, the audio-medial type which are written to be spoken/sung,

not to be read (Reiss, 2000). Thus Reiss suggests that an objective evaluation of a translated work should begin with the analysis of its text type, the translation method, and a comparison of the TT and ST, so the extent to which the translator has met the relevant criteria (accuracy of message, function, style, etc.) can be determined. In other words, it is highly important to write down priorities for different types of text and evaluate the translation accordingly.

After the literary category, the critic must focus on the linguistic category, including the linguistic components of a language. In this category, linguistic components such as semantic, lexical, grammatical, and stylistic, etc. must be recognized as well as the non-linguistic factors influential upon these components (Reiss, 2000). The critic seeks, at this stage, to find out how translation has conveyed the linguistic elements of the source text in the target.

The next category determinant in the evaluation of a translation is the non-linguistic elements as a pragmatic category, which affect the linguistic elements in turn. Focusing her attention on these non-linguistic elements, she calls for different factors, which are significant for the translator and the critic such as: the immediate situation, the subject matter, the time factor, the place factor, the audience factor, the speaker factor, and affective implications (Reiss, 2000).

As the scholar has noted, these above mentioned three categories will be incomplete without further perspectives (Reiss, 2000). Among these aspects that require further attention, Reiss refers to the limits of translation criticism, which is objective and subjective. In the objective category, she analyses the function of translation and the reader groups involved. In the subjective category, she lists subjective nature of decisions during the hermeneutical process of translation, translator's personality enabling various versions of a single message.

The function of translation involves résumés and summaries, rough translations, school and study editions, bible translations, transformations in literary works, interlinear versions, and scholarly translations. Reader groups involve special readers involved due to the emergence of editions for children and youth; popularization of specialized literature; moral, religious, ideological and commercial censorship; special groups and special functions as a functional category for translation criticism.

In conclusion, in her subject study, while listing the limitations of translation criticism, Reiss draws a general path for an objective translation criticism, which may be applied to different types of texts functioning for different purposes under different conditions.

2.1.2 Raymond van den Broeck

Another scholar, focusing his studies on translation criticism and seeking to find a model for an objective and systemic translation criticism is Raymond van den Broeck. In his article, "Second Thought on Translation Criticism: A Model of its Analytic Function" (1985), van den Broeck calls attention to the need for a systemic approach to translation criticism, just as other scholars of the field who realize and value the need to turn the perception of translation criticism from being a subjective act, into a more scientific, systemic study, which is not confined to personal tastes and individual perspectives. In many cases, translation criticism was just an act of error hunt, either complimenting or condemning the work, or ignoring the translator and directly referring to the author (van den Broeck, 1985). In this respect, referring to the reviewers of translation as "amateurs" who are mostly the literary critics and philologists, who treat the translated literature in a way that translation does not exist and it is an original work, van den Broeck draws the general lines of the evaluation of translated works (van den Broeck, 1985).

Giving insight so as to how the field flourished to this point, van den Broeck proposes his model for translation criticism or reviewing. Before listing the steps for his systemic model, he has two remarks for the reader. He asserts, an optimum model and the model is incomplete, in that it only comprises the analytic function of translation criticism as described by Anton Popovič (van den Broeck, 1985).

Claiming that an analytic and systemic translation criticism is possible, based on systemic description, he gives the comparative analysis of the source and target text as the starting point of this model. This observable comparison which looks for the act of relating the source text to the target text as well as including the shifts of expression, in respect of obligatory and optional shifts. He lists three stages of comparison:

1. Systemic analysis of the ST, leading to the formulation of the Adequate Translation, viz. the specification of the ST in terms of textemes.
2. Comparison of the TT elements corresponding these textemes, taking into account the various shifts (or deviations) with respect to the ST.

3. Generalizing description of the differences between the actual TT/ST equivalence and the Adequate Translation. (van den Broeck, 1985)

The final stage of comparison, which includes description of differences is the indicator of the degree or type of equivalence. In his model, rather than focusing on the error hunt, or on the question of whether a translation is successful or not, van den Broeck is interested in asking "why and how" questions and finding out wherefores of translated text, thus finding out translator's norms and options as well as choices under certain constraints, which in total explains the translation project.

Within the same limits, he proposes multiple and "complex network of relations" between/within the source and target text (language, culture, traditions, systems, etc.). Thus for a systemic translation criticism, analyzing the translated text within a large group of different texts to view its position in the text traditions and conventions incorporating it, meaning that the relational function of the translation within a literary movement is one of the integrated components of a systemic analysis of the translated text.

As the evaluation will be misinterpreted with a sublime disregard to the translation critic's value judgments, van den Broeck reveals a connection between the impact of these value judgments and the period in which the translation belongs (either a contemporary translation or a translation belonging to an older period). Although a critic's personal judgments are more effective in contemporary translations, van den Broeck warns the critic must be aware of the initial norms of the translator and recognize them for an objective evaluation of the translated text. Because these norms are changeable according to time and place, and are not one and only options for the translation process.

As a result, based on the need for above-mentioned analysis, van den Broeck proposed a model analyzing and interpreting a translated work without disregarding the source text as well. By such an analysis, he seeks to find ways to achieve an objective and systemic evaluation of translations in the field of translation criticism.

2.1.3 Antoine Berman

In his book *Toward a Translation Criticism: John Donne*, Antoine Berman tries to explain what translation and what translation criticism can achieve based on a systematic and scientific analysis of translation. It also discusses the previous works by influential theorists on translation criticism with a critical approach and it proposes a method for translation criticism.

With an analysis of above-mentioned studies by Henri Meschonnic and Gideon Toury from Tel Aviv School (including Even-Zohar as well), Berman draws his own sketch of a method, a model, in order to analyze translations without prejudice. In his own words, Berman explains criticism as such:

> In its essence, criticism is positive, whether it is the criticism at work in the domain of language productions, of art in general, or in other domains of human life. Not only is criticism positive, but this positivity is the truth: a purely negative criticism is not a true criticism. This is why Friedrich Schlegel, the founding father of modern criticism, and not only German criticism, reserves the user of the word "criticism" or "critique" for the analysis of high-quality works and uses the term "characteristic" for the study and evaluation of mediocre or low-quality works. (Berman, 2009)

In the same work, he has also mentioned about the freedom of the translator, the most discussed subject. He does not forget to indicate the bad side of that freedom, with a manipulative characteristics calling for "a false fidelity, a false respect" in his own words (Berman, 2009). While criticizing the previous works especially by Meschonnic and Toury, Berman does not leave leave out the contributions of their works. In this Chapter I will study Berman's model so as to apply it in the next Chapter to a case study of Georges Perec's *La Disparition*.

2.1.3.1 Toward a Method

2.1.3.1.1 Translation Reading and Re-reading

With an objective approach, Berman begins his analysis with the reading of the translation in a critical way. At this stage, he suggests to leave the original text aside and focuses on (reading and re-reading) the translation. Finally he starts to read the same work as a work of translation. As he notes, it is a path drawn by his personal experiences and this method can vary according to the analyst, translation, and the original etc.This way of reading helps him to distance him from translation so that he can examine the work in an objective manner. By setting the original text or work aside, Berman tries to figure out where the translation stands in the receptor language and traces hints of "*the translation's degree of immanent consistency*", uncovering problematic "textual zones" as well as the miraculous textual zones, well written in the receptor language. After forming an impression, Berman suggests to return to the original work.

2.1.3.1.2 The Readings of the Original

At this stage, Berman proposes to set aside the translation, while reading and rereading the original, keeping in mind the textual zones, where translation seems problematic or felicitous at times. At this stage, the critic reads the text from the translator's point of view, as a translator, with parallel readings from the author, tracing his way of speech, his strengths and weakness, so as to understand his writing style. Berman calls these readings pre-analysis, because they prepare him to the confrontation.

This stage also requires patient analysis trying to find out the stylistic features in the original, "where the work condenses, represents, signifies or symbolizes itself". Thus, as the critic is aware of the stylistic system of the original, here comes the time to analyze the system of the translation ("the why, the how, or the logic of this system", in Berman's words).

2.1.3.1.3 In Search of the Translator

As each translator has his own system of translation, in order to understand the logic of the translation, the critic must turn to the translation process, which requires not only to focus on the original/translated work, but on the translator himself.

As Berman clearly points out, before analyzing a work of translation, we must ask: "Who is the translator?", examining his previous translations, from which languages he translates, whether he has any other work such as writing a literary text or teaching (these questions can be varied and developed later) to further analyze "his translating stance, his translation project as well as his translating horizon" in the next stage.

2.1.3.1.4 The Translating Position

Another stage Berman insists on is the translating position. According to Berman, every translator has a translating position, which is both personal and global considering his historical, social, literary, and ideological background. He defines translating position, which is also linked to the language position and scriptural position of the translator. It is the way in which the translator translates with a "translation drive", implicitly visible in his translations, and his statements about his translations as well as about other subjects.

2.1.3.1.5 The Translation Project

As Berman has quoted in his previous paper "Observations sur la Traduction", presented at the ATLAS in 1988, he defines the translation project as such:

> In a successful translation, the union of autonomy and heteronomy can only result from what could be called a translation project, a project that doesn't necessarily have to be theoretical... The translator can determine a priory what degree of autonomy or heteronomy he will give to his translation, and he can do on the basis of a pre-analysis. I use the word pre-analysis because one has never really analyzed a text before translating it (Berman, 1995; 59).

Berman asserts consistent translation is possible only by a project, or "an articulated purpose". The translating position and the needs of the work to be translated is determined by this project. In fact, translation project defines the route that the

translator will follow to complete the job and realize "the literary transfer", where the translator, Berman believes, will choose "a mode of translation and a translation style".

2.1.3.1.6 The Horizon of the Translator

Berman defines horizon as "the set of linguistic, literary, cultural and historical parameters that "determine" the ways of feeling, acting and thinking of the translator" (Berman, 2009). As borrowed from modern hermeneutics, Berman states the notion has a double nature. First, it reveals the meaning of the actions of the translators and these actions unfold from therein. It is the place from which the translator transfers the original. In its second nature, it refers to what closes, what encloses, the translator in a circle of limited possibilities. Here, Berman speaks of all fundamental concepts of modern hermeneutics including experience, world, action, de-contextualization, and re-contextualization.

2.1.3.2   The Analysis of the Translation

Following the preliminary analysis of the text as a whole comes the stages that sets up for confrontation, the basis of the criticism of translation itself. At this point the route which will be followed by the critic and his position will be influenced by different factors. These factors and stages have been discussed below.

2.1.3.2.1 Forms of the Analysis

As Berman truly states, the form of analysis may vary according to the translation in question, whether there is a single translation, translation of a group of works or an entire production. This analysis may also vary according to whether there is a single translation by a single translator or retranslations of the same work. In each case, even if the critic focuses on one translation, it is still important to analyze other translations as well. Because, even if the language may differ, it is usual for a translator to consult to other translations. In this respect, not only the Turkish translation but also its English version will be taken into consideration.

2.1.3.2.2 The Confrontation

Berman puts out a four-fold mode in which the confrontation takes place. The first confrontation takes place between selected elements and passages of the original and the translation. The second is between the problematic and accomplished textual zones of the translation and the original. The third is between the other translations (whenever applicable). The fourth is between the translation and its project.

According to Berman, the fourth confrontation does not necessarily mean a discordance between the project and translation, thus the critic must determine its nature, forms, and cause because mostly whenever a discordance is present, it is because the analysis is not fully complete yet.

Yet, there can also be discordance between the project and the translation, which reveals a defect in the act of translation itself. As Berman emphasizes whatever the project may be, there is always a discordance for several reasons. But as these defectives are due to the subjectivity of the translator (based on personal choices, errors, mistranslations, and omissions) one must not relate it directly to the project.

Berman also states that some minor discordances may result from choices of the translator while following different laws and violate the project (clarifying, explaining, and gallicizing unnecessarily).

2.1.3.2.3 The Style of the Confrontation

Towards the end of his model for a translation criticism, Berman mentions about the possible perils existing in the confrontation. According to Berman, the first peril is the terminological technicality that prevents the communicability of the analyses. The second is the intrusion of the original text language which may be unknown to the reader. Thus the critic must think the reader of the target text is the first reader and will not read the original. The third peril is the text's character which is full of dense analysis, not stimulating the reader to reread the text, but even distracting him from the text.

In this vein, Berman proposes three procedures which will help to create a transparent and rich analyses, present a plurality of questions: Clarity of presentation, reflexivity of the discourse, and the form of digressivity. Clarity of presentation requires avoiding excessive use of jargon, of inflates syntactic forms. A reflexive analysis is

leaving space, from time to time, for confrontation and moving away from it in order to look at it from a proper distance, in other words changing lenses. When it comes to digressivity in an analysis, it means unfolding a question and finding a series of questions, new perspectives, insights and giving the reader chance to think about them for a certain time.

2.1.3.2.4 The Foundation of the Evaluation

The last danger of the perils mentioned in the previous heading, is questioning the neutrality of the analysis. Whether the analysis leads to an evaluation of the translation and whether this evaluation is due to mere reflections of the critic's ideas about literature and translation?

At this point, Berman proposes a double criterion against this peril: He assumes in order to escape this danger, the evaluation must be ethical and poetical. According to Berman, poeticality of a translation is possible when the translator is able to create a real textual work with close correspondence with the textuality of the original. Ethics is the respect for the original, entering into dialogue with the original, facing and standing up to it. Here, Berman assumes a level of danger: *untruthfulness, deception*. But he also adds that this deception is led by unacknowledged manipulations and "the translator has every right as soon as he is open".

2.1.3.3   Reception of the Translation

In case of reception of the translation, Berman asserts knowing whether the translation has been noticed or not is the preliminary stage. If the work has been noticed, the second stage is the question of whether it has been evaluated, analyzed, and how it has appeared to critics and reviewers, and then how it has been judged and presented to the public. In fact, reviews on translations are not widespread. Reviewers either denounce the works of translation or compliment about them based on little or no justification. But whenever possible, the study of reception may be productive for a well-grounded translation criticism.

2.1.3.4 Productive Criticism

The last stage of the translation analysis is the productive criticism, which calls for a retranslation of the work under study because at the end of the analysis it proves to be defective or unsatisfactory. At this stage, productive criticism draws the principles of retranslation of the subject translation or the translation project. However, these principles must be neither too general nor too narrow so as to allow for space and for the plurality of future versions of the subject work.

However, if the translation under question proves to be successful, the aim of the analysis is to demonstrate the excellence and the reasons for the excellence of the translation. Here the power of analysis lies in its capacity to show the reader "the creative act of the translator" through the translation itself.

As it incorporates all aspects of the translation process, from the first encounter with the original work to the publication of the translated work, I will use this model for my further studies on the translation of Perec's La Disparition. As a systemic model, I believe, this model will enable us to fully understand the constraints and decisions taken by the translator and consequently will allow for an objective and systemic translation criticism.

CHAPTER 3: PEREC'S *LA DISPARITION:* Reading the Original Text and the Translations

3.1 The Readings of the Original Text

Though known to be written in memory of his late mother and also signifying the loss of his father during the war, *La Disparition* by Georges Perec seems to be a mere detective story at first sight. The first chapter begins with narration of a turmoil and the main story begins describing the last days of one of the characters who gets lost in the later parts. In an attempt to solve the mystery, characters trace the clues hidden in the puzzles existing throughout the novel, which we know to give clues rather about a loss, the loss of the beloved friend, actually the loss of the letter "e", Perec intentionally omitted from his book. He, even, describes the lost letter in the very beginning of the book, just like he means to help the reader solve the puzzle. But every time he gives a clue, he calls the attention of the reader to some other place and makes the reader forget about the puzzle or go to a wrong direction. Because Perec wants the reader to experience this confusion until the end of the book where he still does not make a clear announcement about the omission of the letter "e".

While writing his book, without using the letter "e", Perec narrates several stories on beasts, on myths, on history, and literature. Throughout his narration the selection of wording, word plays, selection of pieces from literatures, implying the omission, loss (of any kind) catches the eye.

The book is divided into 26 chapters. Each chapter has a title, a kind of explanation. The first chapter seems to give hints of the loss of the omitted letter and it goes on all through the story. As far as we already know, these chapters signify the letters of alphabet in French. Thus, one chapter for each letter. Here the chapter 5 signifying the letter "e" is missing. The mysteries imply to the loss of the letter "e" the encyclopedias missing the 5th book, the folios missing the fifth one.

In this sense, the dates, numbers have a strong implication. The French alphabet has 26 letters. The whole book implies the loss of one of these letters and almost always uses this number as 25, thus leaving the total 6 vowels as 5. Meanwhile, the titles seem to imply the loss. When we look at the names of the characters, they too seem to have a linguistic aspect, supporting Perec's language. Even simple words take a different form so as to help him omit the prohibited letter, hinting to the loss or in his own words to the rule, prohibited act, letter etc. "Dieu" takes on different forms as "Tout-Puissant", "Saint-Patron", and "Divin Mouton".

Narrating his story, Perec also uses different languages in an attempt to make his character more real and also abstain from using the letter "e". While using foreign languages he does not give a footnote for the reader to understand it. He does not have an attempt to make his book more understandable as he loves mystery.

To the same cause, Perec rewrites the poems from well-known poets, but describing these poets with their affiliations other than their proper names so that he does not use the letter "e" existing in their names. Even while using his name he does not use his name but uses a nickname, which is also adopted by the translator as "sakallı üstad".

Thus in this study, I will focus my attention on the below sub-divisions so I can trace what strategies have been used by the author and what strategies and in what way these strategies have been applied by the translator.

3.1 Reading the Translations

3.1.2 *Kayboluş* by Cemal Yardımcı

George Perec's *La Disparition* was translated into Turkish by Cemal Yardımcı. Yardımcı has adopted some strategies during this process. Some of these strategies have been criticized by the reviewers and literary circles. Meanwhile, he was advocated by some scholars as we have already mentioned in the previous chapters and the need for a systemic translation criticism has been uttered. The root of this present study is in fact these criticisms and the urge to present an objective evaluation for the translation. However, they do not direct or have an influence on the study itself as the overall study has been drawn through the analysis process and the points of analysis have been based

on the nature of the original text and the strategies adopted by the translator. In Kayboluş, the translator omitted the letter "–e" as was the case in the original work. In general, the book seems to be about the loss of one of the characters, Anton Ssliharf. All along the story, the other characters try to find their lost friend and during this adventure, they are encountered with unexpected losses, which reveal some truth unexpectedly. The loss of the character symbolizes the loss of the letter "–e", the loss in language.

The book is divided into 29 chapters. Each chapter has a title, a kind of explanation. The first chapter seems to give hints of the loss of the omitted letter and it goes on all through the story. As far as we already know, these chapters signify the letters of alphabet in Turkish. Thus, one chapter for each letter. The problem is that the original book was written in French and in French alphabet there is only 26 letters. Meanwhile, there are letters in Turkish which do not correspond to those in French as well. In that sense, it is of higher significance for us to find out the solution found by the translator. When we trace back in the Turkish translation, the translator seems to be "involuntarily but compulsorily visible", thus interrupting in (in 4 chapters: Chapter 5, 10, 17, 24), by asking permission from the reader and insisting that if there was any other choice he would have remained silent, but he had to. The translator does not explain what is going on or why he breaks in but wants to assure the reader that it is all for the sake of the original book and the author himself. We will discuss these divisions and their correspondence in future chapters.

However, in the general sense, the translator seems to be discontented for breaking in because of the obligation he has to abide by. Thus, he seems to make every effort to ensure that his existence does not mean anything good for himself, but only for the sake of the original book and to make the original author sing all through the book without any hint of unwanted cut off. Thus, he uses these break-ins as a way of explaining what he is doing there by daring to break in and uses them as footnotes, foreword, translator's notes etc. While doing this, the translator tries hard not to impair the integrity of the whole book and narrates stories, lists trivial things, like trying to distract the reader's attention and take him/her back to where they left off again. During these chapters, the translator also hints about his mode of study and gives us the content

and scope of this background study and the efforts he made to achieve such a "flawless" (if any) translation that suits to the original as well as possible.

His choice for the "translator" is "yarı-yazar (semi-author)", which may at first seem to be too arrogant, leaving him at a loss of modesty. However, as much as he breaks in the chapters, Yardımcı emphasizes that it is all because of a constraint that he cannot tell the reader but assures them that he had no intension of announcing himself as the creator or the author of the work in question but he just had no other option, despite his efforts to find one. His reason for this purpose will be discussed in length later.

What controls the whole book and the translator (as was the case with the author himself) is the loss of the letter -e. Thus, the translator is in a limitation not to use the letter "-e" during the whole process of translation. As we can see in the book, the author, tries to keep the level of equivalence as high as possible and keep track of the original author. In that vein, he uses the same names, changes some others because of their special role as signifier. During the translation process, the translator is also limited with the use of equivalent words but the words which do not contain the letter of −e. Thus from time to time, the translator uses some other words, instead of the most frequented ones or the most immanent equivalent of a simple word. This also effects the linguistic level of the translation. While the sentences contain some special terminology, which may in nature, be used as jargon of a special field, it is also possible to meet some repetitions, descriptions, and metaphors as well as old, childish expressions. Even though some of the word choice may seem to be absurd from time to time ("*papalık sarayında allah korkusu ve din-iman"* etc.), cultural and linguistic barriers may not allow for a more accurate and better transfer.

"Domestication" and "Foreignization" seem to be closely linked strategies for the translator. Yardımcı does not try to masque the foreign nature of the book in general but adds several culturally domestic components in the translation, either voluntarily or compulsorily. Thus, he makes the reader to eat simit in France, pray for the sake of "Allah" not "God" in the Cathedral. He also allows his characters to talk as if they are talking in the open bazaar of İstanbul or as if they are having a chat in a small village of Turkey. Thus while, allowing for the main foreign components of the book remain

alive, he also keeps in mind the receptor reader and allows them to feel comfortable by providing them with familiar items from their daily routine.

In general, Cemal Yardımcı seems to create a world of fantasy, which is very similar to the one created by Perec, but a world of fantasy, which can be appreciated by the Turkish readers. Thus he has written in a way to enable the Turkish speaking reader to have a similar effect that the French readers have. Later on, by comparing translations with the original, I plan to have a better view of the translator's stance during the process.

3.1.2 A Void by Gilbert Adair

A Void by Gilbert Adair is the third translation for La Disparition and the first published translation. As a general rule in the book, Adair abstains from using the letter it, which signifies the loss of Perec's mother. Thus this is what is lost, both at the linguistic as well as symbolic levels. Before translating the book, the translator seems to have carried out a comprehensive research on the author and the book. He not only tracks the symbols subtly hidden between the lines, but also transfers the puzzles, word plays, etc.

Though the most attracting characteristics of this book is the absence of the letter "-e", this is not solely a lipogrammatic book written by Oulipo techniques. The book incorporates more than one feature so as to reach the level of literary power so strong and extraordinary. Thus, the translator, in an attempt to keep the standards, adopts several strategies, sometimes following the author and sometimes proposing new solutions for the challenges he meets. The foreignizing aspects of the original book (reached by the use of foreign languages) is sometimes met with the same equivalence while sometimes the translator uses the domestic components and language as well. Sometimes, the English language used in the original book is directly transferred to the translation as the sentence has already solved the constraint. Sometimes, in an attempt to avoid the letter "–e" as did the author and to keep the foreignizing feature of the style, the translator uses other languages as well.

Chapter divisions are equally important both in the original and in the translation. As in the original, the translator divided the book in 26 chapters; one

chapter, which is the 5th chapter is missing. The chapter divisions symbolize the letters, thus the 5th chapter corresponds to the lost letter "-e".

The same applies to the use of numbers and dates. The puzzles mostly contain the number 26 and 5 referring to the alphabet and the letter "-e". As a constraint to use numbers, which do not contain the letter "-e", the translator applies several strategies, sometimes in order to avoid from using the forbidden letter, the author write the numbers in numerals instead of letters.

Names, which are carefully chosen by Perec are kept as they are both conserving and at times losing the special meaning to which they have been attributed. Because of the affinity of both languages and their alphabets, the translator does not have to challenge himself so as to find solutions for the constraints.

In general, the translation traces the footprints of the author. Thanks to their close cultural and linguistic background, the translator does not have to make himself visible all the time. Still, due to the cultural references and culture-specific components domesticating the narration, the translator becomes visible.

3.3   Tracing the Notion of "Translation Project"

As Berman asserts, consistent translation is possible only by a project, or "an articulated purpose". The translating position and the needs of the work to be translated is determined by this project. In fact, translation project defines the route that the translator will take (follow) to complete the job and realize "the literary transfer", where the translator, Berman believes, will choose "a mode of translation and a translation style".

In the English and Turkish translations, the translators have a translation project, set according to the requirements and constraints coming from the original narration as well as linguistic and cultural characteristics of both languages. While Turkish translator has to become more visible and exhibit a more autonomous attitude because of linguistic barriers, the English translator, stays within the limits of the original book, as the translation does not require any substantial constraint beyond the original. In an attempt, which is focused on the constraint of avoiding the letter "e", both translators are paying a great attention to transfer word plays, puzzles, and clues as well as short

stories narrated within narration in the way it is perceived in the original culture. Thus, they exhibit a pattern of choices such as writing numbers in numerals, using foreign wording, changing/not changing names, and religious/cultural references, etc.

3.4   A Call for an Eclectic Model

As has already been discussed in the previous chapters of this study, there are several models to study a work of translation in a critical way. However, due to because of the extraordinarily special characteristics of the book and equally extraordinary approaches to the constraints, I will set my own model with an eclectic approach in order to examine the original book and its translations (English and Turkish), based on the previous models, which have raised awareness of criticism of literary works. Because, a translation does not use a single strategy and it can not be examined in a single approach. Thus, analyzing a text can requires an eclectic approach.

In my model, I will begin the study reading the book firstly as a reader and a translator. That is to mean, I will analyze the original book: mark out problematic parts, special narration, strengths and weaknesses, strategies adopted to achieve the primary goal of this book, especially the use of Lipograms as one of the oulipo techniques as well as subsidiary goals and strategies adopted to reach that end.

And then, I will successively read the translations as a reader, as a translator, and as a critic. As a reader, I will trace the independent strategies adopted by the translators, as a translator I will seek for the strategies adopted by the author. As a critic I will examine the strategies adopted by the translators as well as shifts from the original and consistency of these strategies within the text.

In the final part, all the crucial elements gathered will be classified under appropriate categories. This will also include sparing our single decisions and irrelevant features. I will exclude some categories from the study or limit it with certain number of case studies or their contents. This study will at the end answer a number of questions regarding the translation as a whole and the number of (mostly disputed) strategies adopted by the translators in general as well as comparing them in their special cultural contexts. At this stage, linguistic, cultural and literary parameters will be considered, while certain prominent examples will be examined to illustrate the points of argument.

CHAPTER 4: CASE STUDIES: TRANSLATION STRATEGIES

In this chapter, a case study will be made from the English and Turkish translators' adopted strategies. In order to examine these strategies, the case study includes poems, names, puzzles, use of foreign language, chapter divisions, numbers/dates, word plays, as well as cultural and religious references, etc. At this stage, the groups have been classified so as to examine different strategies from different points of views. Thus different strategies adopted by the author for various reasons will be traced in the translations as well.

4.1 Poems/Songs/Rhymes

The author both composes poetry to reinforce his narrative as well as sharing well-known poems from reputable poets. These poems are used as a support to help develop the plot and the theme of loss, confusion in the book. Yet, it is important to note that due to the lipogrammatic constraints, the author writes his own version of these poems. Below I will examine the strategies adopted by the translators. In this regard, selection of poems is also a subject of discussion.

4.1.1 Selection of Poems

-Bris Marin, par Malarmus		William Shakspar's *'Living or not living' soliloquy*
-Booz Assoupi, d'Hugo Victor		PBS's *Ozymandias*
-Trois Chansons du fils adoptif du Commandant Aupick		John Milton's *On His Glaucoma*
*Sois Soumis, Mon Chagrin		Thomas Hood's No
*Accords		Arthur Gordon Pym's *Black Bird*
*Nos Chats		Arthur Rimbaud's

		Vocalisations
-Vocalisations d'arthur Rimbaud (p. 116)		(p. 100)

As mentioned in the introductory note of this chapter, Perec uses poems to reinforce his narration but re-writes these poems in order to avoid from using the letter – e. In the selection of poems, Perec prefers well-known poems from very famous poets that every ordinary French individual would know.

In the Turkish translation, as the translator personally states, in order to comply with the flow of the book, he does not use the well-known poems, neither does he use Perec's version of the poems. Instead he makes a lipogrammatic translation to the original poems, also consulting to the previous versions of the original translations.

Interestingly enough, the English translator uses only the "Vocalisations" (Les Voyelles) with the same name as given by Perec. However, for other five poems, he forms his own select list, from the equivalently well-known poems of English (as is the case in the French translations). As can be seen in the above table, the names of "Shakespeare" becomes "Shakspar" and "Percy Bysshe Shelley" becomes "PBS" due to the lipogrammatic constraints.

As the primary goal of this study is not literary, I will not make a comprehensive analysis of the poems. The study will only comprise the use of oulipo technique by the author as well as strategies adopted by the translators and the linguistic/cultural shifts whenever necessary.

As Rimbaud's Les Voyelles is the only poem shared by the author and both translators, I will begin my analysis on this poem. And then, I will make a general analysis of translations for the poems by Baudelaire.

Example 1:

VOCALISATIONS	DÖRT ARTI BİR ÜNLÜ	VOCALISATIONS
A noir (Un blanc), I roux, U safran, O azur :	*A kara, (ak boşluk), I kızıl, U zümrüt, O mor :*	A noir (Un blanc), I roux, U safran, O azur :
Nous saurons au jour dit ta vocalisation :	*Sırrınızı açıklamaya hazırım şu an:*	Nous saurons au jour dit ta vocalisation :
A, noir carcan poilu d'un scintillant	*A, pis kokulu çukura üşüşmüş uçuşan*	A, noir carcan poilu d'un scintillant

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morpion Qui bombinait autour d'un nidoral impur, Caps obscurs, qui, cristal du brouillard ou du Khan, Harpons du fjord hautain, Rois Blanchs, frissons d'anis ? I, carmins, sang vomi, riant ainsi qu'un lis Dans un courroux ou dans un alcool mortifiant; U, scintillations, ronds divins du flot marin, Paix du pâtis tissu d'animaux, paix du fin Sillon qu'un fol savoir aux grands fronts imprima ; O, finitif clairon aux accords d'aiguisoir, Soupir ahurissant Nadir ou Nirvâna : O l'omicron, rayon violin dans son Voir ! ARTHUR RIMBAUD (P. 125)	*Küçük hayvancıkların parlak kara kürküdür;* *Kaybolan, buzdan mızrağını atıp ortaya,* *Yok olandır, akça çadırında bulutların;* *I, ortasında pişman sarhoşlukların, kızgın,* *Gül dudakların gülüşü, o kanlı kahkaya;* *U, otları, çayırları öpüp okşayarak,* *Dalga dalga kıvrım büklüm akan sakin ırmak,* *Huzur dolu simyası âlimin son sözünün;* *O, İsrafîl'in surudur, çınlar avaz avaz,* *Dünyaları, kâinatı susturan suskun saz* *O ya da vav, mor ışığıdır iki gözünün.* Arthur Rimbaud (p. 136)	morpion Qui bombinait autour d'un nidoral impur, Caps obscurs, qui, cristal du brouillard ou du Khan, Harpons du fjord hautain, Rois Blanchs, frissons d'anis ? I, carmins, sang vomi, riant ainsi qu'un lis Dans un courroux ou dans un alcool mortifiant; U, scintillations, ronds divins du flot marin, Paix du pâtis tissu d'animaux, paix du fin Sillon qu'un fol savoir aux grands fronts imprima ; O, finitif clairon aux accords d'aiguisoir, Soupir ahurissant Nadir ou Nirvâna : O l'omicron, rayon violin dans son Voir ! ARTHUR RIMBAUD (P. 125)

The poem above is Perec's version of Arthur Rimbaud's « Les Voyelles », which has been written for lipogrammatic purposes, in an attempt to exclude the letter "-e" from the text.

The English translator has used the Perec's version of the poem, thus has not proposed any translations.

In the Turkish translation, the translator follows Perec's route and re-writes the poem. As the Turkish version of the original name contains the forbidden letter "-e", he proposes another name, expressing the same meaning "Dört" Art Bir Ünlü". This mode of using numbers by calculations is a prevalent method he uses whenever he has to use a forbidden word but cannot replace it with another.

Example 2:

TROIS CHANSONS Par un fils adoptif du Commandant Aupick SOIS SOUMIS, MON CHAGRIN Sois soumis, mon chagrin, puis dans ton coin sois sourd Tu la voulais la nuit, la voilà, la voici Un air tout obscurci a chu sur nos faubourgs Ici portant la paix, là-bas donnant souci. Tandis qu'un vil magma d'humains, oh, trop banals, Sous l'aiguillon Plaisir, guillotin sans amour, Va puisant son poison aux puants carnavals, Mon chagrin, saisis-moi la main ; là, pour toujours Loin d'ici. Vois s'offrir sur un balcon d'oubli, Aux habits pourrissants, nos ans qui sont partis ; Surgir du fond marin un guignon souriant ; Apollon moribond s'assoupir sous un arc Puis ainsi qu'un drap noir traînant au clair ponant Ouïs, Amour, ouïs la Nuit qui sourd du parc. (P. 122)	Paris'in sıkıntılı şairinin üç şarkısı USLU OLUN ACILARIM Uslu olun Acılarım, sakin olun artık. Akşam olsun diyordunuz, bakın battı gün: Kızıl damların sırtına çöküyor karanlık, Kimini mutluluk sarıyor, kimini hüzün. Hazzın kırbacı altında aptal kalabalık Koşarak gitsin irinini akıtmak için; Aşağılık, habis karavaldan biz usandık Yanaşın bana Acılarım, koluma girin. Bırakın onları! Arkamızda kalan yıllar Ufka dizilmiş sıra sıra bakınıyorlar: Suların ortasında Pişmanlık sırıtıyor. Günün son solgun ışığı yumuyor gözünü, Doğu kara kaftanını kuşanmış, Başlıyor, Bakın dost Acılarım, karanlığın düğünü. (p. 133)	ON HIS GLAUCOMA Whilst I do think on how my world is bound, Now half my days, by this unwinking night, My solitary gift, for want of sight, Lain fallow, tough within my soul abound Urgings to laud th'Almighty, and propound My own account, that God my faith not slight, Doth God day-labour claim, proscribing light, I ask; but calming spirits, to confound Such murmurings, affirm, God doth not dun Man for his work or his own gifts, who will But kiss his chains, is dutiful, his gait Is kingly. Thousands to his bidding run And post on land and bounding main and hill: Your duty do who only stand and wait JOHN MILTON (p. 103)

Perec translates "Trois Chansons" by Baudelaire, the symbolist poet attributing emotional state of mind through objects. As the poet's name contains the forbidden letter "-e", he addresses Baudelaire as "fils adoptif du commandant Aupick". The first one of his poems is « Recueillement ». As the original name contains the forbidden

letter "-e", Perec names the poem as "Sois Soumis, Mon Chagrin". Perec translates the poem so as to avoid the letter "-e" for lipogrammatic purposes.

In the Turkish version, the Translator prefers to translate the poem independently from the translations of Perec's version. Instead he makes a lipogrammatic translation of the original to meet the requirement based on the lipograms. He names the poem as "Uslu Olun, Acılarım" and adresses Baudelaire as "Paris'in sıkıntılı şairinin üç şarkısı" in order to avoid the letter "-e".

In the English version, another strategy is adopted by the translator in an attempt to meet the formal and dynamic equivalence. As Perec has preferred to use well-known poems from French literature, Adair choses a well-known poem from English literature and makes a lipogrammatic translation of this poem. Thus, originally named as "On His Blindness" by John Milton, the title of the poem becomes "On His Glaucoma" to avoid the letter "-e".

Example 3:

ACCORDS	UYUMLAR	NO!
Sois, Cosmos, un palais où un vivant support	Duraksayarak, karmaşık laflarla konuşan	No sun—no moon!
A parfois fait sortir un propos tout abscons	Sütunları canlı bir tapınaktır Kâinat : Tanıdık bakışlarla dolup taşan bir sanat,	No morn—no noon! No dawn—no dusk—no hour of night day—
Un passant y croisait la Symbolisation	Bir imalar ormanında dolaşır insan.	No sky—no bird in sight— No distant bluish light—
Qui voyait dans un bois un son au fond du cor.		No road—no path—no "'this your right o' way"—
	Sonsuz bir karanlıkta birbirini yanıtlar,	No turn to any Row—
Ainsi qu'un long tambour qui au loin s'y confond	Bir gayya kuyusunda kucaklaşırcasına	No flying indications for a Crow—
Dans un profond magma obscurci mais global,	Birlik olmuş, sarmaş dolaş, yan yana, can cana,	No roof to any institution— No nodding "Morning!"s on our constitution—
Massif où la nuit voit l'attrait d'un abyssal	Kokular, avazlar, tınılar, ışıklar, tatlar.	No gallantry for showing us— No knowing us!—
Jouxtant irisations, parfums coruscants, sons.		No walking out at all—no locomotion,
	Çocuk yanağı gibi diri kokular vardır,	No inkling of our way—no notion—
Il y a un parfum mimant la chair du faon,	Obua gibi tatlı, gökyüzü gibi mavi, Başka kokular da vardır baygın,	"No go" – thus no commotion— No mail—no post—
Doux ainsi qu'un hautbois, clair ainsi qu'un gazon	yoğun, ağır	No word from any far-flung coast--- No Park, no Ring, door-to-door

Puis l'air d'un corrompu, d'un pourri triomphant Ayant l'impulsion d'un tissu d'infini Ainsi qu'un romarin, un iris, un jasmin Qui chantait nos transports dans l'Amour ou l'Instinct. (p. 123)	Gülyağı, misk, paçuli, günlük, lavanta gibi Sınırlara sığmayan, sonsuzluğa yayılan Ruhun da, vücudun da coşkusunu haykıran. (p. 134)	civility— No company—no nobility— No warmth, no mirth, no jocularity, No joyful tintinnabula to ring— No church, no hymns, no faith, no charity, No books no words, no thoughts, no clarity— Nothing THOMAS HOOD

The second poem is "Les Fleurs du Mal" of Baudelaire. As the original name contains the forbidden letter "-e", Perec names the poem as "Accords". Perec proposes a lipogrammatic translation of the poem.

In the Turkish version, the Translator translates the original poem into Turkish by following the lipogrammatic constraints. He names the poem as "Uyumlar" in order to avoid the letter "-e".

In the English version, Adair prefers to use another famous poem written by Thomas Hood and translates the poem in accordance with the lipogrammatic rules. Thus, originally known as "November" or "No", he prefers to use "No" to avoid the letter "-e".

Example 4:

NOS CHATS	PİSİ	BLACK BIRD
Amants brûlants d'amour, savants aux pouls glaciaux, Nous aimons tout autant dans nos saisons du jour Nos chats puissants, mais doux, honorant nos tripots Qui sans nous ont trop froid, nonobstant nos amours. Amis du Gai Savoir, amis du doux plaisr, Un chat va sans un bruit dans un coin tout obscur. O, Styx, tu l'aurais pris pour ton poulain futur	Tutkulu âşıklar da ciddi filozoflar da Bir pisi alır, bastırınca olgunluk çağı. Güçlü, tatlı, gururlu pisi, tüm oradığı Tıpkı onlar gibi hayatta bir sıcak oda. Aşk ilminin, bilim aşkının yoldaşı pisi, Adımlarında uçurumların ıssızlığı; Olurdu karanlıklar tanrısının çırağı, Yaltaklanmaya razı olup, bıraksa kibri. Yalnızlık çölünün bir vahasında uzanmış,	'Twas upon a midnight tristful I sat poring, wan and wistful, Through many a quaint and curious list full of my consorts slain - I sat nodding, almost napping, till I caught a sound of tapping, As of spirits softly rapping, rapping at my door in vain. "'Tis a visitor," I murmur'd, "tapping at my door in vain - Tapping soft as falling rain." Ah, I know, I know that this was on a holy night of Christmass;

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Si tu avais, Pluton, aux sclavons pu l'offrir.	Uyumuş, sonar sonsuz hülyalara uyanmış	But that quaint and curious list was forming phantoms all in train.
Il a, tout vacillant, la station d'un hautain	Soylu kadın başlı canavarları andırır.	How I wish'd it was tomorrow; vainly had I sought to borrow
Mais grand Sphinx somnolant au fond du Sahara	Sihirli kıvılcımlar var doğurgan karnında.	From my books a stay of sorrow - sorrow for my unjoin'd chain -
Qui paraît s'assoupir dans un Oubli sans fin :	Sanki bir altın yağmuruna yakalanmıştır,	For that pictographic symbol missing from my unjoin'd chain -
Son dos frôlant produit un influx angora	Altın yıldızlar parlar mutasavvıf alnında.	And that would not join again.
Ainsi qu'un diamant pur, l'or surgit, scintillant	(p. 135)	Rustling faintly through my drapings was a ghostly, ghastly scraping
Dans son voir mictitant divin, puis triomphant.		Sound that with fantastic shapings fill'd my fulminating brain;
(P. 124)		And for now, to still its roaring, I stood still as if ignoring
		That a spirit was imploring his admission to obtain -
		"'Tis a spirit now imploring his admission to obtain -"
		Murmur'd I, "- but all in vain."
		But, my soul maturinng duly, and my brain not so unruly,
		"Sir," said I, "or Madam, truly your aquittal would I gain;
		For I was in fact caught napping, so soft-sounding was your rapping,
		so faint-sounding was your tapping that you tapp'd my door in vain -
		Hardly did I know you tapp'd it" - I unlock'd it but in vain -
		For 'twas dark without and plain.
		Staring at that dark phantasm as if shrinking from a chasm,
		I stood quaking with a spasm fracturing my soul in twain;
		But my study door was still as untowardly hush'd and chill as,
		Oh, a crypt in which a still aspiring body is just lain -
		As a dank, dark crypt in which a still

surprising man is lain -
Barr'd from rising up again.

All around my study flapping till my sanity was snapping,
I distinctly caught a tapping that was starting up again.
"Truly," said I, "truly this is turning now into crisis;
I must find out what amiss is, and tranquility obtain -
I must still my soul an instant and tranquility obtain -
For 'tis truly not just rain!"

So, my study door unlocking to confound that awful knocking,
In I saw a Black Bird stalking with a gait of proud disdain;
I at first thought I was raving, but it stalk'd across my paving
And with broad black wings a-waving did my study door attain -
Did a pallid bust of Pallas on my study door attain -
Just as if 'twas its domain.

Now, that night-wing'd fowl placating my sad fancy into waiting
On its oddly fascinating air of arrogant disdain,
"Though thy tuft is shorn and awkward, thou," I said "art not so backward
Coming forward, ghastly Black Bird wand'ring far from thy domain,
Not to say what thou art known as in thy own dusk-down domain!"
Quoth that Black Bird, "Not Again".

Wondrous was it this ungainly fowl could thus hold forth so plainly,
Though, alas, it discours'd vainly - as

its point was far from plain;
And I think it worth admitting that, whilst in my study sitting,
I shall stop Black Birds from flitting thusly through my door again -
Black or not, I'll stop birds flitting through my study door again -
What I'll say is, "Not Again!"

But that Black Bird, posing grimly on its placid bust, said primly
"Not Again", and I thought dimly what purport it might contain.
Not a third word did it throw off - not a third word did it know off -
Till, afraid that it would go off, I thought only to complain -
"By tomorrow it will go off," did I trustfully complain.
It again said, "Not Again".

Now, my sanity displaying stark and staring signs of swaying,
"No doubt," murmur'd I, "it's saying all it has within its brain;
That it copy'd from a nomad whom Affiction caus'd to go mad,
From an outcast who was so mad as this ghastly bird to train -
Who, as with a talking parrot, did this ghastly Black Bird train
To say only, `Not Again.'"

But that Black Bird still placating my sad fancy into waiting
For a word forthcoming, straight into my chair I sank again;
And, upon its cushion sinking, I soon found my spirit linking
Fancy unto fancy, thinking what this ominous bird of Cain -
What this grim, ungainly, gahstly, gaunt, and ominous bird of Cain

Sought by croaking "Not Again."

On all this I sat surmising, whilst
with morbid caution sizing
Up that fowl; its tantalising look
burn'd right into my brain;
This for long I sat divining, with my
pain-rack'd back inclining
On my cushion's satin lining with its
ghastly crimson stain,
On that shiny satin lining with its
sanguinary stain
Shrilly shouting, "Not Again!"

Now my room was growing fragrant,
its aroma almost flagrant,
As from spirits wafting vagrant
through my dolorous domain.
"Good-for-naught," I said, "God
sought you - from Plutonian strands
God brought you -
And, I know not why, God taught
you all about my unjoin'd chain,
All about that linking symbol
missing from my unjoin'd chain!"
Quoth that Black Bird, "Not Again."

"Sybil!" said I, "thing of loathing -
sybil, fury in bird's clothing!
If by Satan brought, or frothing
storm did toss you on its main,
Cast away, but all unblinking, on this
arid island sinking -
On this room of Horror stinking - say
it truly, or abstain -
Shall I - shall I find that symbol? -
say it - say it, or abstain
From your croaking, `Not Again'."

"Sybil!" said I, "thing of loathing -
sybil, fury in bird's clothing!
By God's radiant kingdom soothing
all man's purgatorial pain,

		Inform this soul laid low with sorrow if upon a distant morrow It shall find that symbol for - oh, for its too long unjoin'd chain - Find that pictographic symbol missing from its unjoin'd chain." Quoth that Black Bird, "Not Again." "If that word's our sign of parting, Satan's bird," I said, upstarting, "Fly away, wings blackly parting, to thy Night's Plutonian plain! For, mistrustful, I would scorn to mind that untruth thou hast sworn to, And I ask that thou by morn tomorrow quit my sad domain! Draw thy night-nibb'd bill from out my soul and quit my sad domain!" Quoth that Black Bird, "Not Again." And my Black Bird, still not quitting, still is sitting, still is sitting On that pallid bust, still flitting through my dolorous domain; But it cannot stop from gazing for it truly finds amazing That, by artful paraphrasing, I such rhyming can sustain - Notwithstanding my lost symbol I such rhyming still sustain - Though I shan't try it again! ARTHUR GORDON PYM

The third and the last poem of Baudelaire is « Les Chats ». As the original name contains the forbidden letter "-e", Perec names the poem as "Nos Chats". As is the case in previous poems, Perec proposes a lipogrammatic translation of the poem.

In the Turkish version, the Translator translates the original poem into Turkish without using the letter "-e". In this vein, he also names the poem as "Pisi" in order to follow the lipogrammatic rule

In the English version, Adair prefers to use another famous poem written by Edgar Allan Poe, but due to the constraint forbidding the use of "-e", the translator attributes the poem to Arthur Gordon Pym and translates the poem in accordance with the lipogrammatic rules. Thus, the name of the poem which is originally "The Raven" is translated as "Black Bird" to avoid from using the letter "-e".

Example 5:

Saisissant non sans brio l'olifant qui tournoya sous sa main ainsi qu'un bâton sous l'adroit circuit rotatif qu'un Tambour-Major lui fait parcourir, il donna, claironnant, un hallali tout à fiat satisfaisant, puis, s'hasardant non sans aplomb, il improvisa tout un pot-pourri (alla podrida), fignolant surtout un air fort connu, la Polka du Mitard, chanson du jour dont voici la coda: *Alors qu'il dit, on fait quoi* *J'y dis Va savor faut voir* *D'ac pour voir mais pour voir quoi* *Ça j'sais pas j'y dis faut voir* *Hors pour voir il faut la cour* *Haut qu'ça cass' ou sans ça scions* *J'y pourvois pas la scansion* *Mais j'y suis pas plus affranchi* *Pour autant qu'il dit j'y r'dis* *Cours au mur si tu l'franchis* *Où qu'y 'a un mur qu'il dit* *Hors tout autour y a la cour* *Faut qu'ça pass' faut qu'ça partout* *J'l'y convois dans la Chanson !* (p. 231-232)	Ottaviani afili bir tavırla borazanı kavradı, bir bando takımının başındaki mızıkacıbaşı gibi, borazanı parmaklarında döndürüp durdu. Sonra oldukça başarılı bir toplan borusu çaldı. Hızını alamadı, toplan borusunu kurutulmuş yaprak hışırtılarıyla süslü bir potpuri doğaçlamasına bağladı. Doğaçlamasını dönüp dolaşıp, « Zindandaki Mahpusun Türküsü adlı çok bildik şarkıya bağlıyordu. O sıralar çok tutulan bu şarkı şu mısralarla bitiyordu : N'apcaz şimdi diyo bana Diyorum ki bi bakalım Bakalım da önümüz taş Aç gözünü bakmak lazım N'apıp yapıp dış avluya Bir sotaya kapak atsak Hazırlandım sıvışmaya İmlayı azcık bozarak Konuş konuş hiç faydasız Özgür diyilim ki hâlâ Koş duvara, aş duvarı Bir duvar daha karşında Dışarıda bir avlu var Avludan sonra dört duvar Duvara çarpar dalgalar Dalgalar sözümü yutar Artık n'olcaksa olmalı	…Ottaviani actually starts improvising, and not without aplomb, a potpourri of military music. (p. 213)

	Bu söz firar'dip kaçmalı
	Ona bir yardakçı lazım
	Suçortağı olsun şarkım! (p. 250-251)	

In the original text, the author cites a military song omitting the letter "-e" from time to time using the punctuation marks (').

The Turkish translations cite a song with the same constraint and from time to time he also uses punctuation marks to avoid from using the letter "e". Instead of the original four stanzas of four lines and three lines, the translator used four stanzas of four lines widely used in Turkish literature.

However, the English translator has completely omitted the song and just shortly mentioned it.

4.2 Chapter Divisions (Omissions and Additions)

One of the implied characteristics of this book lies hidden in the chapter divisions. Though not apparent to the naked eye at a glance, a second thought reveals a carefully drawn project that is dispersed within the whole book. The Chapter divisions are determined so that they will signify the letters of the alphabet. Thus, there are 6 Parts signifying the vowels but the Part 2 (signifying the letter "e") is missing. There are 26 Chapters signifying the letters of the alphabet in French, but the Chapter 5 (signifying the letter "e") is missing. Below, I will examine the strategies adopted by the translators.

Example 1:

I.　　ANTON VOYL	I.　　Anton Ssliharf	I.　　ANTON VOWL
1.　　Qui d'abord a l'air d'un roman jadis fait où il s'agissait d'un individu qui dormait tout son saoul	1.　　Burada, bir zamanlar yazdığımız bir romandaki gibi mışıl mışıl uyuyan bir adam anlatılır	1 Which at first calls to mind a probably familiar story of a drunk man waking up with his brain in a whirl
2.　　Où un sort inhumain s'abat sur un Robinson soupirant	2.　　Burada, insanlık dışı bir yazgının acılı bir Robinson'un sırtına çullanışı anlatılır	1　　In which luck, God's alias and alibi, plays a callous trick on a suitor cast away on an island
3.　　Dont la fin abolit l'immoral futur papal promis à un avorton contrit	3.　　Burad günahkâr bir bücürün ahlakdışı yollardan papa olmasına ramak kalması anlatılır	2　　Concluding with an immoral papacy's abolition and its claimant's contrition
4.　　Où nonobstant un « Vol du Bourdon » il n'y a pas d'allusion à Nicolas Rimsky-Korsakov	4.　　Burada, arka planda Nikolay Rimskiy-Korsakov'un yapıtı	3　　Which, notwithstanding a

French	Turkish	English
5. -	« Yabanarılarının Uçuşu » çalınmasına karşın aslında çalınanın bir başka yabanarısı olduğu anlatılır	kind of McGuffin, has no ambition to rival Hitchcock
6. Qui au sortir d'un Corpus compilant nous conduira tout droit au zoo	5. _Burada, bu kitabın yarı yazarı C. Yardımcı zorunlu olarak lafa karışır_	4 –
7. Où l'on paraît vouloir du mail aux avocats marocains	6. –	5 Which, following a compilation of a polymath's random jottings, will finish with a visit to a zoo
8. Où l'on dira trois mots d'un tumulus où Trajan s'illustra	7. Burada, Anton Ssliharf'in notlarını karıştırdıktan sonra dosdoğru Hayvanlar Dünyası Parkı'na gidişimiz anlatılır	6 In which an unknown individual has it in for Moroccoan solicitors
III.DOUGLAS HAIG CLIFFORD	8. Burada, Mağripli avukatların can pazarı anlatılır	7 In which you will find a word or two about a burial mound that brought glory to Trajan
9. Où un baryton naïf connaîtra un sort fulgurant	9. Burada, İmparator Traianus'un şanına şan katan bir Roma kasabasının kazı öyküsü anlatılır	III. DOUGLAS HAIG CLIFFORD
10. Qui, souhaitons-nous, plaira aux fanax pindarisants	10. _Burada, bu kitabın yarı yazarı C. Yardımcı zorunlu olarak lafa karışır_	8 In which an amazing thing occurs to an unwary basso profundo
11. Dont la fin aura pour fonction d'amollir un Grand Manitou	III-IV Douglas Haig Clifford	9 Which will, I trust, gratify fanatics of Pindaric lyricism
12. Où un bijou ombilical suffit à l'anglicisation d'un Bâtard	11. Burada, nahif bir baritonun bir yıldırımla sonlanan kısa hayatı anlatılır	10 Which will finish by arousing pity in a big shot
13. Du pouvoir inouï qu'un choral d'Anton Dvorak paraît avoir sur un billard	12. Burada, şiir tutkunlarının umarız hoşlanacağı bir öykü anlatılır	11 In which an ambilical ruby avails a bastard's anglicisation
14. Où l'on va voir un cyprin faisant fi d'un halvah pourtant royal	13. Burada, Ulu Manitu'yu yatıştıracak bir duayla son bulan olaylar anlatılır	12 On a fantastic charm that a choral work by Anton Dvořák starts to cast on a billiard board
IV.OLGA MAVROKHORDATOS	14. Burada karnındaki yakut madalyonun hatırına bir piçin safkan İngiliz olarak kabulü anlatılır	13 In which you will find a carp scornfully turning down a halva fit for a king
15. Où, dissipant vingt ans d'archifaux faux-fuyant, l'on va savoir pourquoi coula l'imposant Titanic	15. Burada, Anton Dvorak'ın bir koral yapıtının bir bilardo masasında nasıl bir iz bıraktığı anlatılır	OLGA MAVROKHORDATOS
16. Qui fournit un appui probatif à la position du dollar	16. Burada, bir sazanın padişahlara layık bir lokuma burun kıvırışı anlatılır	14 In which, untying a long string of fabrications and falsifications, you will find out at last what sank that imposing Titanic
17. Où l'on saura l'opinion qu'avait d'Hollywood Vladimir Ilitch	17. _Burada, bu kitabın yarı_	15 Which will furnish a probationary boost to a not always almighty dollar ($)
18. Dont d'aucuns diront à coup sûr qu'il fournit maints apports capitaux		16 In which you will know what Vladimir Ilich thought of Hollywood
19. Du tracas qu'on court à vouloir un poisson farci		17 For which many will no doubt claim that it adds much that is crucial to our story
20. Qui, nonobstant l'inspiration du duo initial, n'aboutit qu'à un climat maladif		18 On running a risk by
V.AMAURY CONSON		
21. Qui, au sortir d'un raccourci succinct, nous dira la mort d'un individu dont on parla jadis		

22. Où un us familial contraint un gamin imaginatif à finir son Gradus ad Parnassum par six assassinats	*yazarı C. Yardımcı zorunlu olarak lafa karışır*	*asking a fish farci*
23. Du plus ou moins bon parti qu'un frangin s'angoissant tira du magot qu'un tambour lui lassait	V-VII Olga Mavrokhordatos	*19 Which, notwithstanding two paragraphs full of brio inspiration, will draw to an omnious conclusion*
24. Qui s'ouvrant sur un mari morfondu, finit sur un frangin furibard	*18. Burada, onyıllardır ortaya atılan yalan dolanın ipliği pazara çıkarılarak koca Titanic'in asıl niçin battığı anlatılır*	AMAURY CONSON
VI.ARTHUR WILBURG SAVORGNAN	*19. Burada, kur piyasasında doların ($) aşırı güçlü oluşunu da ortaya koyan bir aşk masala anlatılır*	*20 In which, following a pithy summary of our plot so far, a fourth fatality will occur, that of a man who has has a significant part to play in this book*
25. Qui finit sur un blanc trop significatif	*20. Burada, Vladimir İlyiç'in Hollywood hakkındaki görüşü anlatılır*	*21 In which you will find an old family custom obliging a brainy youth to finish his Gradus and Parnassum with six killings*
26. Dont à coup sûr on avait auparavant compris qu'il finirait la narration	*21. Burada, kimi okurun çok açıklayıcı bulacağı ayrıntılarla dolu bir yolculuk anlatılır*	*22 In which an anxious sibling turns a hoard of cash found in a drum to fairly satisfactory account*
POST-SCRIPTUM : Sur l'ambition qui guida la main du scrivain	*22. Burada, bir balık pilakisi yapmaya kalkışıldığında maruz kalınan sıkıntılar anlatılır*	*23 Which, starting with a downcast husband, will finish with a furious sibling*
METAGRAPHES	*23. Burada, baştaki diyaloğun canlılığına karşın, sonunda ortamın nasıl sağlıksızlaştığı anlatılır*	VI ARTHUR WILBURG SAVORGNAN
TABLES	*24. Burada, bu kitabın yarı yazarı C. Yardımcı zorunlu olarak lafa karışır*	*24 Which contains, in its last paragraph, a highly significant blank*
Au Moulin d'Andé	VII-VIII Amaury Ünsüz	*25 Which, as you must know by now, is this book's last*
1968	*25. Burada, kısa bir icmalin ardından, adını çokça andığımız birinin ölümünün nasıl ortaya çıktığı anlatılır*	POSTSCRIPT On that ambition, so to say, which lit its author's lamp
(p. 317-319)	*26. Burada atadan kalma bir örfün zorlanması sonucu hülyaları olan bir çocuğun sanatçı ruhunu ortaya koyan bir yaratıcılıkla altı kişiyi öldürüşü anlatılır*	
	27. Burada, borazancıbaşıdan kalan mirasın nasıl har vurulup harman savrulduğu anlatıldıktan sonar, bir kocanın hüsranı, ardından da o kocanın ikizinin buhranı anlatılır	
	IX Arthur Wilburg Hicibilain	

	28. Burada, sondaki bir boşluğun nasıl da anlamlı olabildiği anlatılır	
	29. Burada, kolayca anlaşılacağı gibi, anlatının sonu anlatılır	
	Sonsöz	
	Çok fazla sayfa atlamadan okunmuş olduğunu umduğumuz bu yorucu roman boyunca yazarı parmağında oynatmış olan ihtirasa dair	
	Metagraflar	
	Dizin	
	Moulin d'Andé	
	1968	

This book is highly important and original in view of chapter division. Each division has been designed so as to signify a letter in the French alphabet by Perec. As there are total 26 letters, one expects to find 26 chapters as well. However, due to the intrinsic nature of the book, forbidding the use of letter "-e", the chapter symbolizing the letter "–e" (which is the 5th chapter) is naturally missing, leaving us with 25 chapters. Interestingly enough, the book is also divided into 5 Parts, symbolizing the vowels (naturally 6 in number) in French alphabet. The missing second Part symbolizes the missing letter "-e".

When we examine the Turkish translation, we find a similar pattern in the chapter divisions, except for some shifts, which will be discussed below. As in the original book, the Turkish translator has divided the book into chapters which will symbolize the letters in the Turkish Alphabet. As the number of letters differs in Turkish alphabet, the translator follows some strategies. As there are total 8 vowels in Turkish, the translator divides the book into 7 Parts (as the second part, which is the letter "-e", is missing as is the case in the original). In order to follow the same division in the original, Yardımcı lists the parts as I, III-IV, V-VII, VII-VIII. As there are total 29 letters in the Turkish alphabet, the translator divides the books into 28 chapters, as one chapter symbolizing the letter "-e" is missing. As the letter "-e" is the 6th letter in the alphabet, the translator adds the "5th chapter" and erases the "6th chapter".

At this point comes the most discussed position of the Turkish translator and the Turkish translation as well. The translator, in order to keep the division and symbolism created by the author makes a decision and writes the additional chapters (Chapter, 5, Chapter 10, Chapter 17, Chapter 24) himself. The content of these additional chapters may be subject of research for further studies. However, in brief, we can say the chapters are mostly used as translator's notes, footnotes and other explanatory passages. The translator in an attempt to explain himself, states that it is an obligation for the sake of the book and he has no intention of breaking in the narration in fact. His way of calling himself "yarı-yazar" (which is another subject of dispute) comes from the very constraint that he cannot use the "letter "-e" and it is the only way to express a translator. There is no intention of dressing up as the author or attributing himself such a qualification as the creator of the book. However, in general we can say that, he kept the mysteries and puzzles living in these additional Chapters and never shifted from the author's narration.

In the English translation, as the number of letters in English are the same with the number of letters in French, the translator does not have much challenge. As far as I can conclude from the examination, the translator keeps the Parts and Chapters as divided according to the author's first divisions. Thus the "Part II" and "Chapter 5" symbolizing the letter –e" are missing in the translation.

4.3 Names

Perec's use of lipograms throughout the book is not a surprising coincidence. This book is never meant to be written on for lipogrammatic purposes. It conveys several word plays, puzzles, hints from literature and narrating story within story, the author literally proves his artistic talents in view of creativity by use of literature. Still, as one of the most effective and influential components of his writing, Perec widely uses lipograms within the work and this usage becomes apparent, let it be hidden under the rock, even in the selection of names for the characters. In this section, I will examine the author's word plays and use of lipograms in names and the translator's strategies while conveying the Perecian style into target languages, as well.

Example 1:

Anton Voyl n'arrivait pas à dormir. (P. 17)
Anton Ssliharf'i uyku tutmuyordu. (p. 23)
Incurably insomniac, Anton Vowl turns on a light. (p. 3)

Perec names one of the most important characters in the novel as "Anton Voyl". Surprisingly this character is lost and never appears. It is not a coincidence that the word "Voyelle" is used omitting the lost letter "e", thus signifying that letter "–e" in fact.

When it comes to translations, the Turkish translator uses the Turkish equivalent of the same word (which is sesliharf) omitting the letter "e", while the English translator uses the English equivalent of the same word (which is vowel) omitting the letter "e".

Example 2:

L'ami d'Anton Voyl avait pour nom Amaury Conson. (p. 59)
Anton Sslihard'in arkadaşının adı Amaury Ünsüz'dü. (p. 65)
Anton Vowl's bosom companion is a man known as Amaury Conson. (p. 44)

Perec names the friend of "Voyl" as "Conson". This name, too, signifies the French word "consonne", used omitting the lost letter "e".

The Turkish translator prefers the same signifier and names the character as "Ünsüz" but as this word has no forbidden letter in it, the translator uses the total word without any omissions.

In English translation, the translator uses the equivalent of the word "consonne", which is "consonant" with the same signifier. But he prefers to keep the original name as consonant has no forbidden letter and the name "conson" signifies the same group of letters in English as well, so he prefers to omit the remaining part of the word or use the same name as the original.

Example 3:

Tu connaîtras un jour mon roman, dit, souriant, Arthur Wilburg Savorgnan. (p. 99)
Arthur Wilburg Hicibilain güldü : -Bir gün hayatımın nasıl bir roman olduğunu anlayacaksın. (p. 109)
Savorgnan grins. « Don't worry. You'll soon know my story. (p. 83)

Perec unites the words "ignorant" and "savant" implying an inner contrast for his character.

The Turkish translator tries to reflect the goal achieved by the author thus finding a name, which sounds "hiçi bilen", signifying the same contrast in the translation. As he cannot use the letter "e", he uses English pronunciation so that he can avoid the curse, forbidding the use of "e".

The English translator keeps the original name but in this sentence he uses only the surname, which is the subject of discussion in this study.

Example 4:

Ottaviani vit, au fond du bar, <u>Aloysius Swann</u>, son patron, qui finissait un fruit. Il prit son grog, s'avança, non sans mal, dans l'afflux humain, s'assit, soufflant, vis-à-vis d'Aloysius. (p. 76-77)
Ottaviani barın karşı ucunda tatlısının son lokmasını ağzına atan amiri <u>Aloysius Unitt'i</u> gördü. Grogunu alıp kalabalığı yararak ona doğru yaklaştı, oflaya puflaya yanına oturdu. (p. 85)
Noticing, half out of sight, his boss, <u>Aloysius Swann</u>, idly picking at a bowl of fruit, Ottaviani, cautiously balancing his grog in his hand, thrusts his way through a crown of drunks and, still panting, sits down facing him. (p. 61)

As Perec names it, Aloysius Swann has a secret "Aloysius one" sound in it in addition to the apparent word"swann", which in fact refers to Marcel Proust's novel *"A la Recerche du Temps Perdu"* (1906-1922).

While the name consisting of more than one signifier, the translators took different paths. The Turkish translator, well aware of the word play utilized by the author, tries to keep them as well. But as well as the linguistic barriers allow, he can keep only one significant point effective and choses the word "Unitt", focusing on the collective meaning of the word but loosing reference to the book. Still with a reference to "it"(dog), he tried to catch the connotation hidden in the original name.

As the reference is already close to the cultural and linguistic reflection of the name, the English translator keeps the original name.

Example 5:

L'on alla partout s'informant d'un <u>Aignan</u> croupissant sur un roc. (p. 49)
Bir kayada yaşayan <u>Gayb'</u>ı sorup soruşturarak dört bir yanda dolaşmışlar. (p. 53)
Thus an official inquiry tracks down this <u>Aignan</u> who calls God's wrath upon him with truly Christian humility (and a hint, too, of pagan stoicism); (p. 34)

As in other cases, Perec uses word plays and names his characters according to their role in the novel. He names one of his characters as aignan," savant tout or the one, which cannot be seen or known".

The Turkish translator keeps the denotative equivalent of the name, and names the character as Gayb, meaning "not seen, not perceived" in the Islamic belief.

Meanwhile, the English translator does not propose any change and keeps the name as in the original.

4.4 Puzzles/ Hints/Words Signaling the Lost

Although the first attraction-grabbing feature of the book is the absence of the letter "e", Perec uses more than one literary technique and both reinforces and enriches his narration with a variety of puzzles, clues, and symbols. Within the narration, these mostly hidden, mostly clear-cut references to the lost letter -e expressed through small stories, mathematical calculations, and puzzles that remain to be solved are the strategies used throughout the whole book, giving it a richer taste of literature. In this section, I will examine the strategies adopted by the translators to transfer these properties to the receptor culture.

Example 1:

Voix du commandant (salivant): Fais-moi un Porto-flip. Voix du barman (soudain chagrin) : Quoi ? Un porto-flip! . . . Voix du barman (tout à fait faiblard : Il n'y a plus… Il n'y a plus… Voix du Commandant (furibond): Allons, tu as du porto, non ?

Voix du barman (agonisant) : Qui… mais…
Voix du Commandant (fulminant) : Alors ? Alors ? Il y a aussi….
Voix du barman (mourant tout à fait) : Aaaaaaah !! Chut !!Chut !!
Mort du barman. (P. 29)
Komutan (ağzı sulanarak) : Bana bir bloody mary yap.
Garson (bir anda korkuya kapılarak): Nasıl? Bloody mary mi ?
.
.
.
Garson (sarsılarak): Artık… Artık… yok…
Komutan (kızgın): Hadi canım! Votkan yok mu !
Garson (düşüp yıkılacağı sırada): Var… ama… ama…
Komutan (ağzı köpük saçarak, çığlık çığlığa): Altı üstü biraz votka, birazcık da domat…
Garson (yarı ölü, son bir çabayla): Aaaaaaah!! Sus ! Sus !
Garsonun ölümü. (p. 35)
COMMANDANT (*licking his lips*): You know what I fancy most of all - a port-flip.
BARMAN (*frowning*): What? A port-flip!
.
.
.
BARMAN (almost inaudibly): But now… now…you can't…
COMMANDANT (*furiously pointing in front of him*): Now look, that's port, isn't it?
BARMAN (in agony): Uh huh... but…
COMMANDANT (*livid*): So? So? And (*pointing again*) that's an...
BARMAN (*abruptly dying*): Aaaaaaah! Shhhhhhh…R.I.P. (p. 14)

In the original story, the commander orders a porto-flip, which is a drink prepared with the ingredients of "porto, cognac, oeuf, café du sucre and etc." Due to "the so-called curse" of the use of the letter "e" in the novel, the barman cannot serve porto-flip, let alone to pronounce the ingredients and he dies.

In order to create the same puzzle and the same play in the Turkish version, the translator has to change the drink because the above-mentioned ingredients do not have the same connotation. Instead, he uses a Bloody Mary, which is made of "votka, domates ve baharatlar". Thus the barman, not permitted to pronounce "domates" (tomato), comes to the same dramatic end.

In the English version, the translator uses the same drink, but at the end of the scene, he gives a hint of which word he tries to avoid (an egg).

Example 2:

Il a disparu. Qui a disparu. Qoui ? (P. 41)
Kayboldu. Kim kayboldu? Niçin? Nasıl? (p. 44)
A void. Void of whom ? Of what ? (p. 25)

In this part of the book, the author takes attention to loss of something but does not give the answer. Instead he lists a set of questions, which follow one another, creating an atmosphere of brainstorming. At this stage what is lost can be a person or an object and the character questions that.

In the Turkish version, the first two sentencess are uttered to question a person who is lost the case in the original. After them follows a set of questions complementing one another, most probably because the exact equivalent of "quoi", which is "ne?" is already forbidden by the law, while the same atmosphere of brainstorming is created as well.

When it comes to the English translation, the translator prefers to follow the author's path. However, incapable of using the word "disappear", he chooses another word group, which can be considered as (nearly) the same meaningful equivalent: "a void". At this stage, the word preferred by the translator also has a connotational meaning, referring to the avoidance (of the letter e).

Example 3:

« Porton dix bons whiskys à l'avocat goujat qui fumait au zoo. » (p. 55)
"Hayvanlar Dünyası Parkı'nda sigarası ağzında ajan gibi dolaşan façası bozuk avukata dört damacana viski toslayalım." (p. 57)

> "I ask all 10 of you, with a glass of whisky in your hand – and not just any whisky but a top-notch brand- to drink to that solicitor who is so boorish as to light up his cigar in a zoo" (p. 39)

This sentence seems to be one of the interesting word plays Perec widely uses. What is interesting is that, though ordinary at first sight, it is one of the trials of Perec for different modes of writing, which is "pangram" for this special sentence. What is Pangram? According to Collins dictionary, Pangram "is a sentence incorporating all the letters of the alphabet". Here, the author uses all the letters of the French alphabet, except for one, "-e".

The Turkish translator understands the trick and does the same thing with as few words as possible and/or writes a translation as short as it can be.

In the English version, the English translator has translated the meaning but the pangram seems to be missing. The sentence does not contain the letters "m, x, q, v".

Example 4:

Il aurait dû y avoir <u>vingt-six</u> cartons. Il compta au moins dix fois: Il manquait un carton. Qui nous lit l'a aussitôt compris: si l'on avait pris pari qu'il s'agissait du "<u>CINQ</u>", l'on aurait vaincu! (p. 84)
Sayfalar <u>yirmi dokuz</u> dosyada toplanmış olmalıydı. Bir daha bir daha saydı. Bir dosya noksandı. Okurumuz hangi dosyanın kayıp olduğunu anında anlamıştır: Parasını, Amaury'nin bulamadığı dosyanın "<u>ALTI</u>" numaralı dosya olduğuna koyanlar tabii ki bahsi kazandılar! (p. 92)
It ought to contain <u>26 </u>folios. Amaury counts 1,2,3... to 25 ; naturally, fatally, a folio is missing. That's right, you win! <u>No. 5 </u>it is! (p. 68)

In the original sentence, the author counts the "cartons", which are 26. 26 is the number of letters in the French alphabet. The author also emphasizes that the 5th one is missing, signifying the 5th letter of the French alphabet- "e".

In an attempt to build the same puzzle in the Turkish translation, Yardımcı plays with the numbers. As the Turkish alphabet has 29 letters, 26 directly becomes 29 and as "e" is the 6th letter in the alphabet, the lost "dosya" becomes the 6th one.

In the English version, the translator does not have to change the numbers as they both use the Latin alphabet with the same letters. However, in order to avoid some of the challenges we will discuss in later parts of this study, the translator prefers to use numerals, instead of letters while writing the numbers.

Example 5:

-Vaincs ta passions, Augustus, fous-moi la paix, nous avons au moins cinq palliatif :   La complication naît surtout du fait qu'il s'agit ici d'un jargon avocal, n'utilisant pas la vocalisation, donc impliquant contradiction quant à sa prononciation. Mais choisissant, par imitation, à l'instar du connu :   <u>Ba va sa ka ma sar pa ta par da</u>   <u>Bi vi si ki mi sir pi ti pir di</u>   <u>Bo vo so ko mo sor po to por do…</u>   un gabarit simulant la transcription, nous allons, par la raison, l'intuition ou l'imagination, aboutir à un brouillon moins approximatif.   Il s'affaira aussitôt, traçant <u>vingt-cinq signaux</u> au crayon blanc sur un placard noir. Voici l'inscription qu'on obtint :   Ja Gra Va Sa La Dâ La Ma Tâñ   A Ma Va Jaŝ 'A Ta Krat' Dâ   La Pa Sa Ya Ra Da Ra Cha (p. 198-199)
-Sabırlı ol biraz Augustus ! Rahat bırak da çalışayım. İki ana çözüm yolu var. Ayrıca çözüm yolu başına asgari <u>dört alt yordam</u> bulunuyor. Bu bir sürü şıkkı bir bir sınamamız lazım.   Sorun şuradan kaynaklanıyor: Ünlü harfi bulunmayan, düz okuması olmayan bir yazılı dil söz konusu burada. Dolayısıyla, okunaksızlığı doğasından kaynaklanan bir yazıyı okumaya çalışmanın aykırılığını aşma durumundayız.   Ama o bilindik, A ala la al aula la am bır lay la ap up   Ba bala la bala bula la bam bır lay la bab bup   Cacala la cala cula la cam bır lay la cap cup   Kalıbına öykünüp, kopya yazımın yapısını yansıtan bir şablon çıkarırsak, aklımızın, altıncı hissimizin, hayal gücümüzün yardımıyla aslına daha yakın bir ikinci kopyaya ulaşabiliriz.

Ssliharf açıklamalarını tamamladıktan sonra işinin başına döndü. Küçük bir kara tahtaya yirmi dokuz ak figür çizdi. Ortaya çıkan yazı şuydu :

Yar La Ra Ka Za Dâm Ya Sa Mâ

'A Ca Na La Ma Çan Ya Za Ra Ma'

Fa Kam Da Yak A Lar Ba Ra' Hra Fa' (p. 214)

"I'm coming to that, Augustus, so just shut up, will you. I know of a handful of ad hoc solutions that will assist us:

"It's complication arising principally from its 'a-vocal' quality as a jargon (that's to say, it's a jargon with no history of vocalisation), and thus from an implicit contradiction with any notion of pronounciation, by choosing, in imitation of that which I do know:

Ba va sa ka ma sar pa ta par da

Bi vi si ki mi sir pi ti pir di

Bo vo so ko mo sor po to por do…

a matrix simulating transcription, I think that I can, by logic, intuition or imagination, polish up my original rough draft."

Vowl instantly got busy, chalking up his 25 signs on a blackboard and coming up with this:

Ja Gra Va Sa La Dâ La Ma Tâñ

A Ma Va Jaŝ 'A Ta Krat' Dâ

La Pa Sa Ya Ra Da Ra Cha (p. 180)

In the original, the author renders a rhyme in order to enrich his narration (but by applying lipogram). In addition to the rhyme, he also quotes from the novel of Edgar Allan Poe "The Narrative of Arthur Gordon Pym of Nantucket", 1838 (French version: Les Aventures d'Arthur Gordon Pym de Kentucky traduit par Charles Baudelaire en 1858), leaving the reader with a puzzle to solve by also giving a hint in the next pages:

« J'ai poli ma loi sur l'a-pic.

Car mon talion s'inscrit

Dans la trituration du roc ».(p. 181)

At that point he refers to 25 letters of the alphabet by leaving the letter "e" apart. The original of this puzzle can only be solved by insistent readers, who trace through the novel, which allow them to find:

«J'ai gravé cela dans la Montaigne.
Et ma vengeans est écrite dans la poussière du rocher.» (Baudelaire, 1958)

The English translator uses the same rhyme and same puzzle as they have been selected by the author, leaving no puzzle for English reader to solve.

The Turkish translator, however, replaces the rhyme with a domestic version, which is widely used and well-known in the Turkish culture. He, as well, re-writes the ryme so as to omit the letter "-e".

When it comes to the quotation from Poe's novel, he has caught the hints and the connection with Poe's novel. Based on the hint:

"Çünkü gazabın öğüttüğü kayaya
Yazılabilir ancak intikamımın yazısı" (Yardımcı, 2005)

He re-writes the quotation from the original novel (so as to omit the letter "e"), which is:

"Onu tepelerin içine, intikamımı da kayalar içindeki tozların üzerine kazıdım." (Nemli,2009)

The translator, as well, refered to the number of letters in alphabet, except for "e". But as "yirmi sekiz" contains the forbidden letter, he prefers 29 instead.

Example 6:

Il y avait au mur un rayon d'acajou qui supportait vingt-six in-folios. Ou plutôt, il aurait dû y avoir vingt-six in-folios, mais il manquait, toujours, l'in-folio qui offrait (qui aurait dû offrir) sur son dos l'inscription «CINQ». pourtant, tout avait l'air normal: il n'y avait pas d'indication qui signalât la disparition d'un in-folio (un carton, "a ghost" ainsi qu'on dit à la National Library), il paraissait n'y avoir aucun blanc, aucun trou vacant. Il y avait plus troublant : la disposition du total ignorait (ou pis : masquait, dissimulait) l'omission : il fallait la parcourir jusqu'au bout pour savoir, la soustraction aidant (vingt-cinq dos portant subscription du "UN" au "VINGT-SIX", soit vingt-six moins vingt-cinq font un), qu'il manquait un in-folio;il fallait un long calcul pour voir qu'il s'agissait du "CINQ". (P. 27)
Koridorun duvarında maun ağacından bir kitap rafı, rafta da yirmi dokuz cilt vardı.

Daha doğrusu yirmi dokuz cilt olmalıydı ama sırtında "ALTI" yazan (yazıyor olması lazım olan) cilt ortalıkta yoktu. Ancak manzarada hiçbir sıra dışılık yoktu. Bir cildin yokluğunu anlatan bir aralık, bir boşluk ya da bir kart parçası (National Library ağzıyla "a ghost" bulunmuyordu. Daha da kafa karıştırıcı olan şuydu: Bütünün sıralanışı olmayanı tanımlamıyor, hattta daha kötüsü saklıyor, gizliyordu: Bir cildin olmadığını anlamak için, bir bir saymak, bir uçtan bir uca toplama, çıkarma yaparak bakınmak (başta "BİR" var, sonda "YİRMİ DOKUZ" ama toplam cilt sayısı bundan bir az, yani toplam cilt sayısıyla biri topla yirmi dokuz sayısını bul) laz ımdı. Var olmayan cildin « ALTI » numaralı cilt olduğu sonucuna varmak için uzun uzun toplama, çıkarma, sağlama yapılmalıydı. (p. 33-34)

To his right is a mahogany stand on which sit 26 books - on which, I should say, 26 books normally ought to sit, but always, a book is missing, a book with an inscription, "5", on its flap. Nothing about this stand, though, looks at all abnormal or out of proportion, no hint of a missing publication, no filing card or "ghost", as librarians quaintly call it, no conspicuous gap or blank. And, disturbingly, it's as though nobody knows of such an omission: you had to work your way through it all from start to finish, continually subtracting (with 25 book-flaps carrying inscriptions from "1" book was missing; it was only by following a long and arduous calculation that you'd know it was "5". (p. 12)

The same thing applies to the Example 8. In the original version, the author builds a puzzle hinting at the loss of the 5th letter of the alphabet (e), which comprises 26 letters in total. In the original sentences, the author counts the "cartons" which are 26. 26 is the number of letters in the French alphabet. The author also emphasizes that the 5th one is missing, signifying the fifth letter of the French alphabet- "e".

As the Turkish alphabet has 29 letters, 26 becomes directly 29 and as "e" is the 6th letter in the alphabet, 5th folio becomes the 6th one.

In the English version, the translator does not change the numbers. However, he prefers using numerals, instead of letters while writing the numbers.

Example 7:

-Jadis, tu avais ici vingt-cinq cousins. Alors nous vivions dans la paix. Mais, un à un, ils

ont tous disparu, l'on n'a jamais su pourquoi. Aujourd'hui, tu dois partir à ton tour, sinon nous allons tous à la mort. (P. 43)
-Bir zamanlar burada, <u>amca oğulların, dayı kızlarınla</u> <u>yirmi dokuz</u> çocuktunuz. Mutlu mutlu yaşıyorduk ; ama nasıl, niçin anlayan yok, bir bir bütün çocuklar kayboldu. Bugün, alıp başını yola koyulmalısın yoksa hiçbirimiz sağ kalmayacağız. (p. 46)
"As a child, Aignan, you had <u>25 cousins</u>. Ah what tranquil days -days <u>without wars or riots</u>! But, abruptly, your cousins would start to vanish- to this day nobody knows why. And, today, it's your turn to go away, to withdraw from our sight, for, if you don't, it is, as Wordsworth might put it- and you know, my darling," adds this palindromic matron, "almost all of Wordsworth is worth words of almost all- it is, I say, intimations of mortality for all of us." (p. 27)

The author narrates a story about total 26 cousins living in peace, 25 of them have died until that day and one will be dead if the character does not disappear. The number 26 signifies the letters in the French alphabet.

In the Turkish translation, the number of cousins becomes 29 to meet the number of letters in the Turkish alphabet. As the word "cousin", which is "kuzen" in Turkish includes the forbidden letter "e", the translator uses connotations instead.

In the English translation, the translator uses the same numbers signifying the letters of the alphabet. However, the translator prefers using numerals, instead of letters. As the word group "dans la paix" which is "in peace" has the forbidden letter "e", the translator uses connotations instead.

Example 8:

-J'avais <u>six fils</u>, coupa Amaury, ils sont<u> tous morts sauf un</u>. (p. 99)
-<u>Dokuz çocuğum</u> vardı. Şimdi <u>yalnız bir oğlum hayatta</u>. (p. 109)
Amaury abruptly cuts in. "I had <u>six sons</u>. All now, alas, <u>food for worms</u>. All, that is , but-"

Interestingly Amaury Conson mentions about 6 children, excluding only one who is surviving. These 6 children signify the 6 vowels in the French alphabet. Thus, the surviving child signifies the letter "–e".

In the Turkish translation, 6 becomes 9 as the Turkish alphabet includes 9 vowels.

The English translation does not need to make any changes with the numbering. What is interesting in here is that in contrast to his usual style, the translator does not use numerals, instead of letters. In addition, as the English equivalent of the French word "morts" (which is "dead") contains the forbidden letter "e" in it, the translator proposes a different solution as "food for worms" to describe death.

Example 9:

Il comportait <u>vingt-six folios</u>, tous blancs, sauf, au <u>folio cinq</u>, un placard oblong, sans illustrations, qu'Amaury lut à mi-voix: (p. 112)
Kalın kartondan <u>yirmi dokuz yaprağı</u> olan bir albümdü. Bütün yapraklar boştu. Yalnız <u>altıncı</u> sayfaya bir ilan kupürü yapıştırılmıştı. Amaury ilanı yavaşça okumaya koyuldu : (p. 123)
It consists of 26 folios, all blank but for a solitary column, without any sort of illustration, stuck on to folio <u>No.5</u>, a column that Amaury runs through in a faint murmur: (p. 97)

The same pattern is observed as I have already discussed in the Example 8 above. In the original version, the author builds a puzzle, signaling to the total number of letters in the alphabet in French as well as the lost letter "e", which is the 5th one.

In order to have the same equivalence with the Turkish version, the translator changes the numbers so as to meet the number of letters in the Turkish alphabet, which contains 29 letters. Thus "26 folios" become "29 yaprak" and as the letter "e" is the 6th letter in the alphabet, 5th folio automatically becomes the 6th.

In the English version, as the English language uses the same alphabet with the French, the translator does not change the numbers. However, he prefers using numerals, instead of letters while writing the numbers, probably tries to avoid some of the future challenges, which can occur.

4.5 Foreign Language Use

Another strategy that Perec adopts while drawing a map for his book written by one of the Oulipo techniques is lipograms. As a way of avoiding using the letter "e" Perec, from time to time, he uses some foreign words as another method of avoiding to use the letter "e". The author uses foreing words in the context so as not to be absurd. Below, I will examine the strategies used by the translators while facing such problems.

Example 1:

That's right ! hurla tout à coup Aignan sans trop savoir pourquoi il utilisait l'anglais. (P. 44)
Gayb, niçin bir İngiliz gibi konuşmaya başladığını anlamadan son noktayı koymuş :   *-That's right !*   *(p. 48)*
« *Si, si !* » Aignan roars back, without knowing why an Italian locution should pop into his brain at such a point of crisis and climax. (p. 28)

In compliance with the law forbidding the use of letter "e", Perec consults to the use of foreign words so as to avoid the use of that letter. In the sentence above, Perec uses English phrase "that's right" instead of "c'est vrai", fictionalizing a scenario where the character does not know why he speaks English though he does speak English.

In order to cause the same mystery, the Turkish translator keeps the English phrase as it is and does not use footnotes to explain the sentence.

In the English translation, as the English is the language of the book, the translator consults to the use of Italian to imply the bizarre nature of the foreign language use at that point. He, too, does not use any footnotes to explain the sentence.

Example 2:

It is a *must.* (p. 55)
It is a must. (p. 57)
It's a must. (p. 39)

As one of the strategies to avoid using the letter "e" is that the author speaks in English.

The Turkish translator follows the author's path, even though he has the chance to avoid using "e" without switching between languages.

Meanwhile, the English translator uses English, which is the regular language of the book, because the English sentence is already preferred by the author so as not to contain any forbidden letter.

Example 3:

-<u>O.K., boss</u>, fit Ottaviani, qui somnolait sur son bock. (P. 75)
Kafasını bira bardağına dayayıp uyuklamaya başlayan Ottaviani, gözkapaklarını araladı: -<u>Tamamdır patron</u>. (p. 84)
"<u>Just as you say, boss</u>," grunts Ottaviani, snoozing into his glass. (p. 59)

In the example above, the author uses the English version of "d'accord" which is also widely used in the French language.

The Turkish translator translates the phrase directly into the regular language of the book, as it can be translated without any constraints but the foreignizing characteristics are lost.

However, the English translator changes the phrase even though he can use the same phrase without constraints.

Example 4:

-*I will kill him, I will kill him* ! hurlait-il d'un ton criard. (P. 143)
Çığlık çığlığa ulumaya başladı : -*I will kill him ! I will kill him !* (p. 153)
"I will kill him, I'll kill him!"- that was his shill cry. Why, my blood ran cold! (p. 126)

In the original book, the author switches to English language in order to avoid using the letter "e".

In the Turkish translation, the translator switches from Turkish to English in order to avoid from using the letter "e" and keeps up with the author's stylistic attempts.

When we look at the English translation, it seems that the translator does not change the language as the present one does not constitute any problems in view of the constraint but herein he misses the stylistic changes the author frequently uses.

Example 5:

Again! Again! Again! murmura-t-il par trois fois d'un ton sourd. (p. 157)
Boğuk boğuk üç inilti koptu boğazından : -*Again! Again! Again!* *(p. 167)*
Crouching to focus on it, his brow knotting, Augustus murmurs, softly, dully, "Again! Again ! Again !" (p. 139)

In the original text, the author uses English in order to avoid using the letter "e" in the original word "encore".

The Turkish translator adopts the author's strategy and keeps the phrase as it is instead of using "yine", which has a letter "e" or "bir daha", which does not sound so fluent in the text nor meets the stylistic equivalence of the author.

In the English version, once again we see that the translator does not make an attempt to change the phrase and keeps it as it has been used in the original.

Example 6:

Yours Truly, Anton Voyl. (p. 163)
Saygılarımla, Yours truly, Anton Ssliharf. *(p. 173)*
Yours truly, *Anton Vowl (p. 145)*

In the original book, the author finishes the letter with an English greeting as the greetings in French mostly contain the forbidden letter "e".

The Turkish translator, keeps the author's usage but also adds a Turkish version, most probably to keep the foreign components in the narrative.

In the English translation, the translator keeps the English phrase, which do not sound foreign in the total context but loses the impression the author wants to give.

Example 7:

N'ayant donc plus qu'un bambin à lotir- *it was not a boy, but à girl*- j'allai à Davos… (p. 281)
Bu durumda bir yuva, bir baba ayarlayacağım yalnız bir çocuk –it was not a boy, but a girl- kalıyordu. (p. 298)
So, having a last infant to part with- it wasn't a boy but a girl, my own girl- I took a train for Davos… (p. 259)

In the original, the author uses English in order to avoid the use of letter "e" in "fille".

In order to keep the foreign components alive, the Turkish translator uses English as well, even though he can avoid the letter by using "oğlan", instead of "erkek".

The author's attempts to speak in a different language is a result of the lipogrammatic constraint. Thus, as there is no problem with the use of the original sentence which is in Englihs in the English translation, the translator does not prefer to find another equivalent in a different language. However, the effect of the foreign components prevalent in the book is lost as well.

In addition, the typing error in the original has been corrected by the translators.

Example 8:

A l'anglais : It is a story about a small town. It is not a gossipy yarn; nor is it a dry, monotonoous account, full of such customary "fill-is", as "romantic moonlight casting murky shadows down a long, winding country road". Nor will it say anything about tinkling lulling distant folds, robins caroling at twilight nor any "warm glow of lampligh"" from a cabin window. No… (p. 63)
It is a story about a small town. It is not a gossipy yarn; nor is it a dry, monotonoous account, full of such customary "fill-is", as "romantic moonlight casting murky

shadows down a long, winding country road". Nor will it say anything about tinkling lulling distant folds, robins caroling at twilight nor any "warm glow of lamplight" from a cabin window. No…

Dipnot*Bu, küçük bir kasabaya dair bir öyküdür. Ancak burada kasabalarda ağızdan ağıza dolaşan fısıltılardan söz açılmayacak. Burada « romantik ay ışığının altında, ağaçların kararttığı, kıvrıla kıvrıla uzayan kır yolları » türü sıradan « dolgular » kuru, sıkıcı anlatımlar da bulunmayacak. Uzaklardaki ağılda şıngırdayan huzur dolu çıngıraklar, şafakta şakıyan kızıl göğüslü ardıçkuşu ya da bir barakanın camını aydınlatan "lamba ışığının sıcak ışıltısı" da anlatılmayacak burada. Hayır... (p. 70).

Pastoral:

It is a story about a small town. It is not a gossipy yarn; nor is it a dry, monotonoous account, full of such customary "fill-is", as "romantic moonlight casting murky shadows down a long, winding country road". Nor will it say anything about tinkling, lulling, distant folds, robins caroling at twilight nor any "warm glow of lamplight"" from a cabin window. No… (p. 47-48)

In this section, the author uses some reference notes, one of which is called Anglais (English). He narrates a story there, describing the letter "-e".

The Turkish translator uses the same story with the equivalent title "İngilizce". But unlike the original, he also adds a footnote for the Turkish translation of that story.

When we look at the English translation, the translator uses the same story but as "English" is problematic, he proposes another title for that paragraph.

Example 9:

Man sagt dir, komm doch mal ins Landhaus. Man sagt dir, Stadvolk mus saufs Land, muss zurück zur Natur. Man sagt dir komm bald, möglichst am Sonntag…....Da sagt man dir also, komm doch mal ins Landhaus und dann kommst du wirklich zum Landhaus und bist vorm Landhaus und kommst doch nicht ins Landhaus und warst umsonst am Landhaus und fährst vom Landhaus aus zurück nach Haus… (p. 65)

Man sagt dir, komm doch mal ins Landhaus. Man sagt dir, Stadvolk mus saufs Land, muss zurück zur Natur. Man sagt dir komm bald, möglichst am Sonntag…....Da sagt man dir also, komm doch mal ins Landhaus und dann kommst du wirklich zum Landhaus und bist vorm Landhaus und kommst doch nicht ins Landhaus und warst umsonst am Landhaus und fährst vom Landhaus aus zurück nach Haus… (p. 73-74)

> Dipnot*Konağa bir git bakalım diyorlar sana. Apartmanlarda sıkış tıkış yaşayanlar ara sıra kırlara doğaya kaçmalı diyorlar. Hadi artık diyorlar sana, bugün Pazar, mümkün olursa şimdi git......Tam bu sırada konağa bir git bakalım diyorlar sana; gidiyorsun konağa; karşısında duruyorsun konağın; girmiyorsun konağa; konaktasın ama boşu boşuna dönüp gidiyorsun konaktan apartmanına.

> Man sagt dir, komm doch mal ins Landhaus. Man sagt dir, Stadvolk mus saufs Land, muss zurück zur Natur. Man sagt dir komm bald, möglichst am Sonntag…....Da sagt man dir also, komm doch mal ins Landhaus und dann kommst du wirklich zum Landhaus und bist vorm Landhaus und kommst doch nicht ins Landhaus und warst umsonst am Landhaus und fährst vom Landhaus aus zurück nach Haus… (p. 50)

In this example, as I do not know German I cannot make a holistic examination of the sentences, nor it is our primary goal to make an in depth analysis of translation. However, it would be beneficial that we are tracing the strategies followed by the translators, especially for a brief understanding of Oulipo texts and their translations. Thus, I will confine myself to the translation of the foreign components. In the example above, the author mentions about a German passage (another reference note found among the notes of Voyl).

As in the previous example, the Turkish translator uses the German version but adds a footnote for the reader.

When we look at the English translation, we see that the translator uses the German text without adding any footnotes as in the original.

4.6 Word Plays

Word plays are an integral part of Perec's narration. While using more than one technique in order to enrich his narration, Perec also plays with words so as to add to the mystery prevalent in the story. Meanwhile, he avoids using the forbidden letter "-e", so some frequently used words appear in their other forms.

Example 1:

Ah Moby Dick ! Ah maudit Bic ! (p. 89)
Vah Moby Dick vah ! Vah mobicik vah! (p. 97)
Ah, Moby Dick! Ah, moody Bic! (p. 73)

In the original book, the author plays with sounds. He uses appropriate sounds so as to form a rhyme.

In the Turkish and English translations, the translators do not miss the play and keeps the harmony with the sounds that suit best to their languages.

Example 2:

Un flot brouillon, tourbillonnant d'imaginations s'imposa soudain à lui : *Moby Dick* ? Malcolm Lowry ? *La Saga du Non-A*, par Van Vogt ? <u>Ou, vus dans un miroir, trois 6 sur l'immaculation du dos d'un Christian Bourgois</u> ? Ou l'obscur Signal d'Inclusion, main à trois doigts qu'imprimait Roubaud sur un Gallimard ? *Blanc ou l'Oubli*, d'Aragon ? <u>*Un Grand Cri Vain*</u> ? *La Disparition*? (p. 220)
Bir an düş gücü girdaplarıyla dönüp duran bir ırmak, bir su baskını zihnini doldurdu : *Moby Dick* miydi ? Malcolm Lowry miydi ? Van Vogt'un Null-A Dünyası kitabı mıydı ? <u>Bir yayıncının logosuyla aynı olan adı mıydı ?</u> Ya da bir Christian Bourgois kitabının sırtındaki üç 6'nın aynadaki görüntüsü müydü ? Ya da Roubaud'nun Gallimard'dan çıkan bir kitabının kapağına bastırdığı üç parmaklı ait olma imi miydi ? Aragon'un *Ak ya da Unutuş* romanı mıydı ? *Büyük bir Yaz (A.R.)* mıydı ? *Kayboluş* muydu ? (p. 235-236)
An amorphous mass of books and authors bombards his brain. *Moby Dick* ? Malcolm Lowry? Van Vogt's *Saga of Non-A* ? Or that work by Roubaud that Gallimard brought out, with a logo, so to say, of a 3 as shown in a mirror? Aragon's *Blanc ou l'Oubli*? *Un Grand Cri Vain*? *La Disparition* ? <u>Or Adair's translation of it</u> ? (p. 201)

In this part of the book, the reader is once again challenged with a puzzle. Both playing with the words while avoiding to use the forbidden letter, the author also omits the letter "-e" in "blanche" and ecrivain becomes "cri vain".

When we examine the Turkish translation, in an attempt to continue the search to solve the puzzle, the translator adds another sentence reinforcing the mystery. The word "beyaz" becomes "ak" as in the original text due to lipogrammatic constraints. In order to meet the word play created by the author in cri vain (which is "ecrivain"), the Turkish translator finds another solution "yaz (A.R.)" (which is "yazar").

The English translator does not make any changes in the book names. However, he seems to have omitted one sentence, the one about "Christian Bourgois". In addition,

the part with a reference to the original book "*La Disparitio*n", the translator does not translate the name "A Void" but makes himself visible and gives reference to himself and his translation of the book, speaking of himself as a third person.

Example 3:

Poignons vilain, il vous oindra,   Oignons vilain, il vous poindra, (p. 230)
Karnını bozar, yağlı aşına kattığın soğan, kötü çıkarsa,   Başını yakar, yanı başına aldığın insan, kötü çıkarsa! (p. 249)
A bondsman crown'd will down you,   A bondsman down'd will crown you! (p. 212)

In this section the author creates a euphony between "oignon-poignon-vilain, Oindra-poindra".

The Turkish translator keeps the euphony and creates his own harmonious verses between "karnını-başını, bozar-yakar, kattığın-aldığın, soğan-insan"

English translator, in his own euphony creates a symphony the words "bondsman-bondsman, crown'd-down'd, down you- crown you". He also omits the forbidden letter "e" from the suffix.

Example 4:

-Quoi ! dit <u>Parfait</u> pâlissant sous l'affront, <u>imparfait</u>, <u>mon parfait</u> !!!? (p. 251)
-Nasıl olur ! <u>Tatlıcı Tatlı Parfait</u>'nin *parfait* <u>tatlısını</u> <u>tatsız</u> buluyorsun ha ! *Parfait* tatlımda kusur bulanın alnını karışlarım ! (p. 269)
« What ! » said <u>Parfait</u>, livid at such an affront, « You call my <u>Parfait</u>… *imparfait* !!!? (p. 230)

Perec continues the euphony here with the words "Parfait, imparfait, parfait », respectively one is proper name, the other two are antonyms.

In the Turkish translation, the translator names the character so as to create an alliteration. As he cannot play with the word "parfait" in the way the author does, he adds "parfait tatlısı" so that he can play with this word (tatlı/tatsız) to reflect the contrast. In an attempt to reflect the fury of the character, the translator writes an

additional sentence that complements the original one. As is the case with the English translation, he italicizes "parfait" (dessert).

In the English translation, the translator uses the same word play. As the close relation between the English and French language allow, he does not change the words, which are perfectly selected by the author, but he italicizes imparfait (dessert) to emphasize the difference.

Example 5:

Maximin sortit, ricanant « Allah n'a-t-il pas dit : Tu naquis du Limon, tu finiras Limon ? » (p. 251)
Rosprik Maximin dükkândan sırıtarak çıkmış. Bir yandan da mırıldanıyormuş :   -Vallahi tatlı adamdı zavallı ! Tadına doyum olmazdı! (p. 269)
Walking away, Maximin said with a sly grin, « Poor Parfait has just unwittingly thought up an original kind of candy: a Banana Split!" (p. 231)

In this sentence, the author applies polysemy with the word Limon, which means both "lemon" and "soil". With a connotation and with a religious reference, "ashes to ashes dust to dust" (with reference to: Bible: Genese II: 7), the author tells that you are born as something and you die as that very same thing. Meanwhile, because of lipogrammatic constraints, "Dieu" becomes "Allah".

When we examine the Turkish and English translations, the translators do not seem to adopt the reference given by the author. Still, they express the reference in a more implied way. Meanwhile, they have translated the sentence with a certain shift from the meaning but considering the overall fluency of the story. While the Turkish translator implies his being eaten as a dessert, the English translator, with a cultural reference ("banana split"), implying his interesting death.

4.7   Numbers/Dates

In the book, the translator uses certain symbols and numbers/dates are one of these symbols. When we make a comprehensive examination, we find that the numbers mostly signify the number of the alphabet and the lost letter "–e". In the examples

below, I will examine the strategies used by the translators to transfer these symbolic meanings and translate the numbers.

Example 1:

…(car la consommation d'alcool par habitant avoisinait, dit-on, <u>cinq muids</u> par an), d'animaux inconnus, mais à coup sûr mauvais : (P. 46)
Kayık doğuya doğru yol almış, Katil ruhlu olduğu kadar budala da olan (çünkü burada adam başına yılda ortalama <u>bin okka</u> içki içilirmiş) kaltabanların yaşadığı pis kokulu bataklıklara varmış. (p. 49)
… (for adult consumption of alcohol was said to attain as much as <u>six gallons</u> <u>a month</u>) and animals of unknown origin but of, no doubt, voraciously carnivorous habits: (p. 30)

In the original, the author uses an obsolete measurement as "5 muids a year".

In the Turkish translation, as "beş" has the forbidden letter, the translator switches to "altı." He translates the word "muid" with another obsolete word "okka".

In the English translation, as in the Turkish case, the word "five" becomes "six" to avoid the forbidden letter. Instead of using the obsolete word "almud", the translator choses a more frequently used word "gallon". Here the "year" becomes "month" due to the constraint.

Example 2:

Nous leavens choisi car il croupit voici tantôt <u>dix-huit ans</u> sur un roc battu par Mon flot. (p. 49)
Onu başkalarına üstün tuttuk çünkü tam <u>on dokuz yıldır</u> dalgalarımızla dövdüğümüz bir kayada pişmanlık şurubu içip kahroluyor. (p. 52)
I, thy all-knowing King of Kings, do appoint Aignan as My Apostolic missionary-Aignan, who hast, in that corporal nudity and purity which was My birthday gift to him, <u>for so long</u> stood upright upon a rock and for just as long withstood without flinching My tidal attacks upon him." (p. 34)

The original text uses 18 (dix-huit ans).

However, as Turkish "on sekiz yıl" includes the forbidden letter "e", the translator choses to change it with "on dokuz yıl".

In the English, this exact reference is disregarded. Probably because the word "year" and the number "eighteen" (though the translator solves this problem by writing the number in numerals) is not allowed in the book, the translator choses to give it with a more obscure reference and translates it as "for so long."

Example 3 :

…son propos n'aboutit qu'à <u>vingt-cinq out vingt-six</u> notation: il broda sur <u>cinq ou six</u> points :… (p. 50)
Roman olarak tasarladığı, aslında kopuk kopuk, toplam sayısı <u>yirmi dokuzu bulmayan</u> bir dizi öykücüktü. Daha başarılı bir iş çıkardığı parçaların sayısı <u>altıdan ya bir fazlaydı ya da</u> iki. (p. 53)
Vowl simply cannot bring his task to what you might call authorial fruition, jotting down <u>25 or 26</u> random notations, amplifying <u>5 or 6</u> crucial points. (p. 35)

In this sentence, the reference goes to the total number of letters in the alphabet, the vowels and the missing letter "e". Thus the author mentions about the total number 26 in hesitation whether it can be 25, with an implication of the missing "e". Same way "6" signifies the total number of vowels, while 5 implies the missing "e".

When we examine the Turkish translation, as the total number of letters in the Turkish alphabet is 29, 26 becomes 29 and the lost word is implied with the word "bulmayan", that is, something missing. As the total number of vowels is 8 (sekiz) in Turkish, the exact word cannot be used. As the author has done, he creates a puzzle, the numbers become $6 + 2 = 8$ or $6 + 1 = 7$ (referring to the existence and loss of "e").

In the English translation, the author does not change the numbers as they use the same alphabet with the French language. However, as "twenty" and "five" include the forbidden letter, the author writes the numbers in in numerals not in letters.

Example 4:

…qu'il nous paraît s'agir d'un vol pour nous vital car il abolit, il fait vain, il fait caduc tout souci d'organisation : il affaiblit nos pouvoirs dans la proportion d'au moins <u>un sur cinq</u> ! (p. 54)
Bizim için oldukça kritik bir hırsızlık söz konusu. Çünkü bu kayıpla örgütümüzün omurgası kırılacak, darmadağın olacağız. Tam sayıyı açıklayamasam da, Gücümüzün

asgari <u>dokuzda bir</u> oranında yitirdiğimizi çıtlatabilirim. (p. 56)
Why, it risks cutting our working capacity by up to <u>20%</u>!" (p. 38)

In the original text, the author refers to the loss of one of the vowels, which is the letter "-e".

The Turkish translator transfers the same meaning (as the Turkish alphabet contains 9 vowels) by using "dokuz" instead of "beş", which is also forbidden in the book.

When we look at the English version, as "five" cannot be used in the book, the translator finds another solution and expresses this rate in percentages and uses "20%". In this sentence, the symbolic meaning of the number referring to the letter "-e" is lost.

Example 5:

Il avait <u>six fils</u>. Son plus grand, qui, par un hasard coïncidant, avait pour nom Aignan, avait disparu, au moins <u>vingt-huit ans</u> auparavant, à Oxford, au cours d'un Symposium qu'organisait la Fondation Martial Cantaral, non sans la participation du grand savant anglais Lord Gadsby V. Wright. (p. 59)
Amaury Ünsüz'ün (birinin öz olup olmadığı kuşkulu, üçü doğulu kapatmasından) <u>dokuz çocuğu</u> vardı. Garip bir rastlantıyla onun da adı Gayb olan büyük oğlu kaybolalı <u>yirmi dokuz</u> yıl oluyordu. Gayb ünlü İngiliz âlim Lord Gadsby V. Wright'ın da katıldığı Martial Cantaral Vakfı'nın yaptığı bir toplantı sırasında Oxford'da ortadan yok olmuştu.(p. 65)
Conson has (or had) <u>six sons</u>. His firstborn, Aignan (odd, that), did a vanishing act similar to Vowl's almost <u>30 springs</u> ago, in Oxford, during a symposium run by a soi-disant Martial Cantaral Foundation and in which Lord Gadsby V. Wright, Britain's most illustrious scholar and savant, was a participant. (p. 44)

As I have already mentioned above, the author uses numbers to imply the lipogrammatic puzzles he uses in the book, the loss of the letter "e" etc. In this sentence, he mentions about "six fils", which symbolize the total number of vowels in French alphabet. In order to express a duration of time, he uses "vingt-huit".

In the Turkish translation, "six" becomes "dokuz" to indicate the number of vowels in the Turkish alphabet. As the translator cannot use the exact equivalent "yirmi sekiz", he has changed it as "yirmi dokuz".

In the English version, the translator keeps the number of children as "six". As the exact equivalent "twenty-eight years" cannot be used in the book due to lipogrammatic constraints, he consults to another way of expressing it and it becomes "30 springs ago".

Example 6:

- Il y a dans son Journal <u>cinq ou six</u> indications qu'il nous faut approfondir. (p. 68)
-Tuttuğu günlüğün sayfalarında <u>birkaç</u> ipucu var. (p. 76)
« In his diary I found <u>5 or 6</u> odd hints that you and I ought to follow up. (p. 52)

In the original book, the author indicates the amount with "cinq ou six", which can also be considered as the number of vowels with or without the letter "e".

The Turkish translator does not take this as a hint to the letter "e", thus instead of using "sekiz (forbidden) or nine", translates the numbers as the closest equivalent of the numbers with "birkaç" (a number of).

The English translator uses the same numbers but prefers numerals instead of letters, as "five or six" contains the forbidden letter.

Example 7:

-Hassan Ibn Abbou, Avocat à la Cour, <u>vingt-huit</u> Quai Branly, Alma <u>18-23</u>. (p. 70)
-Hasan İbn Abu, Paris Barosu'na kayıtlı avukat, <u>yirmi dokuz</u> Branly Rıhtımı, Alma <u>19.23</u>. (p. 78)
Hassan Ibn Abbou, High Court Solicitor, <u>28</u> Quai Branly, Alma <u>18-23</u>. » (p. 54)

In the original book, the author prefers to use the numbers: "vingt-huit" and "18-13".

Because of lipogrammatic constraints, the Turkish translator cannot use "yirmi sekiz", thus he prefers "yirmi dokuz". Because of the same constraint, "18" becomes "19".

In the English translation, the author keeps the numbers but because of the same constraint he cannot say "twenty-eight", so he writes the number in numerals, not in letters.

Example 8:

-A propos, poursuivit Hassan Ibn Abbou, Anton Voyl nous confia, voici moins d'un mois, <u>vingt-six</u> cartons constituant, grosso modo, la conclusion d'obscurs mais fort ardus travaux qu'il poursuivait dans son coin. (p. 70)
-Bu arada, bir ay kadar oluyor, Anton Ssliharf masasının başında sürdürmüş olduğu karanlık, bir o kadar da zorlu çalışmaların sonucunu taşıyan <u>yirmi dokuz</u> kutuyu yollamıştı bana. (p. 78)
« Talking of which, » says Hassan, « I got from Anton Vowl, a month or so ago, <u>26 cartons</u> containing all his labours, all that hard, cryptic work that Vowl was carrying out in his flat. (p. 54)

The author mentions about "vingt-six" cartons, representing the total number of letters in the alphabet.

In the Turkish translation, the translator prefers, instead of a one-to-one translation, to use "yirmi dokuz", referring to the number of letters in the alphabet.

The English translator does not change the number but prefers writing it in numerals as "twenty-six" contains the forbidden letter "e".

Example 9:

Il y avait <u>vingt-six</u> inscrits, donc <u>vingt-cinq</u> partants, <u>Whisky Dix</u>, qui avait un « <u>Cinq</u> » sur son dossard, ayant fait forfait. (p. 81)
Yarışa <u>yirmi dokuz</u> at yazılmıştı ama <u>altı sırt</u> numarasıyla yarışacak olan <u>Viski Dört</u> yarışa katılmıyordu. (p. 89)
Out of <u>26</u> original nominations, only <u>25</u> now stand at Longchamp's starting-post, <u>Whisky 10</u> (No.5) having withdrawn.

The author still plays with the numbers. "Vingt-six" symbolizes total number of letters in the French alphabet while "cinq" symbolizes here the letter "e". When it

comes to "Whisky dix", it is a reference to the pangram in "Porton dix bons whiskys à l'avocat goujat qui fumait au zoo".

As the total number of letters in the Turkish alphabet is 29, the translator prefers to translate "26" as "29". "25" specifying the number of horses joining the race has been omitted. And as the letter "e" is the sixth letter in the alphabet, ""5" becomes "6". Having caught the reference to a previous pangram (in need of using the letter -ö while writing a sentence using all the letters in the alphabet), Turkish translator translates "Whisky Dix" as "Whisky Dört".

In the English version, the translator does not change the numbers as both languages use the same alphabet. However, for lipogrammatic purposes, he writes the numbers in numerals and we see the number "5" representing the letter "e" in brackets.

Example 10:

Il surgissait, tonnant, hagard, maudissant l'animal qu'il pourchassait voici <u>dix-huit ans</u>, il lui lançait d'insultants jurons. (p. 86)
Ortaya çıktığında, bağırıp çağırdı, <u>on dokuz yıldır</u> aradığı hayvana küfür savuruyordu. (p. 95)
…cursing that animal for having got away from him for nigh on <u>18 springs</u>, cursing it and insulting it. (p. 70)

In the original text, the author mentions about "dix-huit ans".

In the Turkish translation, the translation cannot use "on sekiz" because it contains the forbidden letter, thus prefers "on dokuz".

The English translator does not change the number but as the number contains the forbidden letter, he uses numerals instead of letters.

Example 11:

Ça prit <u>cinq ou six</u> jours, mais, pour finir, l'on tint coi l'obscur fourbi. (p. 93)
Ancak bütün bunlar <u>altı üstü bir hafta sürdü</u>. Bir hafta sonra suçlamalar, atışmalar, tartışmalar dindi, muammanın üstü örtüldü. (p. 101)
It's a difficult job hushing such a murky affair, but <u>within days</u> a curtain of fog and iron, as Winston Churchill would say, is drawn down tight. (p. 77)

The author uses numbers in a way to avoid the letter "e", so "un ou deux" becomes "cinq ou six", also referring to the existence or loss of the letter "-e".

In the Turkish version, the translator prefers to give this meaning with a general expression such as "bir hafta = a week" avoiding from the letter "e".

In the English version, the translator prefers to use another expression "within days" and avoids using the letter "e".

Example 12:

Un jour d'avril, dix-huit, un commandant anglais, Augustus B. Clifford, qui passait par là conduisant son bataillon au combat, y installa son O.G. pour la nuit. Huit ans plus tard, quand on lui confia l'administration du consulat du Canada à Francfort, il fit d'Azincourt son logis familial, y habitant au minimum six mois par an. (p. 102)
Bir on dokuz nisan günü, birliğini savaş alanına aktarmakta olan İngiliz subayı Augustus B. Clifford, akşamlamak için şatoya girdi. Şatodan çok hoşlandı. Dokuz yıl sonra, Kanada'nın Frankfurt Konsolosu olarak atandığında, Azincourt'da kalmayı kararlaştırdı. Yılın altı ayı, satın aldığı şatoda kalıyordu. (p. 112)
In April 1918 a British Major, Augustus B. Clifford, advancing with his battalion towards no-man's-land and putting his troops up in it for a night, took a liking to this quaint, rundown manor. In 1914, now of Canadian nationality and occupying a post as a consular administrator in Frankfurt, Clifford bought Azincourt for his family, living in it on and off whilst pursuing his diplomatic obligation. (p. 86)

In the French original, the author talks about a certain period of time in the past, which is avril, dix-huit. The Turkish translator considers this number specifying the day, so he translates "19 Nisan". However, the English translator considers this number as specifying the year so he translates as "in April 1918".

The author passes to a time period "huit ans plus tard". The Turkish translator prefers "dokuz yıl sonra" as "sekiz" cannot be used in this book. When we examine the English version, the translator uses a date, which corresponds to eight years' period of time, which is "1914". The phrase "six mois par ans" has been translated literally in the Turkish version, while the English translator has, with a certain shift in meaning, translated the phrase vaguely.

Un <u>soir d'avril vingt-huit</u>, un individu sonna au portail. (p. 141)
Bir <u>yirmi dokuz nisan akşamı</u> adamın biri şatonun kapısını çaldı (p. 151)
On a <u>spring morning (28 April)</u> a man rang at our door- squat, swarthy, a bit of a thug, in a whitish grubby smock, which was, if you want my opinion, a sum total of his clothing. (p. 123)

The Author uses certain numbers more than others, most probably because they do not contain the letter "-e". In this sentence, the author describes an April evening, on the 28th of April.

The Turkish translator, in an attempt to avoid from using the forbidden letter, translates vingt-huit as yirmi dokuz (instead of yirmisekiz).

When we examine the English version, we see that the translator keeps the date as has been given in the original, however, he translates "soir" as "morning", not as "evening", which contains the forbidden letter.

4.8 Shifts in Words for lipogrammatic purposes/ Archaic Words

The most prevalent property of the book (the most frequently used but not the least) is known to be the use of Lipograms, constraining the author in using the –tter "-e". Thus for lipogrammatic purposes, the author prefers using some archaic or less common versions of some words. Below I will examine their transfer in the target texts.

Example 1:

Il voulait subir la condamnation du <u>Tout-Puissant</u>. (P. 48)
-Akıl almaz günahımın karşılığı olan <u>Tanrısal</u> gazabı bulacağım bir kutsal sığınak var mıdır buralarda? (p. 51)
…slips far, far away, going hungry and thirsty and living rough and tough, and pays for his infamous conduct by asking <u>God</u> to vilify him, to damn him outright. (p. 32)

From time to time Perec consults to different usages of some words or phrases in an attempt to avoid using the letter "e". Thus, in the sentence above, Perec uses "tout-puissant" instead of "Dieu", which contains the forbidden letter.

In the Turkish version, there is not a constraint for using the words "Tanrı, Allah" as they do not contain the forbidden letter.

The same applies to the English version with "God". Therefore, both translators use the most frequently used word for the creator.

Example 2:

Nul n'adorait plus son <u>Saint-Patron</u>. (p. 49)
Bir Allahın kulunda <u>Allah</u> korkusu kalmamış. (p. 52)
Nobody thinks to pray to his <u>patron saint</u>. (p. 34)

In this sentence Perec defines "Dieu" as "Saint-Patron » in order to avoid the letter "e".

In the Turkish translation, cultural components seem to be apparent and the translator uses cultural expressions such as "allahın kulu, allah korkusu".

In the English version, the translator makes literal translation, and "saint-patron" becomes "patron saint".

Example 3:

-O, <u>divin Mouton</u>, O <u>Tout-Puissant</u>, balbutia l'adorant Cardinal, qu'il soit fait suivant Ton bon vouloir ! (p. 49)
-Ya <u>kadiri mutlak</u>, ya <u>Tanrısal koyun</u>, buyruğun uyarınca Gayb'ı bulup ona papalık tacını takacağız. (p. 53)
"O <u>Lamb of God</u>, O <u>Lamb That is God</u>, O <u>God That is Lamb</u>," his adoring Cardinal croaks, words stumbling out any old how, "I will do as Thou commandst!" (p. 34)

The author sets a list of definitions for God in the French version, in an attempt to avoid using the letter "-e".

The Turkish and English translators, even though they do not have the same constraint, translate the versions of the word "God" as given by the author and in accordance with the cultural shifts, they use its equivalent in Turkish.

In the English version, the translator prefers to bespeak so as to meet the cultural expectations in English, so Tout-puissant seems to be missing when considered separately.

Example 4:

Il conçut illico pour la Diva un amour fou ; on l'aima au moins tout autant : trois jours plus tard, à San Marino, où il obtint sans mal l'autorisation du convol, Haig <u>s'unissait à Olga</u>. (p. 104)
Gördüğü anda divaya abayı yaktı. Bu yıldırım aşkı karşılıksız kalmadı : Üç gün sonra nikah izninin kolayca alındığı San Marino'da Olga'yla Haig <u>nikahlandılar</u>. (p. 114)
… and took a liking (I should say, loving) to that world-famous diva. Nor did his passion fall on stony ground: it took him just two days to obtain Olga's blushing accord and <u>to marry</u> his inamorata in San Marino. (p. 87)

In the original text, the author, as a part of the constraint arising from the law, consults to different usages of the words that are more frequently used in French. In this sense, instead of using se marier, he prefers "s'unir".

The Turkish translator, due to the same constraint, replaces "evlenmek" with "nikahlanmak".

As there is no constraint in the English version, the translator uses the most frequented version of the word.

Example 5:

Puis, quand, plus tard, il sortait, il faisait parfois allusion au Nirvâna qu'il avait connu, pâmoison, transport ravi, vision du <u>grand Gourou</u>, visitation du <u>Tout-Puissant</u>, introduction au <u>Vrai Savoir</u>, au plaisir <u>divin du Grand Tout</u>, fascination d'un absolu, Illumination. (p. 148)
Banyodan çıktıktan sonra, Nirvana'ya ulaşmaktan, afsunlu baygınlıktan, coşkunun doruklarından, <u>büyük Guru</u>'yla tanışmaktan, <u>Kadiri Mutlak</u>'la karşılaşmaktan, <u>Hakiki İlim</u>'in sırrına varmaktan, kâinatın <u>Tanrısal bütünlüğünün</u> tadıma varmaktan, arınmanın sihirli tandından söz açıyordu. (p. 158)
On occasion, as soon as this coma of his would pass, Augustus was willing to talk about

it, about his Nirvana, his fainting fit, his blissful swoon, his vision of an <u>All-Surpassing Guru</u>, his visitation by an <u>All-Knowing Divinity</u>, his introduction to a profound and <u>original Fount of Wisdom</u>, to a <u>God Almighty</u> and <u>His holy Will</u>, his fascination with total Sublimity, in a word, his Illumination. (p. 130)

The author uses different expressions to address to God, in order to both enrich the writing and avoid using the letter "e".

In the Turkish and English translations, even though there is no limitation of using the most frequented version of "God-Allah", the translators prefer to use different names to keep the literary style enriched with literary components.

Example 6:

Par Adonaï ! voilà qui nous plaît, jura Augustus, mais dis-donc, tutoyons -nous, ça <u>aplanira</u> à coup sûr la complication. (p. 165)
-Adonai adına ! Tabii ki çok iyi oldu, çok mutlu olduk. Ama artık sizli bizli konuşmayı bırakalım. Daha rahat oluruz. (p. 175)
« By gad, I'm mightily glad you did ! » said Augustus. « If you don't mind, though, I'll call you Anton from now on - and you, I trust, will drop that formal 'Mr Clifford'. Just Augustus, all right? That should simplify things, don' you think?" (p. 147)

In order to avoid using the letter "-e", the author uses the less commonly used version of "Tutoyer or Vouvoyer" and prefers the verb "aplanir".

In the Turkish translation, as there is no constraint to use the frequently used version, the translator prefers to use the phrase"sizli bizli konuşmak".

In the English translation, the translator does not use an obsolete word and prefers to translate it as "drop that formal…".

Example 7:

Stanislas rasa Soliman ; Constantin soigne Ibrahim ; Nicolas fut <u>tardjouman (on dirait aujourd'hui dragoman)</u>, puis amassa pour son patron Abdul-Aziz plus d'un million d'in quarto (la plupart d'occasion) <u>glorifiant</u> tous l'Islam ;… (p. 174)
Stanislas Kanuni'nin tıraşını yapmış ; Konstantin İbrahim'in tabibi olmuş ; Nikolas <u>dragoman (bugün dilmaç diyoruz)</u> olarak çalıştıktan sonra sultanı Abdülaziz için (çoğu

sahaflardan) İslam dinin <u>ululayan</u> bir milyon kitap toplamış ;…
(p. 188-189)
Thus Stanislas Mavrokhordatos's job was shaving Suliman. Constantin was Ibrahim's doctor. Nicholas was a <u>tardjouman (or dragoman</u>, as is said nowadays) who, for his particular patron, Abdul-aziz, would amass a million or so manuscripts... (p. 156)

In this part, which has cultural components, the author speaks of the Mavrokhordatos family assuming different positions in the Ottoman dynasty. In this sentence, in order to avoid using the letter "e", instead of "traducteur", the authors prefer tardjouman and dragoman. In fact, it is the right word to define translators in those times. Because the scope and mode of translation was different from what we call "translation" today.

With the same goal, English and Turkish translators used the same title to meet the name given in that position.

At the end of the sentence there is a reference to Islam, with the word glorifiant. In the Turkish translation, the translator makes this reference with the word "ululayan" in order to avoid using the letter "e". When we examine the English version, there is no reference to Islam and this explanatory phrase is missing.

Example 8:

Ton <u>pavillon auditif</u>, un cardium, un naissain, un circinal volubilis dont j'irai suivant la circonvolution, (p. 183)
<u>Kulağın</u>, bir salyangoz, kalp biçimli bir yumuşakça, kıvrımlarında dolaştığım bir asma filizinin tomurcuğu; (p. 198)
Thy soft <u>auditory conch</u>, a spiral, a convolvulus, a morning, glory abounding in twists and turns about which I so look forward to loosing my way, (p. 165)

As the daily use of the word "Oreille" contains the forbidden letter "-e", the translator prefers to use a more explanative phrase "pavillon auditif".

In the Turkish version, as there are no constraints in using the exact word, the translator prefers the word "kulak".

However, the English translator prefers to translate the phrase as has been proposed by the author, because the word "ear" contains the forbidden letter "-e".

-J'ai cru saisir un mot dont, par surcroît, la signification m'apparut mal: <u>la Maldiction!</u> <u>La Maldiction</u>' (P. 213)
-Bir sözcük yakalar gibi oldum ama anlamını iyi kavrayamadım. <u>Gıllıgış ! Gıllıgış</u> ! (p. 229)
« I got a word, I think, but only a word, and a word, I must admit, that I couldn't work out at all: <u>Maldiction! Maldiction! Maldiction</u>! (p. 195)

In the original sentence, the author uses the word « maldiction » (instead of malediction as the word contains the "-e" in order to explain the curse.

In the Turkish version, the translator prefers to use a less commonly used word instead of "lanet", which is "gıllıgış".

The English translator, thanks to the linguistic kinship, can keep the word as has been proposed by the author, in order to avoid using the letter "-e".

Example 10:

L'on parla donc anglais ou plutôt l'on <u>spiqua anglisch</u>. (p. 268)
Konuşmamızı İngiliz dilini kullanarak sürdürdük, yani <u>inglisch spiktik</u>. (p. 285)
So, talking in Italian or, should I say, "<u>spiking da Italianisch</u>", this chap said that Ankara had had, that autumn, as many as thirty victims of coronary thrombosis. (p. 246)

In the original sentence, the author speaks franglais (English-French joint word) in order to transfer the foreign components while avoiding from using the letter "-e".

In the Turkish translations, the translator makes up a similar word group (English-Turkish) in order to transfer the same linguistic shift adopted by the author.

The English translator as well, having considered the same constraint, made up a word group (English-German).

4.9 Religious References

Religious references are a way of enriching and developing the plot of Perec's narration. Thus, sometimes implied, sometimes obscure references are prevalent in the

book. In the examples below, I will examine these references and the strategies adopted by the translators while translating them.

Example 1:

Haig chanta d'abord "Unto us a Child is born", puis un madrigal d'Ottavio rinuccinni, ouis, pour finir, trois grands airs d'*Aïda*. (p. 103)
Haig ilk olarak *Unto us a Child is born* ilahisini, sonra Ottavio Rinuccinni'nin bir madrigalini, son olarak da Aïda'dan üç arya okudu. (p. 113)
Haig sang "Unto Us a Child Is Born", a madrigal by Ottavio Rinucinni and, to finish with, a trio of arias from *Aida*. (p. 87)

Perec uses several religious references while narrating the stories. In the sentence above, he refers to "Isaiah 9: 6" from Bible.

In the Turkish translation, the translator refers to its religious characteristic by explaining it as "ilahi".

In the English translation, no special reference wording is used as is the case in the original.

*It will be beneficial to note that his religious reference also symbolizes the main character of the book, the letter "e".

Example 2:

« Zahir», dans un patois arabisant, signifiait « clair », « positif »; on dit aussi qu'il y a vingt-six noms pour anoblir Allah, dont « Zahir ». (p. 140)
Bir Arap sözcüğü olarak Zahir, « açık » « olumlu » anlamındadır : Allahın onuruna takılan yirmi dokuz addan biri "Zahir"dir. (p. 150)
« Zahir », in vulgar Arabic slang, stood for « limpid » or "distinct"; it was also said that Muslims has as many as 26 ways of praising Allah – notably, naming him "Zahir". (p. 123)

There is both a cultural/religious reference to Islam as well as a reference to the French alphabet in the original work. Zahir is a cultural reference to the Islamic components. While the number "vingt-six" signifies the number of letters in the French alphabet.

The English and Turkish translators both keep the cultural/religious references. However, the number "26" representing the number of letters in the alphabet becomes "29" in the Turkish version. And as is a general strategy applied by the English translator, the number "vingt-six" is written as "26" in numerals instead of letter.

Example 3:

Il dit aussi : <u>nul jamais n'ira au fond d'Allah</u>. (p. 140)
Arthur Philip Taylor raporunda, « <u>Allahın bin bir işinin sırrına varmak gayri kabildir</u> » kaydını da düşmüştü. (p. 151)
Taylor also said: <u>nobody can wholly fathom Allah</u>. (p. 123)

In the original sentence, the author implies a cultural reference to Islam, speaking of the creator, capable of anything and everything as "Allah". This is both a result of the constraint not to use the letter "e" and the "Islamic" reference attributed to "zahir"as well.

In the Turkish translation, the author kept the religious reference. But as Islam is not a foreign notion in Turkish, the original foreign sense is lost.

In the English translation, this foreignizing reference is kept as it is and the foreignizing power is transferred to the translation.

Example 4:

-Othon Lippmann, qui fut mon Gourou, va <u>au paradis</u> où languit la Houri dont Allah, dans sa compassion, t'a fait don. (p. 151)
-Gurum olan Othon Lippmann, Allahın sana lütfu olan hurinin yanına git. (p. 161)
"Othon Lippmann- you, my Guru- go straight to God's kingdom, to that <u>Holy City</u> in which <u>a Houri</u>, a gift to you from Allah in all His compassion, now awaits you. (p. 134)

The Islamic components as a religious reference are used in the original. The Paradise, which is a common reference in all religions are used here in the Islamic context, in which men are gifted by "Allah" with beautiful women called houri.

In the Turkish translation, maybe because as being in paradise is already known to be the precondition to be gifted the houri, the translator has omitted the word paradise (cennet) or maybe because the word contains the forbidden letter "e".

In the English translation, the translator keeps the reference to Houri but as the letter contains the forbidden letter, he, as well, omits the word "paradise" and instead uses "holy city".

Example 5:

Il mastiquait pianissimo, ainsi qu'un musulman au sortir d'un trop long ramadan. (p. 167)
Uzun bir <u>orucun</u> ardından <u>iftar yapan</u> bir Müslüman gibi lokmalarını ağır ağır, uzun uzun çiğniyordu. (p. 176)
Watching him <u>gulp</u> his food and wash it down with a Coca Cola, I thought of a Muslim coming out of <u>Ramadan</u>, a Ramadan just a tad too long and drawn-out for comfort. (p. 149)

In the sentence above, the author refers to a prayer practiced by the Muslims in which they do not eat or drink anything for a certain period of time. The reference implies the long hours in which a person stays hungry. And the character is described as slowly chewing his meal with no hurry.

In the Turkish translation this reference is kept and even additional references have been added as "iftar" while the description is the same as in the French version.

In the English translation, the translator keeps the religious reference. However, the word action describing how slowly he ate the meal turns into how fast he eats and drinks, maybe because he thinks after hours of Ramadan one is hungry, eating faster than his regular speed. Meanwhile, the translator adds a cultural reference "Coca Cola" as an indispensable part of the American meals.

4.10 Cultural References

Each literary work, thus each translation contains cultural components to some degree. In Perec's book, Perec uses cultural references for a purpose, though sometimes as an obligation arising from the nature of the story. In the examples below, Perec uses cultural references either to enrich his narration or to avoid from using the letter "-e". Below I will examine strategies used by the translators.

Example 1:

Parfait avait, dans <u>un souk</u>, un magasin où l'on fabriquait <u>fruits confits, bonbons, fondants, calissons d'Aix, chocolats, candis, nougats ou cassatas</u>. (p. 250)
Tatlı Parfait'nin çarşıda bir tatlıcı dükkânı varmış. Burada <u>baklavalar, kadayıflar, bazlamalar, çikolatalar, bonbonlar, lokumlar, güllaçlar, sütlaçlar, dondurmalar</u> yapar satarmış (p. 268)
Now Parfait had, <u>in souk</u>, a shop which sold all kinds of <u>candy-nougat, sugary almonds, lollipops, gumdrops, marshmallow, marzipan and mintz</u>- and in particular <u>a yoghurt in syrup</u> that <u>Ankarans</u> found so cooling on hot spring nights that it was quickly known, by a natural association, as a "Parfait". (p. 230)

In the original sentence, the word "souk" is taken from the cultural context of the Islamic cities, meaning bazaar. The author mentions about several desserts.

In the Turkish translation, cultural implication of the word is lost. But the translator prefers to use domestic desserts instead of the original ones.

In the English translation, the cultural implication is kept. Based on the previous narration, the translator refers to Ankara. Additionally, as the Turkish translator, he prefers domestic desserts while listing the menu.

Example 2:

Nul jour n'allait sur sa fin sans qu'un <u>Icoglan</u>, qu'un <u>Vizir</u>, qu'un <u>Timariot</u> ou qu'un <u>Sirdar</u> n'allât voir Parfait dans son souk,lui commandant pour <u>son gala du soir</u> un « <u>parfait au marasquin</u> » ou un « <u>parfait au cassis</u> » dont partout l'on raffolait. (p. 250)
Çarşıda Tatlı Parfait'nin tatlıcısına, bir <u>paşanın</u>, bir <u>nazırın</u>, <u>bir ağanın</u>, saraydan yollanan bir <u>içoğlanın</u> uğrayıp o akşam yapılan bir <u>düğün, bir cümbüş, bir parti ya da bir gala</u> için, o ağızlara layık <u>ahududulu ya da limonlu</u> *parfait* tatlısından ısmarlamadığı gün hiç olmazmış. (p. 268)
Thus no day would dawn in <u>Ankara</u> without a <u>Timariot or a Vizir or an Icoglan</u> going to visit Parfait in his souk, asking, no doubt for <u>a gala that night</u>, for <u>a marasquino</u> "Parfait" or a blackcurrant "Parfait", two of his most scrumptious tidbits. (p. 230)

In the original text, the author uses certain cultural references from Turkish. When listing the desserts, he uses desserts from the French context.

In the Turkish translator, the translator uses Turkish references but the list of powerful men, is substituted by more widespread names and "vezir" cannot be used due to the constraint. The context about the celebrations have been listed by adding other occasions, which is not mentioned by the author. The name of the desserts has been replaced by other desserts as the translation of the original contained the forbidden letter "e".

In the English translation, the translator keeps the names as in the original, by adding the reference to Turkish cultural context, mentioning about Ankara. Meanwhile, he keeps the occasions of celebrations and the name of the desserts as stated by the author.

Example 3:

Am stram gram Pic ou Pic ou Coligram Bour ou Bour ou Ratatam Am stram gram (p. 280)	O piti piti Çikolata simidi Sürahi lastik cimlastik Sizin orya gittik boka battık Hamama gittik yıkandık Sil süpür çık Çıkı çıkı çık (p. 296)	*1 potato, 2 potato* *3 potato, 4* *5 potato, 6 potato,* and so on,

In addition to poems and songs, Perec enriches his writing with rhymes, which are known to be culture specific components of writing. Due to the lipogrammatic constraint, the rhyme has been re-written by the author in order to omit the letter "–e".

In the Turkish version, the Turkish translator prefers to another well-known rhyme in Turkish culture. Due to the same rule, the translator has re-written the rhyme so as to omit the forbidden letter.

In the English version, the translator choses a rhyme from the English context. As the original version contains the forbidden letter "-e", the author omits the plural suffix and replaces the the word "and more" with "so on".

Example 4:

Il sortit d'un sac un produit poissard, qui <u>paraissait soit du halvah, soit du rahat loukhoum,</u> produit qu'il	Torbasından bir parça <u>lokma tatlısı ya da lokum</u> çıkarıp ufalayarak balıklara atmaya başladı. Titiz	Out of a plastic shopping bag this lad brought a funy-looking foodstuff, <u>part-halva, part-loukoum,</u> that

| triturait dans sa main puis lançais aux poissons, nonobstant l'admonition d'un argus qui, par trois fois, s'approcha, glapissant, barbatif, lui montrant d'un doigt jauni par l'abus du caporal l'inscription proscrivant d'offrir aux cyprins tout apport nutritif. (p. 166) | moruğun birinin sazanları doyurmaya kalkmanın yasak olduğunu duyuran yazıya doğru kotö tütünün sararttığı parmağını sallayarak yanına koşturmasına bağırıp çağırarak onu yarmasına kulak asmadan kırıntıları havuza atmayı sürdürdü. (p. 175) | sat crumbling in his hand until it was thrown to any fish daring to snatch it, notwithstanding constant complaints from a guardian who, on four occasions, would approach him, yapping at him and snapping at him and pointing with a shaky nicotiny hand to a signboard prohibiting visitors from giving any food to animals, birds or fish. (p. 148) |

In the original text, the author refers to cultural riches from the orient as a part of the multi-lingual and multi-cultural attribute of the book especially both to support the lipogrammatic law and to reinforce the narration.

In the Turkish translation, the translator prefers to keep the oriental objects as given by the author, as they are in fact a part of culture so he does not foreignize the narration. However, as "helva" corresponding to "halvah" in the original contains the forbidden letter, he replaces it with an equally famous dessert of Turkish culture, which is "lokma tatlısı".

When it comes to English translation, the translator prefers to conserve the foreign usage with "halva" and "lokoum" as part of a foreign culture penetrating the narration.

Example 5:

| « Albanais », proclama-t-il un jour, « un jour | Yazısında, « Arnavutlar ! Tarih boyunca hür yaşadık, | « Albanais ,» ran his most famous proclamation, « a |

| triomphant va s'ouvrir ! Sus aux tyrans, brandissons un fanion sanglant! Marchons, marchons! D'un sang impur irriguons nos sillons! »
(p. 175) | hür yaşarız. Hangi çılgın boynumuza zincir vurabilir? Şaşarım! Azgın bir ırmak gibi karşımızdaki barajı yıkıp aşalım; Yırtalım dağları ufuklara sığmayalım, taşalım. Hakka tapan ulusumuzun hakkıdır istiklal!" diyordu.
(p. 189) | victorious day will dawn ! Kill all tyrants! Hold high a flag dripping with Ottoman blood! Plough your furrows in it! And march, march, march!"
(p. 157) |

In this sentence, the author, as prevalent in the whole book, refers to cultural components based on the narration itself. Both enriching the narration, the author implies the struggle for independence during World War I. In this vein, he uses a part from the Turkish national anthem but in such a way that it is sung against the Ottoman dynasty.

In the Turkish translation, the translator uses the original anthem:

> Ben ezelden beridir hür yaşadım, hür yaşarım.
> Hangi çılgın bana zincir vuracakmış? Şaşarım!
> Kükremiş sel gibiyim: Bendimi çiğner, aşarım;
> Yırtarım dağları, enginlere sığmam taşarım.

In an attempt to avoid using the letter "-e", he makes an intra-lingual translation for lipogrammatic purposes. However, he omits the implied meaning of the whole sentence to narrate the independence from the Ottoman hegemony.

In the English translation, the translator recites the anthem explicitly against the Turks, the Ottomans. "a flag dripping with Ottoman blood", which is in fact one of the symbols of the red colors of Turkish flag, is used as a phrase against the Ottomans.

Example 6:

| -Oyons, j'ai fait, la Chanson du Topinambour.
Topinambour tu voudrais voir
Fou soldat sans amour grand soucis
        {du mouron | -Ya Dandini'nin Ninnisi'ni duymuş muydun ?
Dandini dandini yum gözünü hadi
Yum gözünü, gör rüyanda
Kara bir yatakta, çukurların | - |

Profonds massifs dans un lis noir	*arasında, zambakların düşmanı*
Par un fait d'imagination	*Aşkını yitirmiş çıldırmış zabiti*
Chardons sportifs du Zinnia blanc	*Doru dananın dört yanında boz*
Sous tous nos mots, champs gris	*bostanlar*
autour	*Toprağı yarar lahanalar ama onca*
{du poulain bai	*sözcüğün altında*
Dort un poisson, un aspirant	*Sıçramaya hazır bir balık yatar,*
Inhumain pays, imparfait	*Burası acı vatan, kalınmaz*
Comptabilisation hormis l'ordinator	*buralarda*
Par Allah Inch Allah	*Bilgi saymadan da sayalım bütün*
Vois gamin un Gaulois gonfalon	*sayıları*
{du pot d'or.	*İnşallah maşallah*
(p. 270)	*Görsün rüyasında dandinim altın*
	tuğlu bir Galya sancağı
	(p. 288)

In the original text, the author recites a hymn sung to children.

The Turkish translator makes a lipogrammatic translation of a hymn sung to children. Due to lipogrammatic constraints, he has made an intra-lingual translation of the hymn, omitting the letter "e".

However, in the English version, this part is totally omitted.

CONCLUSION

From the beginning, Translation Studies has grown as an interdisciplinary fields, with a close interaction with other disciplines. In its wide-spread scope, it has grown to cover different branches within its own area of study. One of the branches, which still requires further study and which is, in its nature, a world incessantly opening new pages undiscovering the yet not discovered worlds, is translation criticism, especially the criticism of literary works written by Oulipo techniques.

In this study, I assumed to answer some of the widely disputed questions: What are the conditions in which translators re-write an original to create another original? What strategies do they adopt? What is their limit in adopting these strategies so as to create a work of literature without betraying the original? (Of course fidelity has also been discussed in view of the translator's invisibility) Within the context of the book preferred for the case study, the main questions would be: What are the constraints (subjective, linguistic, cultural, historical etc.) in the original book? What are the solutions the translators proposed to the problems when faced by problems due to those constraints?

The critical framework for this stuy is made with a consideration of how translation criticism is in the service of the appreciation of the text and its practice since only the text itself can confirm or reject the theory, enlighten the shadows, complements what is missing and offers different points of view with every individual touch by the translator. In order to draw a roadmap for our study, I have consulted to theory in compliance with the tradition.

The theoretical framework of this study, has been drawn by the norms (initial norms, preliminary norms, and operational norms) Gideon Toury describes in his disputed work "*The Nature and Role of Norms in Translation*" (Toury, 1995). These norms have been explained in detail in the previous parts of this study. This framework has been supported by different models by highly influential theorists such as Katharina Reiss, Raymond van den Broeck, Antoine Berman and consequently I have drawn a model that will contribute to the analysis of the book I have chosen for the case study.

At this stage, the concept of "Invisibility" as proposed by Venuti will also guide my final analysis of the book.

While examining the factors influencing the translator's decision as a significant aspect of translation criticism, linguistic and cultural constraints (lipogram, form, style, culture, language, connotation, denotation, foreignization, domestication, and invisibility etc.) limiting the translation during the translation process (which are also the constraints limiting the author) have been classified under different groups. Meanwhile, both source and target readers have been taken into account in the final interpretation of the results obtained from the analysis.

During examination of the strategies used by the translators as the translator's decisions, Toury's target-oriented approach has been the preliminary guide. Within this context, norms influencing the translators' decision-making process have been examined by a comparative analysis of the original and its translations. However, this framework has been guided by a model based on different models which have long been proposed by influential theorists. Due to the special nature of the book under examination, I have adopted a different method and model, which will help me further analyse the fineness and originality of the translators' strategies.

As the object of my case study within the context of the theoretical framework mentioned above, I have prefered the novel of French author Georges Perec, *La Disparition*. The English and Turkish translations of this novel have been examined in view of the strategies adopted by the translators. The novel in question was translated into English as *A Void* by Gilbert Adair in 1994 and translated into Turkish as *Kayboluş* by Cemal Yardımcı in 2008. The book was written in one of the Oulipo techniques, Lipograms in which the author omits the letter "e". Both translators translated the work without using the letter "e" and were subject to criticism in their respective target cultures and literary circles. Though the highly emphasized Lipogrammatic nature of the original, the book also hides many other techniques which enriches the narration. Thus, unveiling the truth hidden under strategies obtained by the translators had required a meticulous study.

As a masterpiece of Oulipo, which has already been proven by many of the examples above, this short study aims only to serve as an introduction to Oulipo texts and their translations. There are many techniques consulted in the original/translations

but remains untouched due to the scope of this study. It aims to follow the footsteps of translators in Oulipo texts and draw a model by examining the strategies they have adopted. In the end, what is proposed is a critical approach to translations of Oulipo texts. In future, La Disparition by Georges Perec and this study can be a vital source for a more comprehensive approach to Oulipo texts. For more information, "*Exercices de Style*" of Raymond Qeuneau can be perfect guidebook (Qeuneau, 1947).

To answer the questions which have been mentioned above, I have identified special strategies obtained by the author to reinforce his lipogrammatic narration and trace the route tried by the English and Turkish Translators. These include, strategies adopted in the use of poems, chapter divisions, names, puzzles/hints, foreign language use, word plays, numbers/dates, shifts in words for lipogrammatic purposes, religious references, and cultural references, many of which are the techniques used in Oulipo texts.

The frame of the original book is drawn by chapter divisions. Perec has divided the whole book into 26 Chapters, omitting the 5th Chapter. As has been revealed in the examples, the chapters represent the letters of the French alphabet, thus the 5th chapter represents the lost letter "-e". Consequently, the translators adopted strategies that will reflect the symbols used by the author with minor or major shifts. As there is no linguistic barrier, the English translator kept the divisions as decided by the author and omitted the 5th chapter. When it comes to the Turkish translator, due to linguistic constraints he has divided the book into 29 chapters (symbolizing the letters in Turkish alphabet) and omitted the 6th chapter (symbolizing the letter "-e"). Thus, with the same constraint to remain faithful to the original, he had to add 3 other chapters. These additions are not for the sake of creativity but as an obligatory strategy to make Perec reflect his creativity in Turkish as well.

Names have also been specially chosen by Perec to reveal his lipogrammatic plays. He has named his characters so as to symbolize the puzzle he creates in his lipogrammatic narration. Some names represent vowels, some represents consonants, and some refer to a character from a well-known masterpiece. Thus, selection of names are highly important in this sense. Thanks to close affinity of English and French, the English translator kept the original names. However, the Turkish translator had to overcome certain linguistic barriers. In order to make the Turkish reader well aware of

the word plays hidden in the names and not to lose its connotations and literary value, Yardımcı has to adopt a different strategy. He has made an extra effort to find the (almost) equivalents of the names with the same connotations in Turkish. In that sense, he has either used the denotative equivalents of these names or had to work out a new name like in the case of (swann-unitt).

Poems have been another interest for this study. Perec has carefully chosen poems, which are well-known in French literature by very influential poets whose poems have been re-written in lipogrammatic French. In this regard, due to linguistic and cultural constraints, translators preferred different strategies. As parallel to the strategies adopted by the author, the English translator preferred to use select poems which are well-known in English literature. He has re-written them in English by omitting the letter "-e". The Turkish translator, however, preferred to keep the original poems. As the poems, which may be considered equivalent to Perec's selection will not suit the overall narration of the book, he has re-written the originals of poems chosen by Perec by omitting the letter "-e". In this regard, I can state that the translator has not missed the literary significance of the poems but has preferred to keep the stylistic, linguistic and literary spirit of the book.

Similarly, numbers and dates have been designed to symbolize the letters of the French alphabet in a manner not to contain the forbidden letter "-e". Using the same alphabet, the English translator prefers to use the same numbers. However as numbers such as "twenty five, five," etc. contain the forbidden letter, the translator prefers to write these numbers in numerals instead of in letters due to lipogrammatic constraints. When it come to the Turkish translation, due to the linguistic constraints, the translator has to replace the number "26, 5" with "29,6" so as to represent the Turkish alphabet and the letter "-e". Whenever he is constraint to use a number containing the letter "-e" he either consults to use of simple maths (like one nine or two plus 6) or directly uses another number in a manner not to lose their connotation.

Word plays, puzzles, and hints are a few of many techniques consulted by the author in order to reinforce and enrich his lipogrammatic narration. In this sense he either uses pangrams, alliteration or puzzles etc. as most frequented techniques in Oulipo texts. From the examples above, I can say that the English translator sometimes misses the pangrams, mostly remaining faithful to the puzzles and the alliterations. The

Turkish translator seems to use these techniques in his translation. Pangrams, alliteration and puzzles are successfully transfered to the Turkish translation. In order to avoid using the letter "-e", he replaces some numbers or words with others. However, as with most other cases, these shifts are not voluntary but obligatory shifts.

The use of foreign language is also another technique prevalent in the French original. Perec consults to use foreign languages from time to time either to make an English speak in his native tongue or to let the character speak in English without a special reason. The English translator, due to the linguistic constraints has to make a choice, so he either complies with the foreignization of the speech (by Italianisme which is also another Oulipo tehcnique) or keeps the original English and remains silent. In either case, he complies with the overall narration and the lipogrammatic rules. The Turkish translator, as the language allows, does not change the foreign use of the language and keeps the original foreignization.

Last but not the least are the cultural and religious references. Perec, as a part of his narration, makes cultural and religious references prevalent in the novel. He uses them either to draw a frame for his narration or as a part of the story. When we make a close look at the above examples, the English translator mostly seems to omit the religious references (not all the time) but with a target-oriented approach, uses cultural references from the target culture by meeting them with their denotational equivalents in the that culture. The Turkish translator, however, both keeps the cultural and religious references and with a target oriented-approach, prefers culturally the most prevalent equivalents. In both approaches, the aim is not to interrupt the original narration and make a personal touch, but to make the original alive in the target culture, which Perec and Perec's narration presents.

Consequently, ranslators may have preferred to adopt different strategies to overcome the constraints mentioned above. In that sense, some shifts attract attention and the translator becomes visible, especially in the case of the Turkish translator when he interrupts and adds extra chapters to the book. However, it will be highly important to emphasize that all of these shifts are obligatory shifts and serve for the source text and primary lipogrammatic purposes.

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