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IN THE FOOTSTEPS OF A TRANSLATOR:
A TRANSLATION CRITICISM OF *MANGA SHAKESPEARE*

M.A. Thesis

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Thesis Abstract

Alper Zafer Güneş, “In the Footsteps of a Translator: A Translation Criticism of *Manga Shakespeare*”

Translation is an action with a purpose and also a process. Actual *translating* is just a phase of this process. It is always situationally embedded and there are actors and factors shaping every translation. For this reason, without a consideration of its context, any judgment on a translation product will be incomplete. These are the main postulates reached with the critique of *Kuru Gürültü*, Turkish translation of *Much Ado About Nothing* from *Manga Shakespeare Series*, by Sabri Gürses, a prominent literary translator in Turkish translation scene.

Building on the findings of this case study, the thesis tests the hypothesis that the quality of a translation is dependent on the quality of its process. Within this scope, translating is not conceived as the single activity of a translation process but rather as a part of a whole business. From the conception of the idea to the sales campaigns, publication of a translation is a process. Thus, translation is a decision making process itself and under the influence of other decisions taken by various agents at different stages.

In this regard, this translation criticism model will uncover norms and functions of the translation using the tools of target-oriented descriptive and functionalist approaches in textual analysis. Textual, personal and business-related factors are all deemed relevant for the process and taken into consideration with an aim to discover possible motives and constraints behind translator’s decisions and make an educated judgment about the quality of the product. Two more translations in the series, *Macbeth* and *A Midsummer Night's Dream* are also analyzed to compare with the findings.

In this light, this thesis takes on a journey in the footsteps of a translator trying to understand what has shaped the translation and how and why it has come to be as it is.

Keywords: translation criticism, quality assessment, target orientedness, function, norm, translation process quality

Tez Özeti

Alper Zafer Güneş, “In the Footsteps of a Translator: A Translation Criticism of *Manga Shakespeare*” [Bir Çevirmenin Ayak İzleri: *Manga Shakespeare*’in Çeviri Eleştirisi]

Çeviri, amacı olan bir eylem ve aynı zamanda da bir süreçtir. *Çevirme* eylemi ise bu sürecin sadece bir parçasıdır. Çeviri her zaman belli bir ortamda gerçekleşmekte ve her çeviriyi şekillendiren aktörler ve faktörler bulunmaktadır. Bu sebeple, bağlamı değerlendirilmeden çeviri ürün hakkında varılacak herhangi bir yargı eksik olacaktır. Bu temel varsayımlara, Türkiye çeviri çevrelerinde tanınmış bir çevirmen olan Sabri Gürses’in Türkçe’ye çevirmenliğini yaptığı *Manga Shakespeare Serisi*’nden *Kuru Gürültü*’nün (*Much Ado Nothing*) çeviri eleştirisinde varılmıştır.

Bu vaka çalışmasının bulguları üzerine inşa edilen tez çalışması çeviri kalitesinin sürecin kalitesine bağlı olduğu savının doğruluğunu test edecektir. Bu bağlamda, çevirme eylemi çeviri sürecindeki yegane eylem olarak değil bütün bir iş akışının parçası olarak görülmektedir. Fikrin ortaya çıkışından satış kampanyasına kadar çeviri yayıncılığı bir süreçtir. Bu açıdan, çevirinin hem kendisi bir karar verme sürecidir hem de çeviri çeşitli aktörlerin farklı aşamalarda aldığı kararların etkisi altındadır.

Bu bağlamda, benimsenen çeviri eleştiri modeli erek odaklı betimleyici ve işlevsel yaklaşımların sunduğu araçları metin çözümlemesinde kullanarak çevirinin norm ve işlevlerini ortaya çıkartacaktır. Metinsel, kişisel ve işle alakalı faktörler süreçle bağlantılı kabul edilip çevirmen kararlarının ardında yatan güdüler ve kısıtlamaları keşfetmek ve ürünün kalitesiyle ilgili verilere dayalı bir yargıya varmak adına değerlendirmeye dahil edilecektir. Seriden iki çeviri *Macbeth* ve *Bir Yaz Gecesi Rüyası* da bulguları karşılaştırmak amacıyla incelenecektir.

Bu açıdan bu tez çalışması, çeviriyi nelerin şekillendirdiğini, çevirinin nasıl ve niçin mevcut haline geldiğini anlamak amacıyla çevirmenin ayak izlerini takip eden bir yolculuktur.

Anahtar Sözcükler: çeviri eleştirisi, kalite değerlendirme, erek odaklılık, işlev, norm, çeviri süreci kalitesi

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1. INTRODUCTION

"On the name and nature of translation studies" titles his article James Holmes and draws a roadmap in an uncharted territory in as early as 70s. Witnessing the emergence of a new field, he bestows a proper nomenclature to it and the name Translation Studies catches on. However, I believe, the nature of translating and translations is bound by the particular theories used and somewhat personal for individual researchers based on their findings. As later on reproduced by Toury in his book, Mr. Holmes divides the field into pure and applied branches. Under the pure branch, research aims to describe the existing phenomena of translating and translation and set principles by means of which to explain and predict them. So the pure branch is divided into descriptive translation studies (DTS as Holmes abbreviates) and a general translation theory. Holmes gives priority to DTS due to its close contact with the phenomena and further divides it into product, process and function related studies. Explaining these separate subfields, he makes prophetic references to translation psychology and sociology upon prospective research in these areas. Current research interests some of which will find their place in passing in this thesis bear witness to the legitimacy of the map. In the absence of general translation theory at his time, Holmes follows from its division into partial theories, and then lists applied branches as translation training, aids, policy and criticism. According to Holmes, the relation between three branches is dialectical. Research in DTS and applied branches supply data for the theoretical branch while one needs at least a theoretical intuition to start research in the former (183).

This study, basing on target oriented theoretical insights, aims to critique a manga¹ translation taking into consideration the role of all actors in the translation process and their possible effects on the quality. The research came into being part by part in pursuit of new questions at every turn and reached to Holmes's map at the end. In this regard, current thesis represents the

¹ Comic book originated from Japan. Roughly, it could be translated as "irresponsible/meaningless pictures" ("Manga Terimleri Sözlüğü" [Manga Terminology] 32, my translation).

researcher's own quest into the name and nature of translation studies, but follows Holmes's map to present the journey in an orderly manner. In the thesis, besides Toury's, the only other contribution to the map comes from Andrew Chesterman with his focus on translators as agents and this time his article titled "The Name and Nature of Translator Studies".

The first part will lay out the theoretical foundation of the research and draw out the translation criticism model. This study is retrospective due to its nature and as such needs solid data to begin to research. For that purpose, the description will have logical priority and Gideon Toury's contribution to the field will be invaluable in uncovering the translation phenomena at hand. Secondly, Hans Vermeer's Skopos theory will be introduced as the general theory guiding research questions. The criticism model uses the main tenets of these two target oriented approaches and builds on two distinctive models based on DTS and Skopos Theory developed by van der Broeck and Margaret Amman respectively. Partial theories and case studies also contribute greatly to the theoretical foundation.

The second part will be the application of the criticism exemplar on manga translation. From that moment on, criticism findings will be investigated to identify their causes. The descriptive study will aim to have product, process and function oriented focus at the same time as much as possible and reconstruct the translation phenomena. For the researcher, this is the only way to have a holistic perspective for any justified evaluations in translation criticism. The model includes a systemic evaluation of the phenomena. Although due to its retrospective nature the research will start from the product, it will strive to reconstruct the process and use the findings of the former to surface the function of the translation. Two other translations by the same translator from the same manga series will also be examined in order to understand the nature of the translator's behavior in the former: an idiosyncrasy and/or consistency. At this stage, the focus will also be on the translator and his circumstances to shed some light on his behavior as revealed by textual analysis.

The third part will be an evaluation of the results followed by a judgment on the quality of the product as a way of conclusion. The findings of the descriptive study will be gauged against

the function of the translation to see if the translation has lived up to its function. In this way, the thesis aims to make a justified translation criticism.

2. THEORETICAL FOUNDATION

2.1. Descriptive Translation Studies

Theory per se is a way of seeing things like looking through a pair of specially designed glasses, an approach to a phenomenon at hand. In this regard, it is not only appropriate but necessary to make it the foundation and build upon it for a sound and strong discussion. A theory provides the necessary tools to describe, explain and predict the phenomena. This thesis looks at translation from the filter of target oriented theories and it is worthwhile to mention that rather than a comprehensive account of them, makes use of their postulates particularly relevant for the translation criticism model envisaged in the thesis.

Target-orientedness signifies a shift of focus in translation studies and is used in its technical sense here. To make the distinction clear between source and target oriented theories in the technical sense of the words, Işın Bengi-Öner writes that source-orientedness denotes a prescriptive approach regardless of its prioritizing a target or source language/text/culture/system (*Süreçtir* 134). In this regard, target-orientedness is a shift of focus to descriptivism, translation product and solutions necessarily including the process and problems (*Süreçtir* 134). Unlike Holmes, for Toury DTS not only depicts translational phenomena but also explains it using its own set of tools for this descriptive-explanatory role.

Toury speaks of norms acquired during the socialization of people. Norms are the embodiment of "general values or ideas shared by a community" as "performance instructions appropriate for and applicable to particular situations" telling us "what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension" (Toury 55). They occupy the ground between idiosyncrasies and rules and they are "the key concept and focal point in any attempt to account for the social relevance of activities" due to their roles in "establishment and retention of social order" (55).

As an activity occurring in certain social settings, translation is also a norm-governed practice. For that reason, in order to understand a translation activity, one needs to uncover the norms governing translating at that time and place and for that purpose look at the regularities of that translation behavior in its social setting. Regularities would reveal "if a translator has failed to adhere to sanctioned practices" (56). Norms can be effective at every stage of all types of translational performance and thus could be observed at every level of a translation product (58).

Toury divides translational norms into three groups, namely an initial norm, preliminary norms and operational norms. An initial norm is the decision or disposition of a translator to the norms active in the source text/language/culture or those of the target culture. While the first stance of source-orientedness makes the translation *adequate*, the second stance of target-orientedness (in non-technical senses of the words) makes it *acceptable* (56-7). Toury notes that an initial norm is not necessarily the first decision to apply but it has "logical" priority and "explanatory" power and it would not be realistic to expect "absolute regularity" on macro and/or micro levels as "in any behavioural domain" (57).

Preliminary norms include *translation policy* and *directness of translation*. Decisions regarding the choice of specific text types and texts for translation as well as agents to be employed in the translation process are considered within the realm of translation policy. Directness refers to factors regulating direct translation from a source language or indirect translation using an intermediary language and the tolerance or attitude towards it in a particular setting.

Operational norms are divided as *matricial* and *textual-linguistic* norms. The former is related to the fullness, distribution and segmentation of the target text in relation to the source text while the latter "governs selection of material to formulate the target text in, or replace the original textual and linguistic material with" (59).

Toury writes that norms, "determine the (type and extent of) equivalence manifested by actual translations" and defines equivalence as "any relation which is found to have characterized translation under a specified set of circumstances" (61). The aim of a descriptive study then will be to determine the relation of the translated text with its source and try to understand the norms which governed that relation. However, as norms can only be observed in actual occurrences, the only material to begin with is the translated product itself. In this regard, Toury gives two sources for the reconstruction of norms: textual and extratextual. The textual are translated materials and primary sources while the extratextual consist of "semi-theoretical or critical formulations" including comments of translators or any other relevant parties and secondary sources (65). Toury warns against the latter due to the fact that they might very well be "partial and biased" (65), that there might be discrepancy between pronouncements and the actual realization or between the intention and the result. Yet again, such a source is valuable for analysis in order to determine how much "it does reflect the cultural constellation within which, and for whose purposes it was produced" (66).

In determining the relation between target and source texts which are the primary sources for the purposes of uncovering translation decisions and possible constraints, Toury is aware of "the need for a unit of comparative analysis" (88). He suggests "coupled pairs of target- and source text-segments, 'replacing' and 'replaced' items, respectively and pairing means "beyond the boundaries of a target textual segment no leftovers of the 'solution' to a certain 'problem', posed by a corresponding segment of the source text, will be present" (89).

These concepts presented by Toury within DTS are embodied as tools in the framework of the criticism model of this thesis. The translation to be critiqued is valued as the reality of the target culture. With this understanding in the background, any questions regarding the nature of the translation cannot be properly answered without reconstructing the process of translating. Obviously translating does not happen in void but is surrounded by certain circumstances and factors facilitating or introducing constraints. Moreover translating and translation have certain values in those circumstances. This point brings one to the connection between product, process and function oriented DTS. Toury clearly states that the division

between them is only "methodological" (11). One needs to discover the interdependencies of function, process and product, "for no significant conclusion can be drawn from an experiment unless all parameters which are deemed relevant, along with their relationships, have been established" (12). As function is prospective, Toury writes that it also governs the decision-making process. According to the function, a translator engages in the text design.

Thus, there is no real point in a product-oriented study without taking into account questions pertaining to the determining force of its intended function and to the strategies governed by the norms of establishing a 'proper' product (13).

Function has "at least logical priority over surface realization" (14) according to Toury and the fact that an intended function is not achieved by the product does not invalidate anything. On the contrary it is the task of a descriptive study to locate the discrepancy and account for its reasons;

e.g., when the translation of a literary work, intended to serve as a literary text too and translated in a way which should have suited that purpose, is nevertheless rejected by the target literary system, or relegated to a position which it was not designed to occupy. In fact, one task of descriptive studies in translation may well be to confront the position which is actually assumed by a translation with the one it was intended to have, and draw the necessary conclusions. (14)

2.2. A Functionalist Approach: *Skopostheorie*

Every action has a purpose. Translation is an action. Thus, translation has a purpose. These are the main axioms of *Skopostheorie*. *Skopos* is the Greek word for purpose. It was Hans

Vermeer who brought forward the theory. According to him, Skopostheorie is a general theory as the purpose of a translation is the highest determinant among others for translating:

As the skopos is nothing other than the assumption that translating is acting and acting by definition presupposes a purpose (skopos), the skopos can be considered the highest general condition theoretically possible for translational acting and highest general criterion for ordering the conditions for such acting... (*Skopos* 45)

Vermeer also maintains a terminological distinction between translation as a product and an activity like Holmes and Toury (cf. Holmes 173 and Toury 24) *Translating* refers to the activity while *translations* are the products resulting from the former (4). Vermeer articulates what he understands from translation as follow:

I understand translating roughly as a procedure initiated by a commission consisting of a set of (verbal and nonverbal) instructions (plus additional material) to prepare an (oral or written) "target text" for transcultural interacting on the basis of "source text" material (*Skopos* 6, original emphasis).

Christiane Nord names the following as the basic concepts of the theory: "skopos, purpose, intention, function, adequacy, translation brief" ("Functionalist" 121). So as not to cause confusion regarding the terminology, Vermeer distinguishes them based on the viewpoint. Skopos is ascribed to a translation by a translator who is the target text producer. The intention is that of a producer. Lastly the text function is the purpose of a text as inferred by the recipient. Vermeer notes that "an intention leads to a skopos" (*Skopos* 5) and for him the terminological distinction seems to lie with being on the producing or receiving end of communication. Accordingly, unlike Nord ("Functionalist" 122), Vermeer writes that a sender, "a kind of propagator of a text produced by someone else. e.g. a radio or TV news

speaker, an actor on the stage" (*Skopos* 88), can only refer to a function of a text being on the receiving end of communication (*Skopos* 25).

All three might coincide or not as they are individually determined (*Skopos* 8). In this regard, the measure for the success of a translated text is its *adequacy* to the *skopos*. *Adequacy* is a relative term; it describes a quality with regard to a particular goal, which, in the framework of *Skopostheorie* is the intended purpose (Nord, "Functionalist" 122). It must be noted that this is not adequacy in the sense that Toury introduced. In DTS, adequacy of a translation is determined by its closeness to the source text norms. Vermeer's use of the term makes it a quality yardstick with which one can determine the consistency of a text function with its intended *skopos*. For the success of a translation, a translator also needs a *translation brief* (instructions regarding the text like intended recipients and function of the text) and as the expert in the intercultural communication a translator can negotiate this brief with the commissioner of the translation task. Eventually the translator designs the target text in agreement with the commissioner. Vermeer also writes that "what will be considered the best possible translation is determined by the circumstances actually prevailing at the time of translating" (*Skopos* 6).

The last point brings forth the 4th and 7th thesis of Vermeer mentioned in *A skopos theory of translation (some arguments for and against)* out of 8 theses in total:

Thesis 4: Given the prevailing circumstances, an actor tries to reach an intended goal by what seems to him as the/an optimal way...

Thesis 7 (...): In translating, all potentially pertinent factors (including the source-text on all its levels are taken into consideration *as far as the skopos of translating allows and/or demands* (*Skopos* 13)

Vermeer writes down a note for the 7th thesis stating that circumstances are culture and case specific and they could range from *skopos* to cultural conditions of target recipients,

commissioner and translator ("including habits, conventions, expectations"); relation between the source and target cultures; professional factors like time, money; factors effective on decision making like the availability of "research conditions" (*Skopos* 14). These two theses draw attention to other two focal points: the cooperative nature of translation and relativity of skopos theory.

Cooperation gains importance considering the complexity of translating in current business settings. Vermeer's definition at least includes interaction of two people, a commissioner and a translator (unless one takes on a commission on one's own). Vermeer specifically writes that "a clear indication of an agreement on the skopos by the commissioner and translator is therefore a pre-condition for translating" (*Skopos* 15). This is so because translating strategies are dependent on the intended goal and the skopos of the translating. Besides being a co-determinant on skopos, some actors (factors) may affect the circumstances and thus "the best possible translation" (*Skopos* 6).

Cooperation among different actors in society characterized by "the division of labor" is among the focal points of Justa Holz-Mänttari's theory of translatorial action (Schäffner "Translatorial"). Although within the functionalist approaches and directly relevant within the purposes of this thesis, due to the fact that her theory is only available to the German speaking community with no English translations or English articles by herself, first-hand account of Holz-Mänttari's ideas cannot be given here. However, the significance of the thesis especially for today's translation business context deserves mentioning here in-between Skopostheorie.

Christina Schäffner in her article "Theory of translatorial action" for *Handbook of Translation Studies* gives a good introduction to the theory, which forms the bases for the following account. According to the theory "translatorial action is embedded in the social order, i.e. in a society organized by a division of labour." This main understanding reflects the fact that translators are not sole actors in translatorial action of which actual translating is just a part. Instead, "translatorial action is conceived as a whole network of actions performed by agents who are experts in their own fields and roles." In order for a "functionally adequate

communication" to be successful, cooperation between different agents is a prerequisite and "cooperation requires that the agents involved agree (explicitly or implicitly) on who is responsible for which tasks." In agreement with these points is the role of source text in this action frame. Deprived of any "intrinsic value" or priority, it is subjugated to the target text purpose and thus translation brief. For the "communicative cooperation" (cf. Vermeer above, transcultural interacting) to be functionally appropriate, in addition to the source text "[a]ny other material received from the client or collected as part of the research is of equal relevance." In this regard, Holz-Mänttari speaks of text design (cf. Vermeer, *Skopos* 34) and "puts emphasis on translatorial action as professional action. It is in their professional capacity that translators design texts for others to cooperate."

Referring back to Vermeer, one last point still standing unexplored for the purposes of this thesis is relativity (cf. Tellioglu, "Görece"). To begin with, as a general theory, Skopostheorie itself is relative. It does not specify individual conditions but accords translators responsibility for their actions. In this sense virtually any skopos for translating is possible under any conditions and the decision to take on a translation is in a translator's hands (Vermeer also notes that "in reality it is not so simple" (*Skopos* 31) and a personal matter - financial, ethical, etc. (*Skopos* 35)) Relativity is also implicit at the idea of optimum translation under the prevailing conditions at the time of translating. The centrality of relativity in Skopostheorie is related to the fact that translating is realized in the target culture, namely it is a culture bound activity, and that culture is also relative (*Skopos* 3). Vermeer describes culture as norms and conventions that govern appropriate behavior in a society and distinguishes between three layers of culture: ideo-, dia-, para-cultures. Results of norms and conventions embodied by an individual form ideo-culture. The group of which the individual is a member, like family or professional network, is the dia-culture. Lastly, everyone is a part of larger societal group like a nation or tribe which is para-culture. Nonetheless, for Vermeer, there is a limit to relativity and that is what makes communication possible. It is possible to meet on the common ground, hence agreement on skopos. In this context, relativity emphasizes the time, place and conditions of the individual (Tellioglu, "Görece" 160). That's why it is a focal point for skopos

theory and its axioms like optimum translation and as shall be discussed for the criticism of any translation product.

2.3. False Friends?

Işın Bengi-Öner draws attention in *Çeviri Kuramlarını Düşünürken [Thinking Translation Theories]* to the need for broader perspective in order to determine points of juncture and departure for individual theories (*Düşünürken* 130). Bengi-Öner stresses this need after comparing three theories including Toury's and Vermeer's to determine some of their similarities and differences for the purposes of translation training. A similar endeavor is also necessary for the purposes of translation criticism. As Bengi-Öner mentions, the most comprehensive structure is that of Holmes's (*Düşünürken* 129). Toury makes some modifications in the map regarding the positions and relations of (sub)branches. Mona Baker highlights one point that for Toury the relationship between pure and applied is only unidirectional (279) unlike Holmes who advocated that there is a dialectical relationship between theoretical, descriptive and applied branches (Holmes 182). Toury's main concern is towards DTS and its relations with the theoretical branch. This is expressed in his following statement:

[T]he cumulative findings of descriptive studies should make it possible to formulate a series of coherent laws which would state the inherent relations between all the variables found to be relevant to translation (16)

In this sense, he mentions a "bi-directional" relation between the two (15). Like Holmes, the author of this thesis is of the belief that the findings of the applied branch can also be used for the other two branches, that there is indeed a dialectical relationship.

This conflict between Holmes and Toury's approach to the relations between branches is also implicit in the fact that translation policy is not displayed in Toury's map adopted from

Holmes (Chesterman 14). Although Holmes mentions it in the applied branch, Toury studies translation policy within preliminary norms. Regardless of the map, a "translation planning" is mentioned in passing among applied *extensions* in Toury (19) and this might be inferred as a sign of more than one way relationship between pure and applied branches in contrary to Toury's own statement. This intuitive conclusion is also a reflection of sharing Toury's conviction that "it is a fact that the findings of well-performed studies always bear on their underlying theories" (15).

"In view of this dialectical relationship, it follows that, though the needs of a given moment may vary, attention to all three branches is required if the discipline is to grow and flourish." (Holmes 183)

In this study, Skopostheorie is regarded as the general theory under the theoretical branch and Toury's DTS as the name suggests is under the descriptive branch. The scope of the study is translation criticism. Within its model, the aim is to account for all three aspects of a translation product - the product itself, the underlying process that has led to the product and the function that governed both process and product.

In this regard, DTS is the backbone of the study with its focus on product as objects more open to observation. It provides necessary conceptual tools for a retrospective study like translation criticism to describe the nature of the relation of a target text with its source and the constraints in the process that resulted in the product and determine the function of translating and translation. This translation criticism model will lean more on the descriptive side of the descriptive-explanatory theory. Once the function is clarified with the data from the descriptive research, Skopos theory provides the explanatory power regarding the process and how and why translation product came out to be as it is. In this sense, the roles Holmes envisaged for theories are also adopted here (cf. Holmes 176).

Due to their different focus points, combined they provide necessary tools for a heuristic study in translation criticism. Caution is essential though regarding their contact points in terms of

function and norms. Regarding function, Toury is careful too. He explains function as the 'value' attributed to an object in a system (12) and most of the time uses it together with position (within a recipient culture). For instance, "centrality vs. peripherality, prevalence vs. rarity, or high vs. low prestige" are some examples of positions assigned to the translating activity within a target culture (13). Toury mentions "a position occupied by a translation ... or its ensuing functions" (14). Describing function from the perspective of Skopostheorie as the purpose of a translation product as inferred by a target recipient, it is understood that Toury uses the term in a broader sense including Vermeer's. For that reason, function is employed with its broader sense here and when distinction necessary *skopos* signifies the purpose of translational acting.

Another conceptual confusion might result from norm as a technical terminology. In his description of culture Vermeer touches upon this concept and since culture (as idio-, dia-, para-cultures) holds an important position in his theory as manifested by relativity, norms have their place in Skopos theory. Culture is composed of norms and conventions and their "results" define the conditions for one's behavior as a suitable member of a society (*Skopos* 3). He writes that norms are understood as law-governed whereas conventions are rule-governed and "a law, in principle, does not admit exceptions within the range of its validity, rules do (under certain circumstances)" (*Skopos* 3). The distinction is about the hierarchy of force.

As mentioned before as a relativistic theory skopostheorie does not specify circumstances but does not ignore them as factors either. In this regard, the theory is open to description (cf. Bengi-Öner, *Düşünürken* 126). Nord's article titled "Skopos, Loyalty, and Translational Conventions" is a step in this vein. However, as Bengi-Öner notes down there is already a strong descriptive translation theory like Toury's and not much sense in adding descriptive tools in skopostheorie without a specific reason (*Düşünürken* 131). This is aside; Nord adopts Toury's terminology as shall be done here. Thus, "violation of norms (e.g. wearing a coloured tie at a funeral) is not penalized by law, but usually has consequences for the social evaluation of the individual by the other members of the group" (Nord, "Loyalty" 96).

The terminological explanations are deemed necessary to avoid possible pitfalls in the model because rather than seeing them as false friends, this case study formulates its criticism model on both theories and narrows any gap between them *in practice*.

3. TOWARDS A TRANSLATION CRITICISM EXEMPLAR

This section will build towards constructing the criticism model to be used in the translation critique. In this vein, two criticism models that of Raymond van den Broeck on one hand and Hans J. Vermeer and Margret Ammann on the other will be analyzed. The choice regarding these particular models is made on their theoretical background. Van den Broeck bases his model on Toury's descriptive theory while Vermeer and Ammann's work is based on skopos theory. Neither model is adopted in their entirety in this study which followed more or less its own path in line with its purpose. It is not possible to say van den Broeck's model is in line with Toury's more recent formulations. With regard to the second model, the situation in which translation occurs is relegated to a secondary role, which is also contrary to the purposes of this study. Unfortunately, Ammann and Vermeer's work is only available in German and any references to their model are made from Banu Tellioğlu's MA thesis titled "Reflections of Gideon Toury's Target-oriented Theory and Hans J. Vermeer's Skopos Theory on Translation Criticism: A Meta-critique." Nonetheless as translation criticism exemplars incorporating their respective theories, both models have been influential in determining the methodological steps of the model of this translation critique.

3.1. A Descriptive Criticism Model

Van den Broeck begins his article titled "Second Thoughts on Translation Criticism A Model of its Analytic Function" by stressing "the need for a systemic model" (54). What he means by this statement is that rather than subjective judgments regarding a translation, a critique can "base his account on systemic description and intersubjective knowledge of translation processes and products" (54). Dissatisfied with the current "amateurish" translation criticism practices in Western side of the world which either disregard the fact that a work is actually a translation and comment on original author and style or base criticism solely on subjective tastes like "the translation reads well" (55), van den Broeck highlights "systemic description"

for "an objective account" (56). The first step in his model is a comparative analysis of the source and target texts. He refers here not only to "text structures" but "systems of texts" (56).

His [the critic's] evaluation should take account not only of the translator's poetics but also of the translational method adopted by the translator in view of the specific target audience envisaged, and of the opinions and policies followed in order to attain his purpose (56).

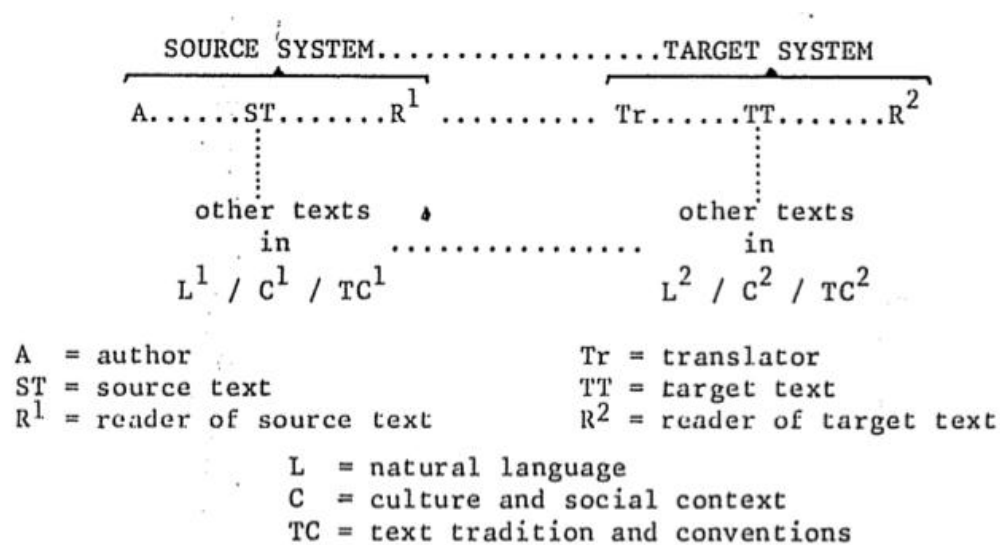


Figure 1 "Network of relations" (Broeck 59)

He writes that in his mind text description should tackle with "the 'hows', the 'whys' and 'wherefores' of translated text" and "relationships between a text and its processes involved in its production and reception" are also "proper objects" of translation description (58-9).

Isolated cases are not the be-all and end-all of translation description, which should strive to detect the translator's norms and options, the constraints under which he works and the way in which they influence the translational process and the ensuing product (59).

As reflected by the figure above, for description van den Broeck envisages a corpora of translated texts in the target culture concentrating on "how and why such texts function (or fail to function) *as texts*" (59). It is this kind of a translation description that is designed and aimed for here as well. However, there are some pitfalls in van den Broeck's model that prevents from its adoption here because they are not totally in line with the point target oriented approach has come today. The following remarks are not chosen as criticism for a text published in 1985 from whose systemic insights this study can still benefit after 30 years but to merely indicate reasons for using it partially.

As pointed out by Ayşe Banu Karadağ in her MA thesis titled "From Impossibility to Possibility in Poetry Translation: A New Insight for Translation Criticism" van den Broeck starts the descriptive analysis with a textual comparison of "**source** and **target** texts" (10, original emphasis). However, translated texts are considered as realities of a target culture and as such entail analysis in their own rights. Moreover, this would subject the translation to the norms of the source text according to a priori concept of equivalence rather than accepting any kind of relations between texts as equivalence and this is exactly what happens with van den Broeck when he also introduces the concept of *tertium comparationis*. This third comparison parameter is an adequate translation of a source text which was first described by Toury but later left out in later publications due to its a priori nature. It was probably a remnant of transition from source oriented approaches to the target oriented ones. "Adequate translation is ... a hypothetical reconstruction of the textual relations and functions of the ST [source text]" (van den Broeck 57). For its construction, "on various levels of description" (van den Broeck 57), an initial source text analysis is required and from the moment this hypothetical structure constructed, the nature of any actual shifts between a target and source text will be determined on the source text's terms, which is contrary to the functional target oriented approach adopted here. Depending on the skopos any translational action is possible for a target text of a target culture.

One other factor relevant for this thesis is van den Broeck's approach to errors. He considers error analysis suitable for translation training but not for translation criticism. Bengi-Öner is of

the opinion that this is the result of his considering translation criticism within the boundaries of descriptive branch (*Süreçtir* 153). Following her lead, Karadağ criticizes him on the ground that he did not actually make a "sound synthesis" and in-depth analysis of Toury's target oriented theory (35). However, Broeck himself states his reason as a fear that due to tertium comparationis, any optional shift from Adequate Translation might be considered erroneous. Regardless of where Broeck situates translation criticism, in DTS or applied branch, errors are described and evaluated in this study as part of understanding translation process and what has led to them.

In my opinion, in a descriptive study conducted on a specific translation corpus, if the distinctive feature of translations is errors, they could be handled within the scope of norms and constraints governing translating. For instance, in a certain period, say today, if film translations are featured in TV programs and these films are aired after translations are prepared by non-expert translators in very short time periods, at very low prices, with limited control, a research on such a corpus will bring a researcher among other things to the topic of translation errors. In this regard, we might say that rather than "errors" could be studied in descriptive researches, they should be (*Süreçtir* 154)

Lastly, the criterion for judgment, the critical moment, in Broeck's model is the initial norm of the translator. After determining this initial norm in translation description, a critique can objectively evaluate the effectiveness of strategies and methods used by the translator (60-1). Broeck uses the initial norm as a yardstick against which the success of a translation can be measured. In the model of this thesis, that yardstick will be the skopos of the translation and effectiveness of translation strategies will be evaluated by this standard. Broeck warns against the critics' confusing their own norms as of translators'. The same applies here only this time in terms of skopos. The aim of the translator will not be questioned here. Vermeer exemplifies the rationale behind this point in another footnote:

I am a subjectivist. I like to compare translating with staging a drama or conducting a symphony. Whoever does not like one director or conductor or their performances chooses another. But then with dramas and symphonies one can choose... (*Skopos* 41)

Vermeer acknowledges the fact that in reality it is not easy to have more than one translations of the same source text. Notwithstanding, decision to read a text with any functions will be left to the readers.

3.2. A Functionalist Criticism Model

Christina Schäffner writes “From ‘Good’ to ‘Functionally Appropriate’ in the title of her article in “Translation and Quality” (1). “[W]e are always dealing with texts in situation and in culture, and these texts fulfil a specific function. In addition, each text is an exemplar, or a token, of a specific text type ..., and as such it is characterized by specific text-internal and text-external features which may be more or less conventionalized” (1-2). From this point of view, intended recipients and their expectations are stressed as factors in text design. In this regard, “... quality is not given ‘objectively’, but depends on the text user and his/her criteria for assessing how appropriately and efficiently a text fulfils its purpose in a specific situation” (2).

Schäffner also distinguishes between a functioning and functional translation referring to Hans G. Hönig (3). According to this distinction, a functioning translation is an acceptable one under certain circumstances but not totally functional and acceptable “because it does not conform to the conventions and the norms of the text type” (3). A functional one would mean “linguistic correctness” and conformity to “linguistic, text-typological, and communicative rules and conventions of the target language and culture” (3). After this discussion, one should add, in accordance with Vermeer’s theory, ‘if skopos is not to produce an unconforming text in those terms.’ Nevertheless, unless a skopos specifically entails

unconformity, a functional text in this sense could be labeled commonsensical and valid for now and here, thus as a specific case of skopos.

This idea is mentioned within the scope of his general theory as ‘intratextual coherence’ by Vermeer. According to him, “a translation is never more than an attempt to reach its purpose, an ‘offer’” (“Unask” 63) and a text itself is “an offer of information directed at an addressee who then selects those items they want and/or are able to use in their own culture-specific situation” (Nord 122). Nord explains that in this case, “a translation is an offer of information made to a target culture audience about an offer of information directed at a source-culture audience” (122). Thus coherency means being “part of” a recipient’s situation. (Nord, *Purposeful* 32). In this regard,

[i]t is easy to see that the strategies of oral or written “translating” must be adapted to the intended target culture recipients in order to enable them to understand “optimally” what the speaker/writer is aiming at (Vermeer, “Unask” 43).

Ammann writes the aim of a translation (what to do with it?) is very much connected to who is the recipient of that information. Skopos covers these two questions and determines translation strategies (how to translate) (Ammann 59). The condition for a “good” translation according to Ammann depends on the adequacy of a translation to its purpose, meaning how much a target culture member can make use of the information offered by the source culture member (59). She stresses that ‘using’ means “in the way” envisaged by the latter although the former does not have such an obligation. In this sense, intratextual coherency is a “standard” to which a target text “conforms” in order to “work” for a specific addressee (Nord, “Functionalist” 123). It means that “the addressed audience should be able to make sense and that the text should be acceptable to them (in terms of the requirements of the translation brief)” (Nord, “Functionalist” 123). One criterion of this standard - for the audience to make sense - might very well be *linguistic correctness*.

Referring back to Vermeer's theses, Thesis 1 states that "All acting presupposes a 'point of departure', i.e. an actor's position in space and time, convictions, theories, etc... This 'standpoint co-determines the possibility and way of acting'" (Vermeer, *Skopos* 12). Thesis 7 "deriving from thesis 1" reads that "[i]n translating, all potentially pertinent factors (including the source text on all its levels) are taken into consideration *as far as the skopos of translating allows and/or demands*" (Vermeer, *Skopos* 13, original emphasis). For Vermeer as well as Toury,

[i]t is true that a text which is called a "translation" needs a real or an assumed (cf. Toury 1995: 45-52 for "pseudo-translations") source text, even if only in an embryonic form (for example, just a rough outline of ideas told the translator by the commissioner). (Vermeer, "Unask" 50)

This presupposes a kind of relation (cf. equivalence in Toury) with the source text considering it as a "point of departure" and relevant for translational action. This is the "intertextual coherence" for Vermeer, namely the relationship of a target text to a source text depending on the "translator's interpretation of the source text" and the "translation brief" (Nord, "Functionalist" 123). Nord also notes down that "[i]ntertextual coherence is considered subordinate to intratextual coherence, and both are subordinate to *Skopos* rule" (*Purposeful* 32).

Ammann builds upon Vermeer's studies for a translation criticism model (Snell-Hornby 110). Vermeer himself refers to her work "for a skopos-oriented method for reviewing translations (*Skopos* 41)².

² Due to the availability of Ammann's work for only German speaking community her ideas will be reconstructed here from a subtitle devoted to her model in Mary Snell-Hornby's *The Turns of Translation Studies*, an MA thesis by Banu Tellioglu titled *Reflections of Gideon Toury's Target-oriented Theory and Hans J. Vermeer's Theory on Translational Criticism: A Meta-critique* and Margret Ammann's own book available in Turkish translation, *Akademik Çeviri Eğitiminin Giriş*, which is invaluable regarding the rationale behind the model. Quotations from Ammann are my translations unless otherwise stated.

[T]he model sets out to establish (1) the function of the translation in the target culture, (2) the intratextual coherence of the translation, (3) the function of the source text in the source culture, (4) the intratextual coherence of the source text and (5) the intertextual coherence between target and source texts (Snell-Hornby 110-1)

Snell-Hornby writes, “factors like cover design, blurb or translator’s notes (or preface)” “ideally” make function of a target text evident (112). Tellioğlu quotes several questions like “Which group of readers does the translation address?”; “In which publishing company was the translated text published?”; “What are the expectations of the target readers from the translated text published in this publishing house?” (*Reflections* 51). In order to establish the intratextual coherence, Ammann makes use of the concept of scene-and-frames (cf. below) and asks “with what kind of a form is the content of the text expressed?” (What is the text type?), “what kind of scenes are formed in the reader’s mind with the frames used...?”, and “Are there gaps in the text with regard to the relations between the form and the content?” (52). For the intercoherency, the relationship with the source text is established in terms of the aims of both text producers, the function of both texts, and scenes “created in readers’ minds” with frames used in both texts (53). Following the analysis, translator is entitled to make his own assessment of the target text. Ammann reminds that it is possible to evaluate the situation of the translator but since this evaluation will only be tentative, it is best to trust the professionalism of the translator and carry on the study “accordingly” (qtd. in Tellioğlu, *Reflections* 53). However, within the scope of this thesis, professionalism is regarded as relative and needs to be taken as a factor in the situation of translating.

3.2.1. The rationale behind the model

Ammann regards translation as a special type of communication and as such translation always occurs in a communicative situation. In order to overcome communicative challenges between different cultures, translation is required and Ammann notes that we might even need

the help of a third person in our daily communications, i.e. when a father asks the mother's help in order to understand their daughter (35-6). On the same issue, Vermeer mentions that "communication is an 'intercultural', or at least an interideocultural, process" ("Unask" 42). In our daily life, in order to communicate and to be understood, we take into account certain factors like the recipient, audience of communication.

You try to take into consideration what you (believe to) know your partner already knows about the subject you want to discuss with her/him, how s/he 'sees' the subject, the situation in which you are communicating, your partner's actual mood, and many other things (Vermeer, "Unask" 42).

Ammann gives an example: a kid asks her mother what she does at the university where she spends most of her time. The mother answers the question by comparing university with kindergarten and explaining the differences. The answer would be different if the question was directed by a friend of hers. Neither answer can be considered wrong. They need to be different because she wants the other party to make use of the information (37-8).

Ammann lists three main factors shaping behaviors of a member of a culture. (1) The society the individual is a part of (meaning the culture like that of Federal Germany in 80s), (2) the physical conditions at a certain time (i.e. an exam), (3) the internal state, emotional situation (i.e. sadness) (42).

She prioritizes the first factor, culture, as it also regulates reactions under physical and emotional conditions (i.e. hiding reluctance in certain situations) and adopts the same definition of culture like Vermeer (cf. above) mentioning para-, dia- and idio-cultures (42-3). Within the same culture para- and dia-cultural differences might be negligible but some strategies are required when addressing to the recipients of a different culture (Vermeer, "Unask" 43). The reason is that we can understand new things as much as we associate (consciously or unconsciously) them with whatever we have learned or known so far (Ammann 74) and culture is the defining factor in what we know. That's why a translator is

the expert in intercultural communication and textual coherency is important. Textual coherency is established by readers via completing in their minds what is untold with their culture specific knowledge, because a text does not say everything (83). A translator decides on additional materials if necessary in the presentation of the source culture information for a target culture situation (76).

Ammann mentions that there is not a single text and textual reception on their own; but by different recipients in different situations texts are constructed in different ways (60). In the same vein Vermeer mentions that we cannot talk about *the* source text.

A recipient cannot receive “the” text, but only his understanding (interpretation) of a text, which thus becomes “his” text. A translator can never translate “the” text, but only a text as he understands it... Further it is not possible to translate the source-text if the skopos of translating is, as is usual, already present and therefore taken into consideration whilst receiving (interpreting) a source-text (*Skopos* 36).

“A translator is first of all a recipient of a source texteme to be translated, and text reception is a form of text production” (“Unask” 43). Vermeer even feels the need to differentiate between text “(as being produced and/or received)” and texteme “(as a base for reception)” (*Skopos* 40).

Ammann introduces some tools from other disciplines beneficial for the comprehension of the concepts of text reception and production: channel reduction, channel amplification, scenes and frames (86). Channel reduction indicates that in a communicative situation not everything is verbalized and a verbal statement means an obligatory selection among communicative possibilities (Poyatos qtd. in Ammann 87). On the other hand, a recipient amplifies the information upon receiving in order to construct it (channel amplification) (87).

When X says “I am going to the market”, s/he does not have to add that “because the fridge is empty.” R whom X wants to inform about the action will complete the sent information with his/her “daily knowledge” (87).

Just like channel reduction and amplification, scenes-and-frames also suggests that “both a producer and recipient contribute and show mental effort at the stages of selection and completion regarding what is said/heard, written/read” (Amman 88). “The ‘frame’ is a ‘system of linguistic choice’, such as words or grammatical structures, and as such it triggers off a ‘scene’ in the mind, ‘a coherent segment of beliefs or experiences or imaginings’” and vice versa (Fillmore qtd. in Snell-Hornby 39).

The way how a scene is activated and frames are selected is culture specific. Ammann writes that the experiences (celebrations, smells, sounds, emotions, attitudes) to be associated with the word Noel is going to be different for a Brazilian and German because in the first place Noel is celebrated in summer in Brazil but in winter in Germany (89).

Readers create a scene in the reception of a text (*channel amplification*). A text producer “directs” the creation of this scene by choosing certain words. While doing so, the producer acts based on his/her assumptions about possible channel amplification. (89)

Ammann exemplifies with this sentence: “X is giving Y a bouquet of flowers”. The sentence would probably evoke associations with a celebration, a special occasion. But the next sentence is “Venue: A Flower Shop” which will create new associations and scenes (89).

Scenes and frames constantly activate each other ... ; this means that a particular linguistic form, such as a phrase found in a text, evokes associations which themselves activate other linguistic forms and evoke further associations, whereby every linguistic expression in a text is

conditioned by another one, these combining during the course of the reading process to form a “scene behind the text” (Snell-Hornby 39)

The coherence of a text, notes down Bengi-Öner, depends on parts of a text contributing to a single scene (*Düşünürken* 31).

3.2.2. “Relativism again”

Vermeer puts this subtitle in his article “Starting to Unask What Translatology is About” (53). As a way of concluding theoretical and methodological considerations and delve into some real life practices of translation it is best to remind that “each affirmation should carry a personal index, such as ‘is-for-me’, ‘as-supposed-by-me’, etc.” (12).

Vermeer asserts that “there are several consequences from a functional ‘theory’” (54). One of them is:

Translation criticism needs the same indexing as mentioned above. It is the critic’s opinion s/he states in her/his review, nothing less or more; it is the reader’s task to draw her/his conclusion about the critic, the criticism and the reviewed translation, etc. (54)

That’s why Vermeer also suggests “reviewers, too, should state the point (or theory) from which they are judging translation” (*Skopos* 41). Tellioğlu regards this suggestion as a way of objectivity. Subjectivity is underlined but by way of description and highlighting the significance of the product, criticism is built on objective grounds (“Görece” 165). A critique decides on a criticism model, conducts a descriptive study on the product in order to determine the skopos of the translator and evaluates if translating has been carried out in line with the skopos and investigate if the translation has the function it was assumed to have in the target culture (Vermeer qtd. in Tellioğlu 165).

Within this framework, the skopos of the translator is not questioned (cf. Telliöğlu, *Reflections* 120; “Görece” 166). “Because to say that ‘Another purpose is better than this purpose’ does not bring a critique to any conclusions” (Telliöğlu, “Görece” 166). It would simply be against the functional approach adopted here and make a methodological study impossible because as stated in Vermeer’s 3rd thesis “From a variety of possibilities ($p > 1$) that action will be chosen which one believes one has the best reason(s) for choosing under the prevailing circumstances” (*Skopos* 12).

By the by, there is a possible general consequence from relativism: one can hardly quarrel with someone else about differences of opinion; one can only state one’s own point (Vermeer, “Unask” 53).

4. EXCURSUS: TRANSLATION-IN-BUSINESS³

Vermeer states that “the *primary* aim (‘skopos’) of translating is to design a target text capable of functioning optimally ... in the target culture” (“Unask” 50). As a general theory, skopos theory “does not provide definite decision procedures” (65) and “the optimum depends on the translator’s subjective estimate” (50). This is also a result of the idea of relativity and according translators their due responsibility for their actions. However, Vermeer differentiates between “an ‘ideal’ expert optimum₁ and a pragmatic optimum₂” (51). The reason is that in business settings a translator is usually not the only party in translating and there is a contract between a translator and a commissioner. The “specifications of the commission” may force the translator to make compromises and “deviate from what s/he considers the optimum translation” (51). In those cases, we talk about skopos and optimal “under given circumstances” (51). “How far ... to meet the commissioner’s commission” is “where the translator’s responsibility for his/her work comes into the picture” (51). This chapter will focus on translating in business settings, in particular literary translation practices.

In the email interview with the translator of *Manga Shakespeare Much Ado About Nothing*, Sabri Gürses mentioned the lack of motivation as a possible cause of quality deficiencies in the product. He wrote in the e-mail exchanges that the project was cancelled and maybe some of the translations were even not published. On another occasion, he mentioned that he found face-to-face communication more effective and got distracted due to e-mail communication. The validity of these ideas for the translating process will be explored here with regards to the situation in which translating took place. The problems observed cluster around three issues: editorial process; communication with graphic designer(s); translator’s competence management. It is claimed here that each issue is connected in a way to the translation policy of the publishing house.

³ For the title “Excursus”, Toury has been inspirational (4).

The complexity of translating does not only stem from the “black box” of translators. As humans, translators are also a part of complex social networks. It is no longer possible to envisage translation as a solitary activity in a “Dickensian office” (Bassnett-McGuire 11). It is necessary to draw attention to the industrialization of translation, “translation as a commercial service, business or industry” (Dunne 143) and the fact that “the practice of translation takes place in ... an increasingly competitive environment” (Buzelin, “Unexpected Allies” 211). It is common practice by now to divide a source text and outsource parts to different translators who in turn work on server, cloud or desktop based translation tools. The translations are reused with these tools and translation process is made efficient with terminology aids. In the marketplace, translation is regarded as both a product and a service and “quality is not viewed as an absolute but rather is framed in terms of customer satisfaction” as well as meeting “a buyer’s requirements (identified needs) and expectations (unidentified needs)” (Dunne 145). However,

[t]he intangible aspects of services make it difficult to identify the characteristics of the output that shape perceptions of value and especially to measure the *adequacy* of those outputs in a standardized, repeatable way with respect to customer requirements and expectations” (Dunne 145, original emphasis).

Thus, in an effort to ensure quality, translation procedures are standardized. EN 15038 is for example a European standard prepared specifically for translation to “establish and define the requirements for the provision of quality translation services” (prEN 4).

The move towards such standards is driven by customers who are increasingly asking for confirmation of their supplier’s accreditation to a recognized standard, as this appears to reassure them that they will eventually receive a quality product (Thomson-Wohlgemuth and Thomson 277).

During her study, she admits that she had not imagined coming across with “so many *co*-s, along the way: co-agents, co-translator, co-reviser (in a way), co-publisher... as if all the roles were duplicated and everyone was looking for a partner to share something with” (“Independent” 158). She mentions “translation projects that consisted of simultaneous or quasi-simultaneous production of an original text (in French) and one or more translations” (“Unexpected Allies” 212); “splitting the text to be translated among various translators” like that of “Bill Clinton’s autobiography, *My Life*” (“Unexpected Allies” 213). Nine-hundred-pages book bestseller was “released simultaneously in the USA and France in June 2004.” The French version named “seven people” as translators “on the cover page” (213). Moreover, she states that “*duos*”, two-person teams, are more common and subcontracting also exists (213).

In any case, whatever the strategy adopted the increase in the labour force and the recruitment of new actors in order to meet or even compress deadlines imply more negotiation and more coordination. Here, the person(s) officially in charge of this co-ordination – reviewers, literary editors, heads of a particular series or even publishers themselves (depending on the structure of the publishing house) – become(s) critical in the shaping and fulfilment (*or otherwise*) of the translation (“Unexpected Allies” 213, my emphasis).

Buzelin also mentions the roles various actors play and various translating scenarios that inevitably influence preliminary and operational norms and as such deserve further attention (“Independent” 160, 164).

As shall be discussed in the “translation story” (“Independent” 140) of *Manga Shakespeare Much Ado About Nothing*, the translation policy adopted had a focal effect in defining its quality. In the business context, *Manga Shakespeare* was also a project for the publishing house from the acquisition of the rights to the distribution phase. On the one hand “[t]ranslations are not necessarily more expensive to produce than original texts” (“Independent” 137).

In literary genres involving high production costs such as practical, art or children's illustrated books, publishing a translation may actually be much less costly than producing an original text that would involve several days of shooting, hiring of illustrators, etc. ("Independent" 137)

On the other hand it is still something "costly and difficult" ("Independent" 137), as Buzelin lists, three main reasons:

First, these projects imply expenses that have to be made quite early in the publication process (paying installments as soon as rights are acquired, paying part of the translator's fee). Secondly, promoting the work of a "foreign" writer may appear as more expensive... Thirdly ... the publisher of a translation will not be able to sell other rights or licenses for that title ("Independent" 137).

This indicates to the reality of cost-and-benefit considerations and project management in literary translations including *Manga Shakespeare. In Translation Localization Project Management*, several authors dwell on various aspects of project management. Although their main focus areas do not include literary translations, the underlying ideas are applicable to the context of publishing houses as well. "Projects are shaped by three interdependent variables: time, cost, and quality... Modifying one variable will impact one or both of the other variables" (Combe 335). The hierarchy of priorities set by the publishing house as the commissioner of the translation will determine a balance between competing constraints, and this balance might not always be the ideal one (cf. optimum₂).

For example, if the timeline is too short, then quality can only be maintained by paying rush fees to the preferred translators or agencies or by hiring additional translators or agencies with equivalent resources (assuming such are available). Either of these options will result in an increase in the cost of

the project. Along similar lines, if the price agreed upon with the client is too low then the laws of supply and demand suggest that quality will suffer unless the timelines can be extended sufficiently to secure the scarce, less expensive resources who nonetheless do good work (Combe 335).

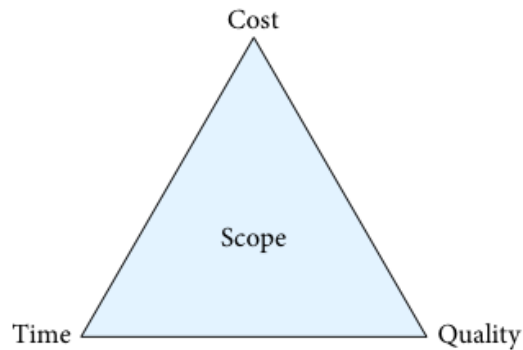


Figure 2 “The law of triple constraints” (Combe 336)

Another challenge besides this triangle is the management of human resources. When more than one project is on the table, resources need to be distributed among different projects. “When demand for one or more people outstrips their availability, schedules may have to be adjusted or quality may suffer” (Combe 335).

In this light, depending on the scope of the project it can be assumed that some actors will be assigned to relatively more important projects. This strategy appears as an extra revision step in one of the translation projects examined by Buzelin. She narrates in “Independent Publisher in the Networks of Translation” that after duo-team translators’ bilingual and monolingual self-checking and consultation with the author, the final version went through another bilingual revision at the publishing house by a senior editor as part of a regular procedure. However, during the translation phase, the original had become “a national canon that had won the most prestigious awards. ... So the senior editor decided to have the translation revised twice and submitted it to another reader, the chief reviser” (146). As a “busy bee”, “[t]his employee did not attend the meeting with the translators and his corrections had been added onto the editors’ annotated copy by the editor himself” (146). Following the meeting of

the translators and the senior editors on “suggestions/corrections”, a copy was sent to a proofreader and “a PDF file was transferred by email to the press officer who would send copies to selected journalists. A week later, the text was ready to go to press” (146).

As every step in a project breakdown means resources and time and they in return mean cost, these considerations are realities to be taken into account within a translation context and in a retrospective reconstruction thereof. Revision for instance is part of the editorial work in a publishing house and as Brian Mossop informs us its degree may change based on the prestige of the job and the translator (“Revision”). Mossop writes that with reliable translators and less important texts revision could be partial rather than checking a whole text. Because an extra pair of eyes always means extra cost and time to finalize a project (“Revision”).

[I]s the translation to be a high-prestige publication or is the text simply being translated for the information of one or two people...? Effort may also depend on the reviser’s confidence in the translator (has he or she produced many excellent translations in the field before?) (Mossop, “Revision”)

The division of labor, specialization and roles need not be clear cut in a publishing house compared to a translation company or it is not expected of them to acquire EU 15038 accreditation. It is true that the production line of a translation is different from “manufacturing one” (Buzelin, “Independent” 146).

[W]hile it involved a number of people with various kinds of expertise and functions, it did not imply compartmentalization or over-specialization of the tasks. Likewise, much was decided during informal discussions, sometimes on occasional encounters at literary cocktails or launchings. As such, most of the actors continued to view themselves as *artisans*, working on a small-scale basis. (Buzelin, “Independent” 146)

However, “they were also fully conscious that their practice had changed over time, so as to become more efficient” (Buzelin, “Independent” 146). A business cannot afford but take into account cost-time-quality considerations in a project, manage human resources for the success of its brand and business. These considerations necessitate an inherent quality control mechanism regardless of the nature of the job as long as a product is produced. Existing standards like EU 15038 are helpful to understand the necessity of other hands in a translation process and comprehend the complexity of the entire process beyond just translating.

This points to the fallacy of making inferences, be they positive or negative, about what we think of as the *translator’s* strategic choices, forgetting that what is read is the result of a negotiation process not only in the cognitive sense, but also the most concrete and social one (Buzelin, “Independent” 146).

The existence of various actors also calls into question the procedures for effective communication. Outsourcing most of translation related work just makes successful communication more essential. As it is clear by now “just translate” is never a translation instruction or strategy, a commissioner (i.e. publishing house) and a translator engages in negotiations to lay down a contract, understand former’s intentions, recognize other actors, determine the skopos and define translation strategies. Within the scope of a project like an illustrated book, comic books and in our case manga, it might also be necessary to work with a graphic designer. Outsourcing naturally minimizes face-to-face meetings and most often leaves communication via e-mail as the only option. However, e-mailing is not always the best strategy to communicate and communication strategies are relevant for all parties in translation projects.

In an article titled “Effective communication in project management” the authors suggest that personality and culture are “two distinct factors that affect communication” (Tsvetkov and Tsvetkov 189). At least “[p]erception of time, conflict resolution and problem solving” are influenced by both of them (209). Also, “the method used for communicating, such as emails,

face-to-face meetings, and videoconferencing can affect the quality of the encounter” (209). The authors conclude that “[u]nderstanding and respecting the audience is the key to successful communication” (209). In this regard, it is a good advice to have a communication plan before “launching a project” (205). In order to “minimize the risks of information overload,” planning could be crucial (205). For instance,

[t]he project manager must determine at which point a meeting is warranted – or not warranted, as the case may be. When for example, would a five-minute meeting be faster than days’ worth of emailing on a topic? When would a quick email be faster than setting up and holding a five-minute meeting? (206).

There are also occasions when email is better in place of face-to-face communication. “[D]edicating specific blocks of time – and thus, limited amounts of time to email responses force us to provide clearer and more concise answers to people...” (Tsvetkov and Tsvetkov 208). Since it is not possible to do without them, managing email process is also necessary. Some strategies might be needed “for limiting email-induced information overload”, “likelihood of distraction” and errors by “checking email only a few times per day” or prioritizing them (Tsvetkov and Tsvetkov 207-8).

Following her own studies, Kristiina Abdallah discusses a similar argument to the one being advocated here: “Quality is not just a characteristic of the end product but applies to the entire operation mode: decision making systems, production, marketing, client relations and cooperation partner” (283). She defines two other dimensions of quality that “affect the level of quality of a product” (283):

Hereby I mean the quality of processes – how and with what tools is the work done – and the social quality – who does the work and in what kind of conditions is it done. We also must internalize that the quality of translation

product is context-bound and not an absolute value in itself, and that quality is also affected by other factors which do not depend on the translator (283).

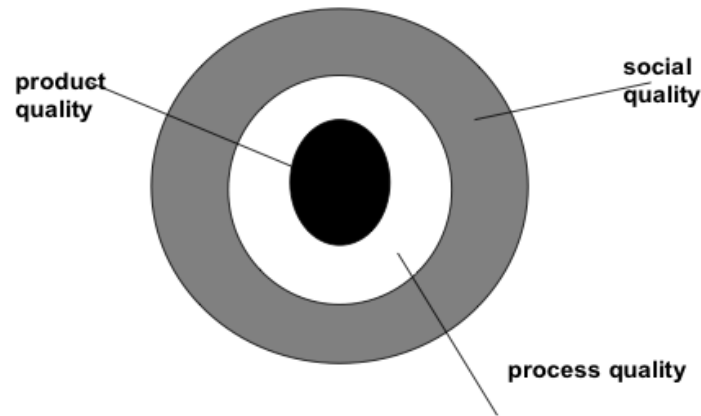


Figure 3 “Three dimensions of quality” (Abdallah 283)

Abdallah observes that “what stages have been or have not been followed in its production process has a great influence on the outcome... Will it be given a final check-up or not? Is the work well paid enough so that it is worth doing research for?” (283). The last point, though considered relevant in regards to the translator’s attitude towards the job, is also controversial. Vermeer states that

“It is the translator as *person* who decides (before s/he signs a contract) ‘how far s/he can go to meet the commissioner’s commission.’ Skopos₂ and optimum₂ are situated on a non-graded scale of acceptability. This is the point where the translator’s responsibility for her/his work comes into the picture.” (“Unask”, 51)

Moreover, existing process-oriented research based on think aloud protocols (TAPs) suggests that “affective factors, be they personal involvement, commitment, motivation, or attitude, play a significant role in the translation as well as in other forms of human behaviour” (Jääskeläinen, “Hard Work” 69). Additionally, “official professional status does not seem to

be an automatic guarantee of success, at least not in all kinds of translation tasks” (64) like non-routine tasks. On the contrary, “translation quality appears to be closely linked with how much time and effort translators are willing to invest in the process” (66). “[F]aced with a non-routine assignment, even professional translators may need to invest more time and effort to ensure translation quality” (Jääskeläinen, “Annotated” 119).

Laukkanen also looks at “how the subjects’ attitudes are reflected in the quality of their performances” (269). Attitude is defined as “the way a person comments on or reacts to task-relevant factors” (269). Subjects’ evaluative and other utterances related to “(1) themselves in relation to the tasks, i.e. their own abilities, energies, willingness etc. to perform the tasks at hand and (2) their daily work” (269) are analyzed in the study. Accordingly, “(1) the translation principles verbalized by the subjects and (2) their problem-solving behavior” (269) are identified in the TAPs to determine any relations.

Generally speaking, the new set of data gives information about the factors contributing to frustration in professional translators’ work as well as the compromises they make between their principles and the demands of real-life working conditions. The study suggests that negative attitudes may be reflected in a translator’s performance and have an adverse effect on the quality of his/her work (270).

In light of the pertinent research findings mentioned above as part of translation in business, the author of this thesis is in full agreement with the conclusion that the product quality, is closely related to the process and social quality of translating, and that quality is actually a shared responsibility.

5. A CASE OF TRANSLATION CRITICISM: *Kuru Gürültü*

Outi Paloposki, under the title “Translation Criticism” in *Handbook of Translation Studies online*, states that criticism could have three different connotations:

(1) a hermeneutic tool ... , (2) as related to prescriptivism or values and ideological choices (as in historical criticism or in the translation of religious texts), or (3) as the (journalistic) activity of reviewing translations (as in Holmes ...)

Paloposki focuses on “journalistic practice of reviewing translations” for her part. The nature of translation criticism within the limits of this thesis is quality assessment (Luc van Doorslaer). The thesis takes translation criticism as an academic research to understand a particular “translating event” (Toury 58), evaluate the quality of the translation product and reach at a positive or negative judgment. In this sense, the research project could be considered more on the side of (2) prescriptivism.

Brian Mossop in *Revising and Editing for Translators* considers the quality assessment as “business-oriented”, and it could be done “in order to determine how well the service as a whole is doing” (118) and “the degree to which professional standards, as well as the standards of the translating organization and the client, were met with respect to one or more parameters” (183). In this sense, the scope of this endeavour is in line with the existing business-oriented quality assessment.

The criticism of *Kuru Gürültü* (*Manga Shakespeare Much Ado About Nothing*) was first undertaken as fulfillment of an assignment for Translation Criticism Class of Translation Studies Master Program under the supervision of Prof. Dr. Ayşe Nihal Akbulut at Doğuş University. The first phase of the assignment was about reading theoretical texts, papers and thesis in both English and Turkish on translation criticism and then designing or choosing a

translation criticism model following class discussions on covered reading material. In the second phase, a translation product of our choice would be critiqued within the framework of the criticism model. This would also test the validity of the model as well as the theoretical assumptions.

In the first model developed, the basic theoretical assumption was to take a translated product as the reality of the target culture and adopt a functionalist approach. In order to determine the function, translation strategies and solutions and any relation thereof, one would need a descriptive study and comparative analysis of a translation with its assumed source text. The choice of a manga translation was related to personal interest and of *Kuru Gürültü* from *Manga Shakespeare* for practical reasons. It was the only book available in English version at that time in the bookstore. Although there was a proliferation of Japanese manga translations then, due to language barrier, an Original English Manga (OEM) was preferred. The fact that its translator Sabri Gürses was a known figure in academia as well and that he could be reached regarding his translation were among the practical reasons.

The initial criticism model was composed of the following steps. Firstly, an analysis of translation as a text in its own right and then of assumed source text would be carried out. Secondly, the degree of the relationship between the two would be determined in a comparative reading and target/source contexts would be reconstructed. The aim was to find out the function of the target text and evaluate translation solutions based on this function. Any consideration related to source text and context was also for the aim of understanding the purpose of the translation.

It was only afterwards, when further academic research was conducted in order to interpret the findings of this initial criticism, Ammann's model was explored. Due to the fact that her theoretical insights coincide with those adopted for this research, her conceptual tools will be used here in order to present the findings of the initial criticism within a framework. However, the order in which translation criticism proceeds in Ammann will not be followed. Determining the function of a target text without already existing supporting material, i.e.

textual analysis, a translator's foreword or a publisher's statement, was not found realistic in the first place. The criticism in this particular case made it necessary to thoroughly analyze target and source texts and situations thereof in order to determine translation function. Moreover, the conviction of the researcher on translation as a decision making process and "socially contexted behaviour" (Schäffner, "Norms" 236) brought about the emphasis on the translator's norms and other constraints against Ammann's suggestion due to the doubts regarding the validity of such data. Within this context, two other translations are evaluated from the same series in order to identify "regularities and patterns" (Schäffner, "Norms" 238) in translational behavior. In this regard, in the pages to come, the unfolding of a translation criticism will also be narrated.

For identifying regularities, both "textual and extratextual sources" (Schäffner, "Norms" 238) are to be investigated. Textual materials are the translations themselves. Moreover, as Toury mentions "*interim decisions* made by translators on the way to the final version, as documented in manuscripts, typescripts, corrected galley-proofs and the like" (184) could also provide invaluable data "tracing the emergence of a translation" (186) on the grounds that different versions are available and their owners are willing to share them. In this way, "intervention of different hands (e.g., translator's, editor's, proofreader's)" (187) would not be too difficult to discern. One might claim that electronic communication actually would make this kind of an investigation more plausible. One reason of using e-mails, apart from distant communication, is traceability, and thus the accountability it provides. Although on computer, once changes are saved over, it is not possible to trace a translator's self-revision unlike manuscripts, different versions are easy to retrieve once they are sent via e-mail.

As long as it is only pairs of target vs. source texts that are available for study, there is no way of knowing how many different persons were actually involved in the establishment of a translation, playing how many different roles. Whatever the number, the common practice has been to collapse all of them into one persona and have that conjoined entity regarded as 'the translator'... (183)

In case of the absence of different versions, extratextual material will be sought after. “‘Extratextual’ is strictly speaking not the most appropriate label here” (Schäffner, “Norms” 240) since this kind of material are texts as well. Extratextual sources would include “evaluative writing on translation (e.g., reviews, essays) and paratexts (e.g., translators’ notes, footnotes, prefaces)”; “interviews with translators or reviewers or observations of translators while they are translating” (239-40). “Data gained in this way can be corroborated with the data gained by identifying regularities in a corpus of translated texts (i.e. via triangulation)” (Schäffner, “Norms” 240).

Chesterman ... rightly points out that “the cause of an observed regularity *may* be existence of a norm, but it does not have to be. Other possible causes include cognitive constraints, time and task constraints, or factors concerning the translator’s background knowledge and proficiency – and of course chance.” (qtd. in Schäffner, “Norms” 241)

Last but not least, text type conventions will be taken into consideration. In this process, all obtained data will be correlated to each other in order to form “*explanatory hypotheses* capable of accounting for the establishment of (more often than not aspects and parts of) translated texts...” (Toury 182).

5.1. Analysis

The analysis includes reading of the target and source texts and collection of any paratexts on them. The aim is to reach relevant data which might be helpful to reconstruct and understand target and source contexts and thus understand the translational decisions. The first step is the reading of the target text (TT) to see how it stands as a text in itself. This is a conscious decision as the TT becomes a reality of the target culture and preliminary decisions like text

type conventions, publishing house policies, target audience which are among the elements that direct the process are taken in the target context.

Ammann states that how a text is received depends on readers' reading habits and strategies: assumptions and expectations regarding an author or text, its function, purpose of reading, making sense of the text (80). As texts do not have meanings on their own, but gain a meaning in the minds of readers with their mental efforts and interpretation, there are different ways of approaching a text and translation oriented text analysis is one of them (85). For instance in case of comics, Klaus Kaindl writes that

[t]he various techniques involved in designing comics, ranging from various linguistic elements such as text in speech bubbles, narrative texts, onomatopoeia and captions, to typographic elements, pictographic elements such as speedlines, ideograms such as stars, flowers etc., and pictorial representations of persons, objects and situations, are all integral to the constitution of the meaning – and therefore translation-relevant (Kaindl, “Comics” 36).

The fact that translation is not a code-switching linguistic activity becomes more relevant for comics translation due to their multimodal nature. In this sense, a “‘text’ ... comprises not only linguistic, but also pictorial and typographic elements” (“Comics” 37). Kaindl identifies five different linguistic features in comics with different functions for narration: “title, dialogue texts, narrations, inscriptions and onomatopoeia” (“Comics” 38). In comics “the combination of text and picture” gains prominence as they “can affirm, supplement or contradict each other in terms of their message, or they can focus on a certain aspect” (“Comics” 39). Moreover, “typography has several communicative functions in the whole narration” (39). Kaindl considers all of them under the “translation-relevant anatomy of comics” (“Thump” 273). “They all serve particular functions, which have become consolidated over time and turned into culture-specific conventions.” (“Thump” 273). Following this understanding, in “Thump, Whizz, Poom: A Framework for the Study of

Comics under Translation”, Kaindl starts with “a sociological foundation for comic translation” (265).

In the process of translation comics undergo a number of changes, with respect to both language and the level of the picture. Neither a linguistic nor a purely textual approach is sufficient to deal comprehensively with these changes. If translation is understood not as a linguistic or textual operation, but as a social practice, the social context of action in which the translation process is embedded has to be taken as the starting point for analysis (265).

Afterwards he determines individual elements to guide a translation-oriented reading of comics and determine several translation strategies. Due to the retrospective nature of analysis in translation criticism and the fact that there is only an assumed translation to start with the analysis, this thesis will benefit from Kaindl’s framework in reverse order from textual analysis towards the reconstruction of a social context for translation regardless of the theoretical differences in the sociological approaches. The reason for this specific reading of the target text is due to the fact that it is introduced under the category of “comic books” on publisher’s website *Everestyayinlari.com* and bears the title “Manga Shakespeare” and “çizgi” (comics) genre designation on the front cover as well as a description like “graphic novel adaptation” at the back cover.

5.1.1 Intratextual coherency of the target text

“Titles are a signal for both opening and recognition. Comics are usually serial products, and the title, which often includes the name of the protagonist of the story, normally has the function of product identification. In addition, there is often a subtitle, which gives information about the story that is being told (Kaindl, “Comics” 273).”

The **title** of the target text is *Manga Shakespeare*. The subtitle is *Kuru Gürültü*. The name of the illustrator is also printed at the bottom of the front cover. The titles are printed on the first page of the book as well. Above the name of the illustrator, Emma Vieceli, the text adaptor, Richard Appignanesi, is named. The translator's name appears on the copyright page. Below the names of the former and publishing director, Emma Hayley, the translator Sabri Gürses is written. The fact that the original is in English is mentioned in "Translated from English by: Sabri Gürses." Besides the translator, an editor, Aylin Samancı, and a graphic designer, Sinem Er, are on the team of the publishing house Everest whose emblem is on the front and back covers besides the copyright page. The original name of the book is mentioned as well on the copyright page, *Much Ado About Nothing*, under the author William Shakespeare. The title *Kuru Gürültü* refers back to another *Much Ado* translation from Shakespeare in Turkish by Sevgi Şanlı. It is worthwhile to remind that there is yet another translation from Shakespeare by Bülent Bozkurt with the title *Yok Yere Yaygara*. The translator must have made a conscious choice in this regard.

The original publisher is SelfMadeHero. On the last three pages of the target text, plot summary, a brief life of Shakespeare, brief information on editors, the illustrator and the translator are provided respectively. The text is read from left to right contrary to original Japanese manga. On the other hand, first pages are coloured, introducing the characters with names, titles and one or two lines. These are parts of the preliminary data on the target text and it should be noted that they could "lead to hypothesis for further analysis on both the macro-structural and the micro-structural level" (Lambert & van Gorp 52). In the case of comic books, Kaindl differentiates between the macro and micro level as follows: "macrolevel (between the individual panels)" and "microlevel (within a panel)" ("Comics" 38). In this regard, no features on any textual levels will be taken for granted.

After the introduction of the characters, the story begins with **a narrating text**: "Leonato'nun Messina'daki Evi..." ("Leonato's Home in Messina...", 12). Kaindl notes down that

“[t]he narrating texts have a contextualising function as they convey the temporal and local context at the macrolevel (between the individual panels) and control the understanding of the respective situation at the “microlevel (within a panel)” (Kaindl, “Comics” 38)

Preliminary reading of the target text revealed a tendency towards an idiomatic and poetic language use and that the translator took decisions in accordance with the drawings. Beatrice's "Yar, bana bir koca!" ("Hey-ho for a husband!", 60) or Claudio's "Devam! Kuş kafeste artık." ("Stalk on! The fowl sits.", 73) are examples of idiomatic sayings. "Kont ne üzgün, hasta, neşeli, ne de iyi! Ama kıskanmış bir şeyi/Eğer öğleyse boşuna kaygılanmış..." (Beatrice talks to Don Pedro, 59) is an example of poetic language and "Majesteleri beni sıkboğaz etse söylerdim." (24) is that of a translation decision taken in line with drawings.

Texts in speech bubbles serve – similar to dialogues in films and in theatres – to create communication situations and produce the social space where the characters act by linguistic means (Kaindl, “Comics” 38).

On the back cover of the book, it is stated that the dialogues are from Shakespeare’s original text and they are adapted by Appignanesi. **Dialogues** reflect the “speech behavior of the protagonists” (Kaindl, “Thump” 273), so they help forming the social and cultural setting of the play and in this regard some dialogues led to a couple of question marks in *Kuru Gürültü*: policemen call each other as “komşu” (“neighbors”, 104); although Don Pedro and Don John are introduced as brothers in the beginning, the latter is called “babasız” (“bastard”, 130); Beatrice and Benedick refer to “dostluk” (“friendship”, 141) and at the same time declare their love to each other; Dogberry counts the crimes of the criminals with arbitrary numbers as in 2, 6, 3 (141).

Some **typographical** features are also discernable in the text. Some words are bold and in italics. As dialogues are also typographically created in comics (Kaindl, “Comics” 38), their function is to be explored for consistency.

The typographic design is closely linked to the visual aspect. In comics, typography has several communicative functions in the whole narration. ... The sounds and intonations of speech acts can be shown iconically by appropriately selecting the font, the proportion of letters, the design of the shapes, the run of the letters, their slope, the reading direction and the colours. (Kaindl, “Comics” 39)

It is also noted in this stage that a speech bubble was left empty (122). Kaindl writes that “changes to the text-picture ratio can have consequences for the narrative flow” and thus “it is important to analyse not only the linguistic text in its role for the narration, but also the pictorial elements in the translation” (Kaindl, “Comics” 39). In this regard, the empty speech bubble hampers the coherency of the target text.

Last but not least, regarding **onomatopoeia** it is apparent that different translation strategies were employed. On page 106, *esneme* (yawn), a sound description rather than a sound imitation is preferred. There are also sound imitations like *küt* (112) and *çaat* (149) as well as English sound effects like *stomp* (85) or *phew* (157).

Whether onomatopoeia are translated or not depends on the retouching effort, the genre and the target group. Translation strategies range from direct borrowing (sometimes with graphemic or phonological adaptation) to literal translations and category changes as well as to new creations of onomatopoeia (Kaindl, “Comics” 39).

Moreover, on page 113 *kıkır kıkır* is written twice and there is also English *giggle* side by side with them calling into question the effort paid to the translation of onomatopoeia.

5.1.2. The function of the target text

Again on the back cover, it writes that the manga is aimed for students, Shakespeare readers and manga fans by fusing Japanese drawings and Shakespeare's original text. More inquiry was necessary to verify this statement. Two seminars which hosted the translator (one on comic book translation in Turkey and the other about the relationship of editors and translators in literary translation), an online interview with him, his article on his own website and the researcher's email communication with the translator helped to reconstruct the target context. From the online interview and his article, it is clear that the translator Sabri Gürses is very familiar with the medium. He is aware of the abridgement and specifically comments that there is a dialectic relationship between drawings and the text (Kireççi, "Manga"). In the seminar on comic book translation, he also talked about the text type and mentioned the translation of onomatopoeia as a specific problem (Gürses, *Ceviribilim.com*).

Sabri Gürses hosts a website, *Ceviribilim.com*, where his and some known academicians' articles on translation are published online. Moreover, he edits and publishes a magazine on translational issues with the same name. As a young and devoted translator, he received an award from Turkish Translation Association in 2011 for his contributions to the profession, meaning that his translation skills and devotion were already acknowledged. That's why a deeper analysis of the target context was necessary to understand some of the gaps detected in intratextual coherency.

In the effort to understand the target function, personal email communication with the translator provided significant data. Two sets of questions were sent him at different times as the analysis was in progress and he always answered the questions on mail promptly and succinctly. Any evaluation without taking the target context into consideration could mean error hunting and not reflect the situation of the translation process. In the later stages, it would be interesting to see differences in terms of the target and source text functions as well as its implications for translator decisions. It was also necessary to inquire about the editorial process due to the empty speech bubble and untranslated sound effects. The text type makes it necessary to work with graphics, typographical features besides translating. Could the

translator get necessary help in these terms or was it a rushed translation without proper time for graphical work? Thus, the following questions were directed:

1. Why was *Manga Shakespeare* chosen for translation?
2. I have realized that there was an empty speech bubble on page 122. Did the publishing house assign an editor or did you have to shoulder all the responsibilities?
3. Why did you choose the title “Kuru Gürültü?” What were the difficulties of Shakespearean language?
4. Were texts translated separately from the drawings? Did manga as a text type cause any technical difficulties like removing text from speech bubbles, fonts, onomatopoeia?
5. Some onomatopoeia were not translated. Was it because of due dates? Did the publishing house have fixed intervals for publishing the translations?

Sabri Gürses answered promptly and earnestly giving details regarding how the project started, translational and editorial processes, and possible causes of issues of quality. Gürses tells that *Manga Shakespeare Series* started at a time when there was a boom in comic book translation market spearheaded by NTV and Everest Publishing House wanted to get into the market as well. A similar situation was observed in “Türkiye’de Bir Alt Kültür Olarak Manga: Bir Giriş Denemesi⁴” (Manga as a Subculture in Turkey: An Introductory Study). The fact that NTV initiative increased comic book translations triggered searches for different genres like amerimanga by other publishing houses (Çavdar et al.). After MTV TV channel aired *Naruto*, a Japanese anime, translations of its own manga and other titles were also initiated. *Manga Shakespeare Series* was chosen by the publishing house for translation in this context.

The translator reminds that there was a shift in the editorial position in the publishing house during the translation of *Kuru Gürültü*. He had to assume most of the responsibilities

⁴ The report was first prepared for Research Projects Competition for Secondary School Students in 2010-2011 education year and then published in Notos October-November 2011 issue in an abridged form titled “Türkiye’de Manga Yayıncılığı” (Publishing Manga in Turkey).

regarding the publication. There were graphic designers available during the project who worked either with the translator or alone depending on their experience. Translations were inserted into the text at the publication house and sent back to the translator in pdf format or in print for checking. For the titles, existing Shakespeare translations were chosen. Gürses mentions that original Shakespeare lines were used in the source texts and that he preferred a poetic and understandable target text language. Translation related decisions were left to the translator and the publishing house leaned on an entertaining function more than an educational one. This can be read from the translator's seminar notes published online after the seminar titled “Comic Book Translation in Turkey” and organized in May, 2012 (Gürses, *Ceviribilim.com*). Everest did not invest on educational side with additional materials. Sabri Gürses wrote that usual promotion might not have been enough for the success of this project (*Ceviribilim.com*). In the end, *Kuru Gürültü* was the last translation of *Manga Shakespeare* and the project did not receive expected attention in the market. The translator believes either the drawings were still strange for the audience or there were not enough advertisement (personal communication). He told that even some translations might not have appeared in publication.

Under this light, it is clear that Everest primarily had a commercial aim and prioritized the entertaining function of *Manga Shakespeare* hoping to benefit from the manga popularity in the market. However, contrary to what is claimed at the back cover, students in particular might not have been among the envisaged target audience. The occasionally poetic and understandable language use could be in accordance with the entertaining function. Still, the researcher needs more information regarding the target audience. One can assume that young people who follow manga and anime on the internet and middle aged (or older) readers who watched Japanese anime imported mostly from Europe in 80s and 90s (Raşit et al. 117-135) could be thought of as recipients considering the target context.

Manga as a text type is an indication of the complexity of translation that cannot be a single person's responsibility. That the quality problems and incoherencies could be related to an editor and graphic designer needs to be highlighted. Every single actor in a translation project

means cost and time. In a failing publication project both roles could have been neglected. Depending on the choice of the title, it is clear that parallel texts in the target language are scanne; however, the translator consciously preferred an “understandable” and sometimes poetic one rather than “a theatrical language” (personal communication).

5.1.3. The function of the source text

The source text is the manga version of *Much Ado About Nothing* by William Shakespeare. It is a manga adaptation series based on original but abridged Shakespeare lines as stated on the back cover. The idea for *Manga Shakespeare Series* belongs to Emma Hayley who also founded the publishing house SelfMadeHero for this purpose specifically. She has an article titled “Manga Shakespeare” which provides ample information to construct the source text function. SelfMadeHero targets the young audience among whom manga as a medium has already been popular. She mentions that manga sales were on increase and that European mangakas (manga artists) were emerging. Her purpose was to introduce William Shakespeare's works to the youth and those who haven't read them before in a medium they were familiar with (Hayley 268-9). "Manga, with its pace and vigor, was particularly appropriate for Shakespeare, who intended his plays to be seen rather than read" (268-9). The series targets the youth and thus were designed to be primarily entertaining and educating. Hayley, for this series, brought together a team. In the first place she recruited a script adaptor/editor who could see each page visually. They thought that the reason Shakespeare was still being read widely today was due to the beauty of his language. For this reason, they decided to use original Shakespeare lines in an abridged form. After this decision, a textual consultant was added to the team in order to "make sure that the abridged text maintained a consistency in style and fluidity" (269). For the drawings, UK manga artists were preferred. Although time, place and characters could change in some manga adaptations, in *Much Ado* they were kept the same. Hayley writes the changes were done so that readers could associate Shakespeare's stories with today's world.

Shakespeare plays were meant to be seen rather than read and in the manga series the visuals meet with the words as this function is realized. For example, in *Much Ado* the illegitimacy of Don John is revealed very later to the theatre audience in the original. Manga readers discover it later like theatre-goers rather than reading it in the beginning where characters are introduced. Moreover, Arden Edition mentions that Don John's illegitimacy is hinted by his black cloths and melancholic nature. These features are also visible in the manga.

The function of the text in the source context is to introduce Shakespeare. Young readers were in mind as intended audience. As genre, manga was deemed suitable for a readership that was exposed to increasingly more visual materials and due to its popularity among the youth. Original Japanese manga is read from left to right. For *Manga Shakespeare* the usual reading direction of Western culture to which the readers were used to was considered more appropriate. On the other hand, white and black drawings of manga were preserved. Hayley included a layout designer in her team (Hayley 269). A person responsible for inserting text into speech bubbles, setting font and its features like italics, bold, bigger size all of which signify different functions. The texts were abridged Shakespeare plays with minor changes. They also worked with a textual consultant who made sure that the abridged text was consistent, because Appignanesi while trying to “uncover the kernel of action often hidden by a long speech” (Hayley 275) also re-contextualized the text in agreement with drawings.

With *Manga Shakespeare* Hayley aims at educational level as well and the company develops educational resources to be used alongside the books at classrooms. The materials like glossaries can be downloaded from their website.

“Our marketing approach in the educational market has been novel. While we have been intermittently direct mailing UK secondary schools with our promotional leaflets, we have also developed a series of workshops using interactive white board (IWB) technology” (Hayley 276). Hayley mentions that the books were now being used as textbooks at universities to introduce students to Shakespeare (277). It is also worthwhile to mention that

Manga Shakespeare is also available on Apple market for iPad devices, which increases their availability across different platforms appealing to more readers.

5.1.4. Intratextual coherency of the source text

The fact that Hayley worked with the textual consultant, Nick de Somogyi, an experienced editor in publications about Shakespeare plays suggests that coherency between textual and pictorial levels as well as within themselves is very important. This also suggests that dealing with Shakespeare is serious business and going beyond surface structure – and even getting there – requires research. Shakespeare’s language was not modernized, not to lose “the beauty of the language he uses” (Hayley 269). However, the language of the Shakespearean era England, let alone Shakespeare’s own inventions, is hard to comprehend with only dictionaries as research material. Assoc. Prof. Dr. Ayşe Nihal Akbulut, the instructor of Translation Criticism course, recommended Arden edition of Shakespeare’s plays. The expectancy of the researcher while reading the source text was to face word meanings, not in use any longer, and some linguistic devices.

The Arden edition helped to understand English of Elizabeth’s time and its context. In the first place, “verbal prowess serves as a marker of social elegance” and of status (McEachern 14). When Margaret is seen on the balcony impersonating Hero and calling Borachio as “Claudio,” they are actually playing a game “involving the impersonation of their social betters” (McEachern 14). The desire of Margaret to have a better social status is also implicit in her witty answers to Beatrice and Benedick. When Benedick tells that he will write a sonnet for her that no one can “come over,” Margaret twists it and answers “To have no man come over me? Why, shall I always keep below stairs?” with a sexual connotation (McEachern 176).

In Beatrice and Margaret’s conversation, another social reality of the time is hinted: Beatrice asks “What pace this thy tongue keeps?” and Margaret answers “Not a false gallop” (*Manga*

Much Ado 114)⁵. Benedick has made similar comments for Beatrice: “I would my **horse** had speed of your **tongue**” (20) or “I cannot endure my lady **tongue**!” (57). This theme of the book is not coincidental as at the time there were “conduct books” and guides for “the prospective suitor to discover a virtuous spouse by interpreting the marks of her speech, appearance and reputation” (McEachern 38-40). Custom would advise quiet, subordinate and chaste women and “verbal dexterity” was associated with “sexual licence” (McEachern 27, 31). Thus, Benedick refers to “the threat of female loquaciousness” in his speeches to Beatrice (McEachern 31).

All in all, such repeated motifs in the source text create a social structure and language becomes meaningful within this context. For example, concepts like “neighbors” (*Manga Much Ado* 104), “bastard” (130), “friendship” (141) that seemed awkward at the first sight are understood to be cornerstones of the social fabric with this background. The Watch call each other as neighbor because at the time of Elizabeth there was “no a regular police force” and “a neighbourhood citizen” used to patrol (McEachern 236). In this sense, they were literally neighbors to each other.

The fact that Don John is fatherless is revealed to the readers of the play in Shakespeare’s original book with the introduction of the character in the beginning. As for manga, this information is not readily available in the colored first pages. Manga readers learn this fact as they read in the scene when Claudio rejects Hero just like theater goers. Arden edition mentions that John’s illegitimacy was suggested with his black cloths and melancholic nature during the play (17). Don John was also drawn with black cloths in the manga which points out to the coherency of the manga edition.

In this context, friendship got clarified as well. Meaning her cousin, Beatrice tells Benedick that “Ah, how much might the man deserve of me that would right her!” Benedick’s reply is “Is there any way to **show** such friendship?” (*Manga Much Ado* 136). In these dialogues, one

⁵ Lines are quoted from Manga version as the source text unless otherwise stated.

might expect words like love/lovers but not at the era of Shakespeare when marriage was considered “a source of companionship both intellectual and spiritual.” (McEachern 38).

In order to create this social context – scene – in viewers’ minds, Shakespeare resorts to some linguistic devices – frames - like *euphuism*, *malapropism* and *verse*. Euphuism works when “[w]ords of one speaker are taken and turned by the other, returned inverted or askew, transported, and otherwise perverted” (McEachern 70). The following dialogue is one of the examples in which Beatrice’s “verbal dexterity” is shown via euphuism:

BENEDICK What my lady disdain! Are you yet *living*?

BEATRICE Is it possible disdain should die while she hath such food to feed it as Senior Benedick?

BENEDICK It is certain I am loved of all ladies, only yourself excepted. I would that i had not a hard heart, for truly I love none.

BEATRICE A dear happiness to women! They would else have been troubled with a pernicious suitor.

BENEDICK I would my *horse* had the speed of your *tongue*. But keep your way, O’ God’s name. I am done.

BEATRICE You always end with a jade’s trick. I know you of old. (*Manga Much Ado* 20-1, original emphasis)

Shakespeare moves here beyond the polished, patterned verse ... towards a more impoverished and realistic repartee, which, while it may commence as elegant twists and turns, degenerates into little more than name-calling, as both speakers strain to sustain the rally (McEachern 70).

A similar situation can also be observed when Benedick looks for a positive meaning in Beatrice’s sarcastic remarks (“There is a double meaning in that” 86); in Hero’s comment that “she [Beatrice] would spell him [Benedick] *backward*...” (92); and Benedick’s sigh that Beatrice “has frightened the word out of his right sense” (180).



Figure 4⁶ (*Manga Much Ado* 92)

The coherent relation between the text, picture and typographic design is also most visible in the above examples. Hero's comment is imagined by Beatrice in a literal way in panels and some words are typographically stressed with *italics* and **bold** in speech bubbles, all in a way to support the narrative and form a coherent text.

In Arden Edition, Editor Claire McEachern mentions the “existence of dialogue manuals” for “a market of people who want to learn to exchange witticism” adding that “Dogberry no doubt owns one” (27). Dogberry is introduced as a stupid police officer in manga due to his tiresome language. His way of misusing words cause confusion and helps the plot to take new turns. Dogberry also considers himself belonging to an upper social class and that's why tries to talk

⁶ Any indicators to low quality of images do not reflect the reality but are due to poor scanning.

like them, but instead he mistakes the words with similar sounding ones and it gets difficult to understand him with these frequent *malapropisms*. They

sound somewhat like the correct words for the circumstances he intends; whereas the characters of higher rank delight in deliberate word-play and semantic conversations, Dogberry ... inadvertently says the opposite of what he means (McEachern 236).

This feature of Dogberry is actually quite important for the plot. Firstly, that is the reason he is introduced as a stupid police officer. That's also why he counts the crimes of the criminals with arbitrary numbers as in 2, 6, 3 (*Manga Much Ado* 141). He wants to show off with his knowledge but puts himself in a comic position. Secondly, while Leonato is busy with the wedding preparations, Dogberry and his deputy Verges visit Leonato to report that The Watch have apprehended Don Pedro's men. However, Leonato doesn't show interest to the interrogation of Don Pedro's men because he is familiar with Dogberry's character and tiresome language (*Manga Much Ado* 117). In this way, the uncovering of the fact that Hero had actually been blamed is left to the following scenes (McEachern 23). In his dialogue with Leonato, Dogberry says "Marry sir, I would have some *confidence* with you that *discerns* you nearly" (*Manga Much Ado* 116). In fact, what he means are *conference* and *concerns*, respectively. Additionally, malapropisms are italicized in manga to highlight the strange language use.

Last but not least, Shakespeare writes in verse at "moments of emotional intensity" when "its function seems to be to provide a measured dignity of expression rather than a sense of inventive elaboration" (McEachern 75). The scene in which Claudio blames Hero for infidelity and rejects her is a case in point:

CLAUDIO O hero! Fare thee well, most foul, most fair!
 Farewell, thou pure impiety and impious purity.
 For thee I'll lock up all the gates of love...

And turn all beauty into thoughts of harm. (*Manga Much Ado*
124)

All these factors, language use and linguistic devices creating a social reality of a certain time and place reinforced by pictorial and typographic devices, are constituents of a textual entity beyond simple surface structures with different functions for its coherency.

5.1.5. Intertextual coherency of target and source texts

The analysis for intertextual coherency started with the reading of both texts side by side. In this way coupled pairs are formed and translation solutions were evaluated according to the function envisaged by the translator. Although Ammann suggests comparing functional units in both texts, that is not possible without first determining what gets to be functional depending on the purpose of the translator, and the latter is not possible without a map of translator decisions on every level possible, to which aim coupled pairs worked best. Pairing includes replacing and replaced items which are solutions in the target text to the problems in the source text. Any textual segments can constitute a pair from punctuations to drawings. The pairs are to be evaluated based on their effects on macro and micro levels, between and within panels respectively, and effects on possible *scenes*⁷ created in reader's minds, but always keeping intended functions in mind.

To be able to determine intertextual coherency, parallel texts are used. The intention was to see alternatives regarding translation solutions to certain textual segments. For this purpose, two other recent translations of original *Much Ado About Nothing* are obtained: *Yok Yere Yaygara* translated by Bülent Bozkurt from Remzi Kitapevi (2011) and *Kuru Gürültü* translated by Sevgi Sanlı from Türkiye İş Bankası Kültür Yayınları. An old publication from 1967, translated by Hamit Develi, was not included in the corpus. Recent publications would

⁷ Not to confuse with the theatrical term scene, *scene* in linguistic sense will be italicized hereafter.

be more commensurable in terms of present day Turkish and the target audience of *Manga Shakespeare*.

5.1.5.1. Macro level

First of all, it should be noted that cover designs and page numbers of both texts are identical with minor differences. There is a telling anecdote about the similarities between the two book's designs. The bookshop keeper selling them put one on top of the other and commented, "They are making it identical now" referring to publishers in a positive manner.

At the macro level a distinctive feature of the manga is the colored pages. In this introductory part, characters' titles and names are given with one-line quotations from the play. The quotations are usually a part of a dialogue and in due time the context and the rest of the dialogues are also seen together with the former. In this regard, there needs to be coherency between the introduction and the rest of the text. This feature can also tell about the translation strategies. The colored pages could be translated first regardless of the fact that quotations are without a context, but this would require the attention of the translator at later stages of translation or during revision to check against inconsistency and mistranslations. Conrade's quotation is a case in point.

"Harman mevsimini saptamak gerekirse..." (8)	"It is needful that you frame the season..."
Eğer harman mevsimini saptamak gerekirse. (35)	It is needful that you <i>frame</i> the season for your own harvest.

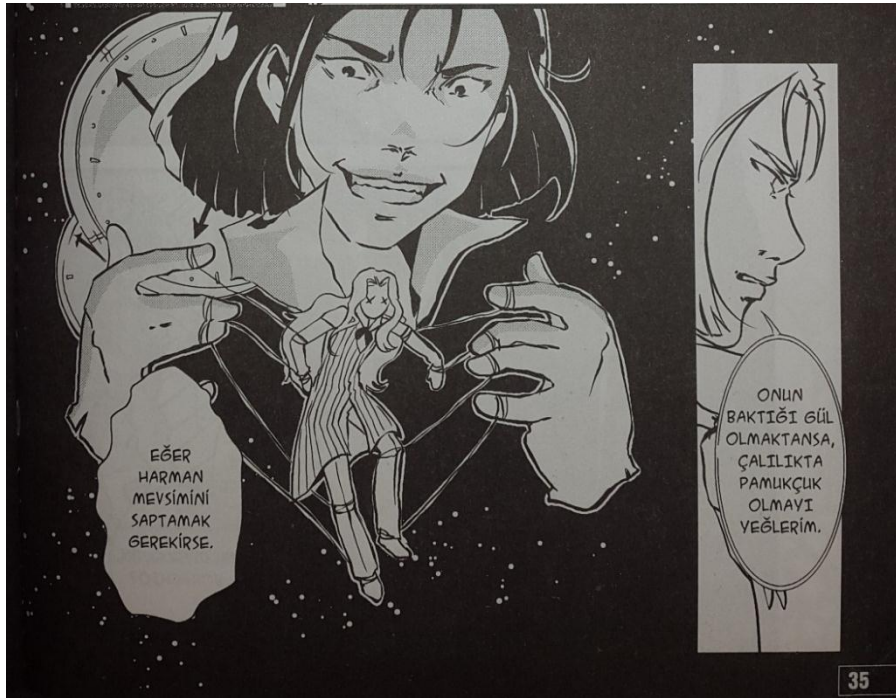
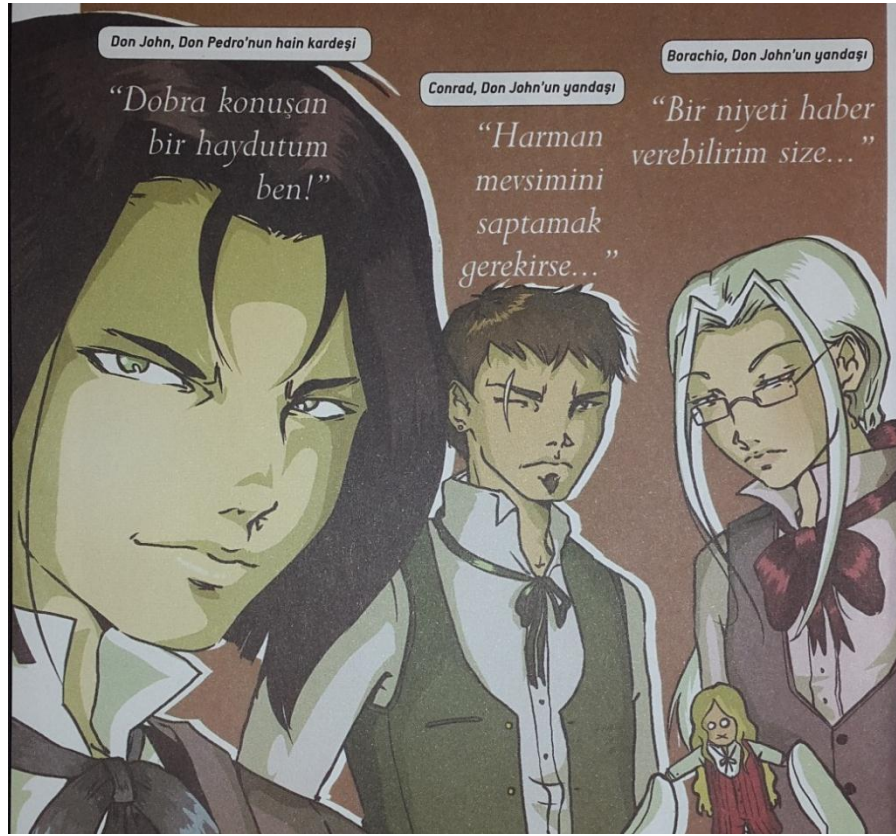


Figure 5 (Manga Kuru Gürültü 8, 35)

The fact that Conrade is talking about *harvest season* (harman mevsimi, Gürses 8⁸) as a metaphor to advice Don John catching the right moment for his plans can only be understood on page 35. The translation suggests that Sabri Gürses translated Conrade's line on page 35 first and then copied it to page 8, which is the logical strategy to see the broader context first; however there is confusion. On page 8 the sentence is not complete and what is meant by season is only learned on page 35. In this way, the solution might only be suitable for the first occurrence. The meaning is missed on the second one. What is meant is "Harman sonu, mevsimi iyi kollayanandır" (Sanlı 14) or "İyi hasat almak istiyorsanız, mevsimi ona göre ayarlamamız gerek" (Bozkurt 35). In the drawings, Don John is in black cloths holding a puppet of Don Pedro and there is a clock in the background, which would support these solutions. This detail is not immediately noticeable on monolingual analysis of the target text but certainly affects intra- and intertextual coherency by causing gaps in the macro structure of the narrative.

Another scene where the translator seems to be distracted can be observed on page 158. After Benedick and Beatrice exchange words on friendship, the former goes on to challenge Claudio in order to prove his love to the latter.

Ben ikisini de aramaya geldim. (158) I came to seek you both.

Obviously Leonato and his brother is meant in the translation as they had challenged Claudio in the previous scene but Benedick is actually referring to Don Pedro and Claudio. Following this panel, he challenges Claudio and unfriends Don Pedro accusing them for the death of Hero. This kind of minor errors affects the macro structure but also indicate to slips of attention and lack of proper revision.

İtalya'nın tek erkeği o. Sevgili He is the **only** man of Italy.

⁸ Gürses's translations quoted in this chapter are from *Manga Shakespeare Kuru Gürültü* unless otherwise stated and parallel translations of respective translators are from the original play *Much Ado*.

Claudio'mu hep kabul ediyor. (93) Always excepting my dear
Claudio.

The translator mistook *excepting* for *accepting* and Hero seems to favoring Benedick more than Claudio with this frame.

Kızım umutsuz bir öfkeye My daughter is afeared she will
sürüklenmekten korkuyor. (78) do a desperate outrage to herself.

The entire scene is about cunningly convincing Benedick about merits of loving Beatrice while he is eavesdropping. In the translation, it is Hero, Leonato's daughter, who *does a desperate outrage to herself* as if the context is forgotten: "My daughter (Hero) is afeared she (Beatrice) will do a desperate outrage to herself."

There is also confusion about some words which concerns the macro level. For instance, the word "constable" was either translated as "polis" (110) or treated as a proper noun like in "Memur Constable" (147). Coz on page 114 is taken as a proper noun while it is short for her cousin Beatrice. Happily Hero also calls her waiting-gentlewomen, Ursula and Margaret. The three of them help Hero to get ready for the wedding ceremony in the scene.

Giyinmeme yardım edin, sevgili Help to dress me, good Coz, good
Coz, sevgili Meg, sevgili Ursula... Meg, good Ursula...
(115)

Malapropism is missed in translation. The central role of Dogberry's tiresome language in the turns of the plot is not emphasized in the translation. It is thanks to Dogberry that the plot against Hero cannot be revealed earlier and the play continues (117). Leonato is familiar with Dogberry's attitude, so he sighs and does not ask further questions.

Bayım, bekçimiz iki sükseli şahsı ele Our watch, sir, have indeed

geçirmiş... (117)

*comprehended two auspicious
persons...*

The translation of the surface meaning in this case does not create different *scenes* at the micro level; however at the macro level, it points to gaps in the plot, problems with the translation strategy and attentiveness. Dogberry's above quoted remarks are also used in the introduction. The translator refers to only one police officer while 3 members of the Watch *apprehend* the *suspicious* people. Translating introduction first and lack of revision could have resulted in missing malapropisms and inconsistencies. Moreover, the lack of reference material can be inferred from *sükseli* which is the dictionary meaning of *auspicious*. This strategy may not be sticking out in this example but that is not the case in others.

Gelin, *fikirleri* sorulsun. (149)

Come, let them be *opinioned*.

What Dogberry means is *pinion*, but translation has the dictionary meaning of opinion. The inconsistency is that the suspects have already been questioned and "Sıkıca tutup bağlayalım" (Bozkurt 114) or "derbest edin" (Sanlı 56) would at least give the meaning. Bülent Bozkurt noted down Dogberry's malapropisms at the end of the book as he saw fit. Since footnotes are not uncommon in manga translations for keen readers, maybe footnotes could have been preferred or typographic features could have been used more consistently for the comic effect.

As "text" consists of not only linguistic but also pictorial and typographic elements in case of comic books, it is not possible to consider *frames* as only linguistic. There is an organic bond between different elements. This was already mentioned above with the following example:

Majesteleri beni sıkboğaz etse
söyledim. (24)

I would your grace would
constrain me to tell.



Figure 6 (Manga Kuru Gürültü 24)

In this way, all elements help creating the *scene*. In this example it is only the typographic element that was left out, which decreases the stress and connection between the picture and the dialogue but does not cause a different *scene*. Here is another successful example that was also mentioned above. The obvious connection between pictorial and linguistic elements is also observed here except the typography:

Ama O hep ona ters sesleniyor...

... Bütün erkeklerin ters yanını buluyor. (92)

She would spell him **backward**...

... So she turns every man the wrong side out.

This translation strategy, on the other hand, is not applied consistently. In one of the scenes, Balthasar sings from the balcony to Don Pedro and his companies upon his request.

Gel, Balthasar. O şarkıyı dinleyelim yine. (70)

Come, Balthasar, we will hear that song again.



Figure 7 (*Manga Kuru Gürültü* 70, 71)

In the drawings, Balthasar does not come down to sing his song and Don Pedro looks up the entire time. In this regard, as in the solution “Hadi Balthasar, şu şarkıyı bir daha duyalım” (Bozkurt 57), *yaklaş, hadi* (come closer, come on) could strengthen the scene.

In the panel where Claudio is drawn with a serpent, the translator loses this connection altogether and the scene suggesting that Claudio has a serpent’s venomous tongue. Solutions

like “... Ben bir yılanın dilini koparırım gözümü kırpmadan” (Sanlı 59) or “... Yılanın dili nasıl koparılmış görsünler” (Bozkurt 121) could again help the scene in reader’s mind.

... ve şimdi O bir erkeğe yanıt
vermeye cüret eden hainlerin
iftirasıyla öldürüldü. (155)

... and she is slandered to death
by villains that dare as well
answer a man as I dare take a
serpent by the tongue!



Figure 8 (*Manga Kuru Gürültü* 155)

It must be noted that the abridged text and the layout of panels together also make interpretation a little tricky sometimes and reference sources come for the help. For example, on page 38 it reads "Even he" in the speech bubble. From the layout and angle of drawings it might get fuzzy to pinpoint who is speaking. In the original text it is Borachio's line and he means *indeed he*. Although other translations deliver this meaning ("Ta kendisi", Sanlı 14 and Bozkurt 36), manga translation only kept the surface meaning in the dictionary ("O bile", Gürses 38). The reason it affects the macro level is due to another mistranslation in the previous panel and the lack of intercoherency. The scene created is misleading.

BORACHIO Bizzat kardeşiniz. / Your brother's right hand.
 DON JOHN Kim? Soylu Claudio mu? / Who? The *exquisite*
 Claudio?
 BORACHIO O bile. / Even he. (37)

In terms of both euphuism and poetic language, the translator follows successful translation strategies. For the poetic effect, Gürses makes use of inverted sentences and rhymes mostly. The following translations would show that similar effects are created with these strategies respectively.

BENEDICK Ah, Mağrure Hanım! Siz *hayatta* mıydınız?
 BEATRICE Senyör Benedick kadar iyi bir besin kaynağı varken, mümkün mü mağrurun ölmesi?
 BENEDICK Sizin dışınızda bütün hanımlar seviyor beni. Keşke kalbim kaskatı olmasaydı, çünkü sevmiyorum kimseyi.
 BEATRICE Ne mutlu kadınlara! Yoksa uğraşacaklardı çok zararlı bir adamlar.
 BENEDICK Keşke *atım* da hızlı olsaydı *diliniz* gibi.
 Ama haydi yolunuza Tanrı aşkına. Benden pes.
 BEATRICE Hep yaşlı beygir gibi kaçılıyorsunuz.
 Biliyorum her halinizi. (Gürses 20-1)

CLAUDIO Ah Hero! Elveda rezillerin rezili, güzellerin güzeli!
 Elveda, saf saygısızlık ve saygısız saflık.
 Senin yüzünden kapıyorum aşkın kapılarını...
 Ve bütün güzelliği yıkıcı fikirlere çeviriyorum. (Gürses 124)

5.1.5.2. Micro level

At the micro level, the creative solutions of the translator and mistranslations due to lack of proper research, which are not immediately available to a monolingual reading, are observable with coupled pairs. To begin with, the translator makes use of idiomatic language whenever possible and come up with creative solutions.

MESSENGER	Anlıyorum hanımım, beyefendi sizin kaleminiz değil.
BEATRICE	Değil, olsaydı yurtardım hemen kağıdımı. (Gürses 16-7)
MESSENGER	I see, lady, the gentleman is not in your books.
BEATRICE	No - an he were, I would burn my study.

Idiomatic language use is not an idiosyncratic decision of the translator but a conscious one as mentioned in the intratextual coherency of the target text. It can be detected throughout the translation like in “Taliplerini şamar oğlanına çeviriyor / She mocks all her wooers of suit” (Gürses 62).

Additionally the strategy for a clear and understandable language can be observed at the micro level but it is not without idiosyncrasies, i.e. *altın* (gold) for ducat, (Gürses 69, 106); *Eros* for Cupid (88,94); *Evlilik Tanrısı* (God of Marriage) for Hymen (188); *suratın donuk, soğuk* for february face (195). On the other hand, it is not clear why Hercules was not written as *Herkül* but taken as it is (63) or *Etiyopyalı* (Ethiope 194) not explained to stress the unfavorable dark skin.

The register of translations is toned down for younger readers. This strategy can be followed on translation decisions for bastard, approved wanton and common stale (120-1). The translator could prefer phrases closer to the original register like *piç/yosmalığı besbelli/sıradan bir sürtük* (Bozkurt, 104/97) or *piç/yosmalığı kanıtlanmış/adi bir aşüfteyle* (Sanlı, 51/47). However, he chose *babasız, tescilli bir ahlaksız* and *bir bayağı süprüntü* respectively in accordance with his envisaged target reader.

Essentially, Elizabethan era language of Shakespeare makes it a necessity to doubt and not to take anything for granted. It must also be noted that a second difficulty for the translator is the fact that the abridged dialogues are separated from their larger context and fused with drawings into a new context. For this reason, a bilingual dictionary would not suffice as a reference and research material and the researcher used Arden edition of original *Much Ado* to understand the broader context and different translations in Turkish for reference.

The details are not noticeable at the macro level without a close analysis in coupled pairs. "I am not so reputed!" (53) was rendered as "Ben o kadar ünlü değilim!" (I am not this much reputed) while what Benedick means is "Benim böyle bir ünüm yok." Similar examples that indicate more attention was needed at the micro level are explained below.

Bir hainin böyle sevilmesi mümkün mü? (106)	Is it possible that any villainy can be so dear ?
---	--

Dear was understood as an affinity word whereas it meant high cost (McEachern 242). What Conrade says in this dialogue to Borachio is actually "Hangi hainlik bu kadar eder?" (Bozkurt 83). This meaning can also be deduced from the rest of the dialogue in original play and for that reason, research could be helpful for the manga translation.

Tanrıya kulak ver, sev beni ve onar. (184)	Serve God, love me and mend .
--	--------------------------------------

Benedick does not mean *to fix* as in the translation but *iyi ol* (be fine). The word *misprision* also exemplifies that dictionaries can be deceptive as they provide meanings without a context. The friar in the story believes that Hero does not have the character to commit the alleged crimes and says

Prenslerde tuhaf bir suistimal [sic] var. (130)	There is some strange misprision in the princes.
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Suiistimal is the first meaning of the misprision; however what he means is mistake or misunderstanding.

At one panel early in the story, Beatrice tells that she misses Don John as the *scene* created for Turkish readers is like that:

Onu görmeye katlanamıyorum, ama	I never can see him but I am
bir saat geçmeden özlüyorum. (40)	heart-burned an hour after.

The confusion is due to the *never... but* frame used for this *scene*. Parallel resources help to clarify the meaning and create the intended meaning that is relevant to the context: “Herife ne zaman baksam bir saat midem kaynıyor” (Bozkurt 37). However, manga readers will assume that Beatrice has feelings for Don John which is out of context and misleading. The structure is a recurrent one. On page 16, talking about Beatrice and Benedick, Leonato says

Hiç karşılaşmadılar ama aralarında	They never meet but there’s a
nükte düellosu yaparlar. (16)	skirmish of wit between them.

This translation also creates the wrong *scene*. As has already been pointed out, Beatrice claims to know Benedick for a long time: “I know you of old” (21). The literal translation suggests that they have not met before; however, what is intended is *whenever they meet*.

The effect of all these confusing *scenes* is of course gaps in the intracoherency of the target text and its narrative. The readers might not be consciously aware, but an analysis with coupled pairs reveals functionally relevant points and opens them to further analysis like some typos in the target text: *Senyör Mountano* (Mountanto, 14), *gömüşüm* (görüşüm, 59), *Carduu Benedictus* (Carduus, 113), *suistimal* (suiistimal, 130), *ağır hareket altında* (hakaret, 184).

The empty speech bubble was not a result of conscious choice for zero translation but forgotten to be translated or inserted; translation or insertion of sound effects were inconsistent as well as the use of typographic features.



Figure 9 (*Manga Kuru Gürültü* 122)

All in all, there were problems in the translation process which resulted in quality defects. The educational function might be read from the cover of the manga, but rather it seems to have been translated for a light reading as a way of jumping on the back wagon of comic book translations.

5.2. Evaluation

As has already been mentioned, Gürses is an acclaimed translator and results of the analyzed data could suggest otherwise regarding the translational competences. That's why, it was essential to understand the translation process. Thus, some new questions were sent to the translator in order to understand his decisions.

1. Is it possible that you worked with intervals and missed some elements in textual coherency? For example, when Hero calls her waiting gentlewomen and cousin with their short names, she says Meg for Margaret and Coz for her cousin on page 114. However, Coz appears as a name in translation. A similar situation is true for *Master Constable*. On page 147, it appears as *Memur Constable*, Constable considered as a name again; however, on page 110, constable was translated as policeman. Did the slowing of the manga publications cause this issue?
2. In class discussions, we dwelled on the fact that keeping some of the sound effects untranslated could be a text type convention in comic book/manga translations. However, translating the same onomatopoeia at one point and leaving the original at another raised the question if they were forgotten to be translated or inserted. For example, on page 113, there are two *kikir kikir*, but the third one is *giggle*. On page 106, *yawn* is translated as *esneme*, but *stomp* on page 85 was not translated.
3. Previously, you had mentioned that the source text for translation was chosen by the publishing house. Did they decide upon a target audience? Because, this decision could affect your translational decisions. For example, Dogberry is introduced as a stupid police officer and he mistakes the words. On page 116, he says *confidence* instead of *conference* and it is italicized to draw attention to the mistake. As far as I have observed, you have not adopted a similar strategy. The title Manga Shakespeare

suggests an entertaining and educating function. Did this factor affect your translational decisions?

4. Manga drawings function as a theatre stage. In *Much Ado*, places are drawn faithfully to the original Shakespeare play. This helps to receive the text as a play. In this regard, the connection between drawings and dialogues gains importance. For example, on page 24 Benedick imitates choking himself and it reads *sıkboğaz etmek* in the speech bubble. However, on page 155 it is not understood why Claudio was drawn with a snake. In these and similar examples, what directed your decisions?

From the translator's prompt answers, it is understood that there were not long pauses but a few days between translation periods; elements concerning the language and function of the source text were missed due to the reasons related to the translator and publishing house; errors could also have been prevented with a better editorial process. The translator had young readers in mind which was already deduced from the results of the descriptive study.

Regarding several poorly given decisions and carelessness on micro and macro levels, the translator commented that he was mostly not aware of them, a better editorial work could have corrected them and lastly psychological factors due to the cancellation of the project could have caused demotivation. Especially the last two answers have been revealing for the evaluation step. The responsibility during the translation of *Kuru Gürültü* did not rest only on translator's shoulders. Like Hayley's team for the originals, the translator was also a part of a network in which at least two other actors were involved: an editor and a graphic editor. In this regard, it is necessary to evaluate both the translation process and the social network where translation came into being.

In the light of the collected data, two facts can be stated. Firstly, *Kuru Gürültü* was the last translation of a cancelled project due to the economic concerns and secondly the task required extra skills like that of a graphic designer and an editorial process for the quality control. It is also possible to state a hypothesis that due to the decreased motivation, the translator performed poorly and did not or could not activate all his translatorial competences for *Kuru*

Gürültü. In personal communication, the translator claimed that in previous translations, the quality was better and asked if it was possible to critique them as well. In order to test the above mentioned hypothesis, two other translations from *Manga Shakespeare Series*, *Macbeth* and *A Midsummer Night's Dream* have also been analyzed and the results will be presented in the following chapter.

First of all, *Kuru Gürültü* needs to be considered as a commercial product. This understanding helps to consider factors like time and money in the translation process and quality assessment. Moreover, it is related to the fact that translation is an industrialized practice regardless of its nature as a literary translation in this case: Extra skills were necessary for the manga translation and the translator worked in a larger network. That's why two of the questions asked were if he had to do the editorial work as well and how he received the source text and delivered the translation. The translator received digital copies of the manga; however they were not in a translator-friendly format. He translated the lines including the onomatopoeia into a separate file and sent them to the graphic designer to be inserted into speech bubbles and drawings, because photo editing skills made it necessary to work with a graphic designer. Emma Hayley, the mastermind of *Manga Shakespeare*, also had a layout designer in her team since panel layouts and pacing change depending on different manga types and thus their consistency gains importance. Gürses wrote that in the beginning of the translation project, he had to work with the graphic designer closely but later on this need decreased and when a more experienced one replaced, he detected some sound effects and proposed suggestions on his own. It was an editor's job to check if the effects were inserted or not and do a final reading. The translator reminded that at the time of this translation, there was a change in the editorial position and he had to do most of the work. Nonetheless, he acknowledged the need for a proper editorial eye in our correspondence.

The translator already mentioned this triad network in his seminar notes. The medium necessitates a graphic designer who works both like and with a translator (Gürses, *Ceviribilim.com*). This comment becomes more meaningful together with the fact that he had received translation suggestions from an experienced designer regarding sound effects.

However, in general it is visible that the communication between the publishing house, graphic designer and the translator was weak. Besides, some indications of poor translation product quality might also be due to the lack of an editor or a positional change as the translator mentioned.

Additionally, the translator also talked about a general disappointment on both his and publisher's side because of the low sales, which will be developed from both parties' angles. Starting with the publishing house, Gisèle Sapiro in "Editorial policy and translation" gives some illuminating information on possible policies:

"The book market is structured around the opposition between small-scale and large-scale circulation....: the pole of large-scale production (mass market) is ruled by the law of the market, which means that editorial policies are first directed towards profitability in the short run; conversely, publishers and editors located at the pole of small-scale production tend to give priority to intellectual or aesthetic criteria, hoping to accumulate symbolic capital in the long run..."

Given the reasons of Everest for translating comic books after a boom in foreign and Turkish markets (Gürses, *Ceviribilim.com*) and its large scale publication list, it is safe to place Everest at the pole of mass market in this case. Thus, upon not receiving enough profit in the short run, they decided to cancel the translation of *Manga Shakespeare* project. The translator mentioned that there might even be some comic books (maybe from other projects) that were translated but not published. Publisher's disappointment in the profit margin must have reflected in the communication of actors in the network. This situation was raised as a question in the second seminar mentioned above: "The Relationship of Editors and Translators in Publishing." In the discussion, a question was asked regarding the communication ways between different actors. Sevgül Sönmez, who represented the editor side, answered that it was mostly conducted via mail because face to face meetings were considered time consuming, thus costly. She said editors might work in-house and obey working hours. After a publishing house receives a

translation, it is then their decision to send it to a graphic designer and have it checked by one or two editors, if any (personal communication).

This information is in line with what Sabri Gürses shared. He translated the lines including onomatopoeia and sent them to Everest Publishing House where they were inserted into speech bubbles and drawings. After deciding to cancel, Everest might have chosen to allocate less resources in terms of time, money and personnel for *Much Ado*. If this is the case, the fact that Sabri Gürses had a high symbolic capital as a translator, meaning that his translation competence was trusted, might have aggravated the situation. On revision practices, Brian Mossop gives examples which, without a doubt, are applicable to the editorial policies in this case study.

The degree of revision effort may depend on the importance of the job... Effort may also depend on the reviser's confidence in the translator (has he or she produced many excellent translations in this field before?). Where there is high confidence, or the text is of lower importance, revision may be partial: the reviser does not bother to look over the entire text. Indeed, since revision by a second translator adds considerably to the cost of translation, and to the time required to complete a job, it may not be done at all with less important texts, or those by translators known to be reliable. ("Revision")

The publisher also slowed the publication process down due to the low sales and the lack of desired attention from the press. This last comment makes it necessary to include sales representatives in the network too (Gürses, *Ceviribilim.com*). It seems that the publisher did not want to invest much in this project in the first place. Otherwise, like SelfMadeHero did for the originals, *Manga Shakespeare* translations could be advertised more widely rather than solely appearing in publication lists of Everest with promotional information. Extra materials for education or entertainment could be introduced as well. As a last note on the issue, it is worthy to mention that promotional information on *Kuru Gürültü* was removed from Everest's website at the time of the analysis. The translator was informed and he said that he contacted

the publisher. It is again on the website now but it opens the way to further questioning about this act's reasons on the publisher's side. Nevertheless, it strengthens the researcher's belief that quality and success of a translation is a shared responsibility and it is necessary to include social situation into the translation criticism.

On the translator's side his retrospective comments for the translation process make it possible to hypothesize that he could not use or activate his translation competences fully. The hypothesis was formulated merely upon his comment that translation errors and poor communication in the network might be the traces of psychological effects of low interest by the readers and low sales. However, further research on the affective side of translation strengthen this hypothesis. It is thus beneficial to incorporate the translator (cf. Chesterman) into translation criticism and gain some insight about his attitude towards the task at hand. Riitta Jääskeläinen's conclusions after comparing translators' attitude towards routine and non-routine tasks and the quality of these translations are revealing here: "(1) translation may not get easier (2) professionals may not always succeed (3) affect may play a central role in success" ("Hard Work" 70). She discovers that a negative attitude towards a non-routine task may be the reason of poor quality performed by professionals. She has the "impression that the translator's attitude during the process contributes to the quality of the product."

"More generally", she summarizes "it seems that affective factors, be they personal involvement, commitment, motivation or attitude, play a significant role in translation as well as in other forms of human behavior" (Jääskeläinen, "Hard Work" 69).

Similar to Jääskeläinen, PACTE asserts that psycho-physiological components "form an integral part of all expert knowledge" (14) and they count the following as components:

- (1) cognitive components such as memory, perception, attention and emotion;
- (2) attitudinal aspects such as intellectual curiosity, perseverance, rigour, critical spirit, knowledge of and confidence in one's own abilities, the

ability to measure one's own abilities, motivation, etc.; (3) abilities such as creativity, logical reasoning, analysis and synthesis, etc. (16)

According to their hypothesis all other translation competences are activated under certain psycho-physiological components. In her later article titled "Translation Psychology", Jääskeläinen also draws attention to situating translator in his social network thus creating an interface with translation psychology and sociology. This is also meaningful for our case study as well. It is possible that the poor quality of *Kuru Gürültü* was also due to the poor communication in the translation network. In the second seminar, for instance, the translator mentioned that email communication was actually more time consuming and ineffective for him. He did not like seeing unscheduled business mails when he just wanted to take a break and read some personal mails. They distracted the ongoing tasks and took some of his attention unnecessarily (personal communication). This is a good example given by the translator himself and helps to account for the interface between the translation network and translator psychology further, but due to the retrospective nature of analysis it is not possible to put this thesis to observation. On the other hand, translation norms binding *Manga Shakespeare* translations can be reconstructed to see if the quality of the process was problematic only in *Kuru Gürültü* as claimed.

6. TRANSLATION NORMS: *Macbeth* and *Bir Yaz Gecesi Rüyası*

The translator was not sure if every translation from *Manga Shakespeare* was published or not because the publishing house slowed down the publications due to low sales. The website of Everest enables viewers to list titles according to the date of publication. All thirteen titles from *Manga Shakespeare* appear there in Turkish translated by Sabri Gürses. The order of publication differs from SelfMadeHero's after the first couple of books. In the first round, *Hamlet, Romeo and Juliet, Macbeth, The Tempest and Richard III* are published together on 01.09.2009. After a four-month interval, in the next 5 months four other titles are published: *The Merchant of Venice, Othello, Julius Caesar and A Midsummer Night's Dream*. Then the intervals increase to 7 months between other parties. *King Lear, Henry VIII, As You Like It, Twelfth Night and Much Ado About Nothing* are published in the last two parties. *The Merchant of Venice* is the fifth translation in Turkish while it is the last book of *Manga Shakespeare* and *A Midsummer Night's Dream* is translated later as the 9th book while it ranks 5th in SelfMadeHero catalogue. *As You Like It* is also bundled with the last three in Turkish publication whereas it is the 8th book in English.

It is evident that Turkish market is taken into consideration regarding the publication order. The familiarity of Turkish readers with titles or titles' plots might have affected this order. However, the order is only relevant for the present study in terms of the intervals. The first 5 books can be considered the initial round when the motivation and hopes are believed to be high. The rest including *A Midsummer Night's Dream* could be considered the second round. After this one, 7-month intervals mark the last round of books. *Much Ado* was from the last round. In this regard two books, one from each previous party, were chosen for descriptive study in order to cross check quality related issues and what governed them.

In the online interview with Ümit Kireççi on Ç.R.O.P. (Comic Book Readers Platform), Gürses mentions *Macbeth* as an excellent example of adaptation. The interview coincides with a time when he had finished translating the first party of 5 books; "... now I continue with new

books like *Othello*, *A Midsummer Night's Dream*,” he says (Kireççi, “Manga”). For two reasons, *Macbeth* is chosen for further analysis. Firstly, it is among the first books that were translated and secondly the translator seems to be impressed by the work enough to give examples from it in the interview. Due to the span of 3 years between the first and last translations, a third book in the middle round was considered necessary for analysis by the researcher not to leave anything to chance and idiosyncrasies. Again for two reasons *A Midsummer Night's Dream* was chosen. Firstly, based on the above mentioned comment, it must have been translated earlier but published later by the publishing house. Whatever the case is, the last round of translations appeared 7 months after it, so it is in the second round and secondly, as an example and reference material there is already an excellent PhD thesis on Turkish translations of original *A Midsummer Night's Dream* by Assoc. Dr. Ayşe Nihal Akbulut analyzing them within the framework of DTS and determining their norms. In the following analysis, translation norms of *Manga Shakespeare Series* will be uncovered.

As Akbulut writes in her thesis, “[d]escription could be summarized as decoding the general translation motive of the translator by reconstructing preliminary and operational norms which in turn determine the initial norm” (74, my translation). The purpose of “determining the norms and reconstructing them” is to be able to “trace the translation practice of a translator step by step and meanwhile face the conditions s/he has faced with” (Akbulut 74, my translation).

As previously mentioned, initial norm has only “logical” precedence rather than a “real” chronological priority of application during translation (Toury 57). That’s why it can only be determined after particular norms regarding macro and micro levels are shown. In this regard, the description will start with preliminary norms including *translation policy* on the choice of text type and texts for translation and *directness of translation* for the degree of tolerance to indirect translation and later focus on operational norms to identify various translation procedures concerning fullness of translation, textual distribution, segmentation and textual-linguistic norms. Both target texts will be evaluated together. If differentiation becomes necessary, *Macbeth* will be abbreviated as TT1 and *A Midsummer Night's Dream* as TT2 due

to their chronological order and their source texts as ST1 and ST2 respectively. Besides, editions of Shakespeare's originals by A. R. Braunmuller for *Macbeth* and R. A. Foakes for *A Midsummer Night's Dream* will be consulted for reference.

6.1. Preliminary Norms

In order to understand the choice of manga as a text type, an Original English Manga in that matter, market and practical considerations need to be addressed. On the market side, popularity of Japanese animation and manga and its reflection to the market will be considered. Among the practical reasons obtaining translation rights, finding capable translators and directness of translation will be taken into evaluation.

As Bülent Tellan mentions in the article “*Gon’dan Gen’e Türkiye’de Manga*” (Manga in Turkey from *Gon* to *Gen*), although Turkey met with animes in the 80s, meeting manga, the source of many animes, happened very late (35). Mutlu Binark summarizes the situation as the following:

Undoubtedly, the interest in manga type in Turkey was triggered by the habit of watching anime. Especially, a generation who grew with “Heidi” (Heidi, Girl of the Alps), “Vikinger” (Vicky the Viking), “Şeker Kız Candy” (Candy Candy), “Marco”, “Uçan Kaz” (The Wonderful Adventures of Nils), “Arı Maya” (Maya the Bee), “My Me Angel”, “Voltran”, etc. which were aired in state TV channel in the second half of 1970s and with Japanese cartoons like “Oscar: The Rose of Versailles”, “Sailor Moon”, “Pokemon”, “Digimon”, “Dragon Ball” which were aired in private channels in the second half of 1990s turned to reading manga in English (430, my translation).

Bülent Tellan, in the above mentioned article dated 2007, writes about three mangas that had been published until that date: *Gon*, *Beyblade* and *Yalınayak Gen* (Barefoot Gen). Since the publication of his article, there has been a momentum in the manga market in Turkey. This situation can be traced in the report of the project mentioned above, “Türkiye’de Bir Alt Kültür Olarak Manga: Bir Giriş Denemesi” (Manga as a Subculture in Turkey: An Introductory Study). In the interviews conducted for the project by Umut et. al, regarding their decision to publish manga, Erkan Ovalı from Arunas Publishing mentions the effect of “the popularity of comic book translations” (50) and the contribution of TV advertisements to the development of comic books (56). In the same vein, Arden Köprülüyan from Tudem Publications says “manga came to the fore when comic book popularity exploded in 2009” (57). He then talks about a young MTV generation who reads manga. This is not incidental. Alişan Cengiz from Gerekli Şeyler Publications say “first a channel will air Turkish anime, then we will see an increase in manga reading population” and upon learning that MTV had started airing *Naruto* from the interviewers, he expresses his surprise and comments “Naruto is the manga to be published in this situation then.” (73).

Indeed in May 2011, the first⁹ *Naruto* book is published from Gerekli Şeyler Publications of which Alişan Cengiz was the chief editor and in the manner he wanted which is “Turkish in Turkey and by the way when I say Turkish, I mean with normal manga covers, you will open it this way and read towards this side” (67). In November 2011, Akılçelen Books publishes the first four books of another manga series titled *Ölüm Defteri* (Death Note). In January 2012, Gerekli Şeyler publishes the second volume of *Naruto* apart from a new manga translation series titled *One Piece*.

⁹ Personal notes from the speech of Alişan Cengiz in the panel titled “Türkiye’de Çizgi Roman Çevirisi” (Comic Book Translation in Turkey) (cf. <http://gerekliseyler.com.tr>)



Figure 10 Naruto last page (Naruto Vol. 1)

Mangas published in Turkey are not limited with these titles. There is an “amerimanga, short for American manga (Cevahir 79), called *Ninja High School V2*, first published in *Akşam* newspaper in 2001 and then published as a volume by C&C Tasarım Yayın in May 2002” (Cevahir 79-80); examples of French *le nouvelle manga* like *Okko* (Cevahir 95) or Korean *manhwa* like *Warcraft* (Cevahir 131); OEM, Original English Manga, series published in 2009 by Arunas Publishing; and *Manga Shakespeare Series*, the subject of this thesis, prepared as OEM by British SelfMadeHero and published in Turkish by Everest. Although none of them are Japanese manga, they entered into market in Turkey. Lastly we can name Turkish translations from *East Press* manga adaptations called *Manga de Dokuha* (Reading Through with Manga). *Kapital Manga* (Das Kapital) from the series was published by Yordam Kitap in

February 2009. Levent Cantek wrote that *Kapital Manga* “could be described as the second real manga” after *Yalınayak Gen* (Barefoot Gen) published in Turkey.

Cengiz’s above mentioned expectation for *Naruto* is suggestive from the perspective of potential manga readers. In Turkey, before copyrighted material appeared on the market most successful titles like *Naruto* and *Death Note* were already followed online by fans as scanlations or fansubs and translated into Turkish indirectly from English. There were fans mostly socializing on the internet (cf. Altundağ 15; Bouissou et.al. 260) and Japanese mangas were only a part of their culture.

“In our country, it is possible to witness events that bring anime fans together like exhibitions, movie screenings, and amateur cosplay contests. For example, probably 2010 is going to be remembered as a turning point in the future in the sense that it brought together many anime fans together in official events for the first time.” (Cevahir 19)

Moreover, translations like *Anime: Akira’dan Howl’un Hareketli Şatosu’na* (Anime from Akira to Howl’s Moving Castle) by Susan J. Napier and *Manga Japon Çizgi Romanının Tarihi* (Manga: Sixty Years of Japanese Comics)¹⁰ by Paul Gravett, DVDs of Miyazaki and Studio Ghibli animations, manga file in the 105th issue of *Sanat Dünyamız* magazine, and anime timelines in TV channels are indicators of a social reality. All together these developments show that “Japanese graphic novel culture has started to invade Turkey.” (Öztekin 14-5).

Considering fans’ expectations, *Naruto* and *Death Note* were published in (15x21 cm) *tankōbon* format. *Tankōbon* is not simply about the size but is an indication of Japaneseness. Rota writes that “[i]n Italian comic bookshops, publications are not ranged by genre (science fiction, action, comedy, detective stories...), but rather by nation: French comics, American, Italian, Japanese, etc.” (81). *Tankōbon* would signal “a different attitude and expectation

¹⁰ It is interesting to note that Paul Gravett’s book was published by Plan B whose chief editor is Arzu Taşçıoğlu Gürses, spouse of Sabri Gürses

towards this form of art, and a different way of enjoying it.” for readers (Rota 81). Moreover, onomatopoeia is treated as “calligraphy of Japanese mangaka” by Cengiz (personal communication) and he requests the translator to translate them as footnotes. However, after the first book of *Naruto*, the Japanese publisher intervenes in Gerekli Şeyler’s translation policy stating that in order for the manga to reach more readers it is better to change onomatopoeia with Turkish ones. When Gerekli Şeyler insists, the Japanese partner threatens with withdrawing translation rights. Afterwards, they examine American, German and French translation samples and decide upon writing Turkish translations above original onomatopoeia, hence the 7-month delay for the second book and difference in translation strategies (Cengiz, personal communication).

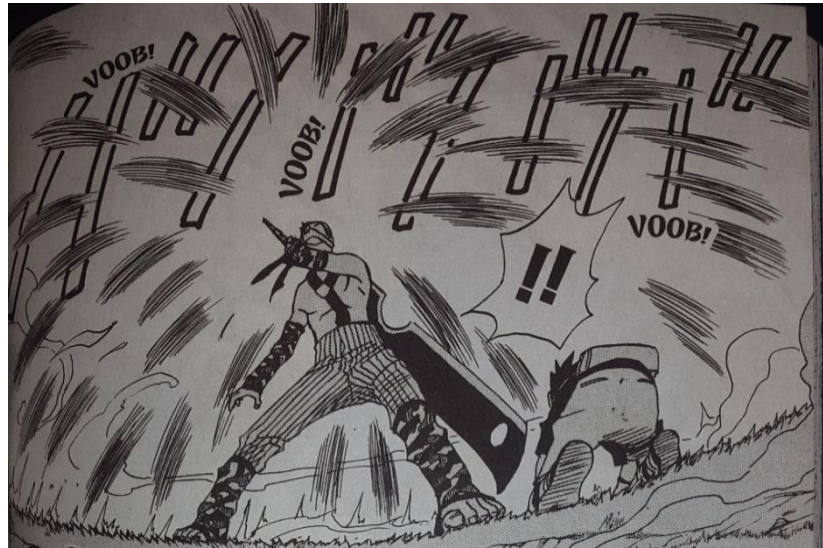


Figure 11 Onomatopoeia (*Naruto Vol. 1* 121; *Naruto Vol. 2* 138)

In this vein, Rota's observation for Europe is also valid for Turkey now:

Many passionate European readers of comics (particularly manga readers) have developed intolerance towards what, for them, are unnecessary alterations of comics in translations: for instance they do not tolerate graphic or textual censorship, they point out translation mistakes and discuss the quality of translated editions on Internet forums. Today, many European publishing houses have adopted a policy intended to satisfy these demanding readers: graphic elements (such as titles and other graphically rendered texts, which should be translated) are often left unaltered; cultural differences are explained in introductory articles or in footnotes; pages of Japanese comics are not inverted; even Japanese onomatopoeia are sometimes not adapted (94).

On the other side of the developments towards more original manga experience, there is also skepticism against products of popular culture and prejudice against manga in Turkey (Binark 430). The fact that Turkish Radio and Supreme Council (RTÜK) gave warnings to TV channels for airing *Pokemon* and *Lastik Çocuk* (One Piece was translated as Rubber Boy) could be considered within this social view. *Lastik Çocuk* was deemed dangerous to the physical, mental and moral development of kids and teenagers due to the fact that he was smoking and drinking. Similarly, anime and manga fandom was also considered “a way of escaping from social reality and taking a breath in the fantasy world” (Binark 430).

In this atmosphere of Turkish manga market, *Manga Shakespeare* is a strategic choice in several ways. It is a manga for the comic book inventory of the publisher and it is Shakespeare in English language. On the one hand, existing manga as well as comic book fans must have been targeted. On the other, skeptical readers could be drawn to something literary as Shakespeare. In this regard, the publisher must have considered a broader readership. The title's only handicap might have been the fact that it was not an original Japanese manga and

the format was its first indicator with size and reading direction. However, finding an English translator and a good one at it must have been easier and maybe even economical for the publisher considering the language combination. It is evident that an indirect translation was not preferred to translate a Japanese title via an intermediary language like English. Market expectation for originality is a determinant in this decision.

It could also be claimed that a Western publisher might have been easier to do business compared to a Japanese one. Taşçıoğlu, spouse of Sabri Gürses and the editor of Plan B Publication, states in an interview that publication numbers in Turkey are considered very low by Japanese publishers and “translation rights for comic books are generally expensive” (Kireççi, “Plan B”). On the other hand, a European publisher was more or less a usual business.

All in all, considering the above mentioned anecdote in the Turkish comic bookstore regarding the appraisal for the similarity between English and Turkish *Much Ado* together with the market analysis above, preliminary norms suggest that the publishing house was more on the side of adequacy and the source text norms.

Nevertheless, it is evident that there are also commercial concerns regarding the title. The publishing house deviates from the source text norms in the sense that they do not invest in promotional or educational materials in Turkish market. Gürses also touches upon this subject in his interview with Kireççi (“Manga”) saying that in order to widen the readership of comic books “from marginal environment of big cities to the whole country” publications could be promoted by big media companies. For example, he states, NTV only publishes one of three versions of Classical Comics’s titles. Classical Comics has original, plain and quick texts based on the reading level accompanied by study guides, interactive CDs and audio books more or less like *Manga Shakespeare*. Gürses says that these materials make titles suitable for educational purposes. However, despite the cultural aspects of *Manga Shakespeare*, the series is promoted more as comic books (Kireççi, “Manga”). This fact strengthens the hypothesis

that the series were aimed to be entertaining and considered as a light reading. These preliminary norms would surely affect the operational norms.

6.2. Operational Norms

Operational norms are related to the translation decisions that govern translating. In this sense, these norms “affect the matrix of the text – i.e. the modes of distributing linguistic material in it – as well as the textual make up and verbal formulation as such.” (Toury 58). Specifically speaking Toury speaks of *matricial norms* which are about the degree of *fullness* of the translation, the *distribution* of target textual materials, and *segmentation*. In this sense, “omissions, additions, changes of location and manipulations of segmentation” (Toury 59) are evaluated within the matrix of the text. There are also *textual-linguistic norms*, namely norms governing the selection of replacing elements in the target text for the replaced ones of the source text.

Kaindl’s suggestion for a typology of translation procedures is helpful as a way to illustrate various translation decisions and provide a classification for analysis. He adopts Delabastita’s categories for the analysis of film translation: *repetitio*, *adiectio*, *detractio*, *transmutatio*, *substitutio* and *deletio* (qtd. in Kaindl, “Thump” 275). The classification scheme is particularly useful for documenting matricial norms.

6.2.1. Matricial norms

The books could be divided into 5 distinctive parts. The first nine to eleven colored pages introduce the characters and may include a narration for location and time. The next a hundred and ninety-four pages are black and white and animate the play. In total the books are two hundred and eight pages. At the end of each play, there is a one-page plot summary of the play

in question (206), a one-page brief life of William Shakespeare (207) and one last page introducing the team of SelfMadeHero (208). Inside the back cover, other titles of the series are listed with covers and testimonials. On the back cover, there is a panel from the comic book, one-paragraph information about the title in question and one-paragraph information on the series.

From the front to the back covers Turkish versions have everything in translation. Only testimonials are removed (on both sides of the back cover); other titles from the series are moved to the back cover with only title names; SelfMadeHero logo is replaced with Everest logo (on spine, title page, page 208 and back cover); information on the translator is added to the page 208 in lieu of SelfMadeHero; price tag and Everest logo are added to the front cover with *çizgi* (comics) annexed to the logo as a genre indication; and on the spine above a illustrator's name, his job is emphasized with "İllustratör" in writing like on the front cover. "Manga Shakespeare" as the title of the series is kept in original design. The subtitles which are the names of Shakespeare's plays are translated considering previous Shakespeare translations with the same font. Only this consideration for the Turkish translation system indicates acceptability in an otherwise adequate book cover design.

Microtextual type of analysis with coupled pairs reveals various linguistic, typographic and pictorial translation procedures. Some give the impression of conscious strategies while others are apparently accidental.

Adiectio: It "refers to operations in which linguistic/pictorial material which was not there in the original is added in the translation" (Kaindl, "Thump" 278). In *Bir Yaz Gecesi Rüyası* (TT2), there is an addition of the narrating text: "Hikayemiz Venedik'te, karnaval zamanı başlıyor..." (9). It is in conflict with the original one reading "Atina: modern teknolojinin eski gelenekle buluştuğu yer..." (8) This addition must be accidental, mixed from another translation, maybe that of *Merchant of Venice* and must have gone unnoticed at some point. However, it is not possible to know at what stage of the translation it was added without

seeing different versions of the target file. As a narration has a contextualizing function, it affects the macro level and reception of the target text.



Figure 12 (Manga *Bir Yaz Gecesi Rüyası* 8-9)

Also in TT2 on page 66 a dialogue text is added in a speech bubble. On the page, Helena is seen chasing Demetrius and shouting something at him in the forest. At the same time Oberon reveals his plan on Titania with the flower hit by Eros's arrow. As Helena and Demetrius are in the distant, what Helena says cannot be heard. Inside the bubble, there are just lines suggesting Helena is telling something and they are inaudible. Upon their approach Oberon becomes invisible to overhear their following conversation. In Turkish translation, the bubble reads "karınca duası" written repeatedly enough to fill inside it. "Karınca duası" (ant prayer) is an idiom here meaning small letters close to each other to fit into a space and that's why

difficult to read. However, it is not clear if the addition is for the comic effect or mischief and by whose hand.



Figure 13 (*Manga Bir Yaz Gecesi Rüyası* 66/66)

Detractio: “[O]missions come under the heading of the translation strategy referred to as *detractio*” (Kaindl, “Thump” 277). Several omissions revealed in the translations are related to

onomatopoeia. In *Macbeth* (TT1), on page 176, Lady Macbeth commits suicide and shouts “AAARRRRGGGHHH.” In the adjacent panel, Macbeth says “What is that noise?”. As the sound effect is omitted in Turkish translation, when Macbeth says “O ses neydi?”, nothing is heard by Turkish readers. On the one hand, maybe the translator did not feel the need to translate it due to the similarity of that sound effect in Turkish and assumed that the graphic designer would handle it. On the other hand, the graphic designer might have missed it because the translator did not put down a translation. Given the macro level coherency between panels, it cannot have been omitted consciously, but must have gone unnoticed mistakenly. Moreover, on page 103, 105, and 139 of TT1, onomatopoeia “Vzzzt” and “Vssst” of assailants are also omitted, but all the other surrounding sound effects like “Zıpp” and “Zınk” (139) are translated. In this regard, they might have been removed consciously as an example of *deletio*. Lastly, the sound effect “KLANG” of swords hitting each other is left out on page 196. Only the details of communication and the nature of written or oral rules for the division of labor between the translator and the graphic designer(s) could help to determine the source and reasons of these omissions.



Figure 14 (*Manga Macbeth* 176/176)

Considering the target recipients some references might have been removed consciously. *Bacchanals* (182) is a case in point. “*The tipsy Bacchanals*” was simply translated as “ayyaşlar.” Yet another interesting example concerns the word *church*.

Ghosts wandering here and there,
troop home to churchyards. (ST1
147)

Orada burada gezinen hayaletler
mezarlıklara dönüyor. (Gürses
147)¹¹

Orda burda gezinen hortlaklar...
kilise avlularına kaçırlar.
(Bozkurt 77)

Çevredeki hayaletler ... kilise
mezarlıklarına kaçırlar. (Nutku
45)

Every one lets forth his sprite in the
church-way paths to glide. (ST1
197)

Her biri içindeki cini salıyor
mezarlığın içinde ışıdamaya.
(Gürses 197)

Her biri kendi hortlağını salıyor,
Kilise yolları hortlak kaynıyor.
(Bozkurt 109)

Hepsi hayaletlerini dışarı saldı,
Kiliseye giden yollar hayaletlerle
doldu. (Nutku 66)

Although in the parallel target texts by two different translators, Bülent Bozkurt and Özdemir Nutku keep this reference to *churchyards* or *church-way paths*, Gürses prefers more neutral

¹¹ Within this arrangement, translations by Gürses are related to corresponding source texts and pages of *Manga Shakespeare* and parallel translations to original Shakespeare plays unless otherwise stated.

cemetery. It might be accidental but another Christian reference in Shakespeare's short life story to *St. George's Day* (207) as the day of his birthday was also removed. They might all have been deemed irrelevant for the target recipient when one also needs to watch for spatial constraints.

Transmutatio: It “means a change in the order of source language or source pictorial elements” (Kaindl, “Thump” 281). As previously mentioned, comic books have their own anatomy and this imposes a certain reading habit to the readers. Any changes of location could guide readers differently in terms of narration. In a panel the upper speech bubble is read first to mark the order of speeches. In this regard, the following change of location between the speech bubbles has an effect on the narration.



Figure 15 (*Manga Bir Yaz Gecesi Rüyası* 97/97)

In terms of typographic features and textual layout, the target texts repeat the original formats with only a few exceptions. The exceptions are almost always about the layout of texts outside speech bubbles or typographic features of the texts in the bubbles which are otherwise translated or laid out adequately. Their irregular occurrence suggests carelessness rather than conscious strategies. Although layout related exceptions are not very much relevant on macro or micro levels but are an indication of effort, changes of typographic features are important

for certain effects and meanings due to their communicative functions as mentioned before. The following is an example of textual layout with differences on the same page.

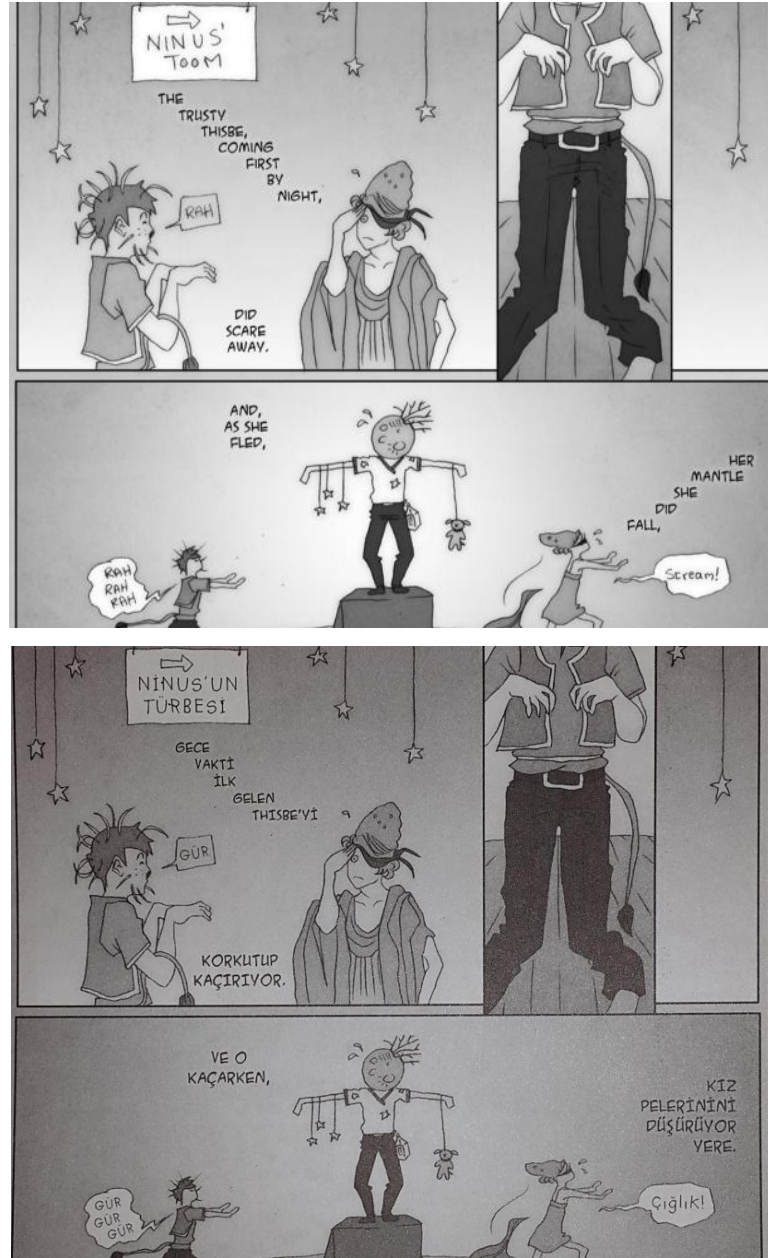


Figure 16 (Manga Bir Yaz Gecesi Rüyası 191/191)

On the one hand, some examples from TT1 repeat the original typographic boldness and size to indicate fierce and shouting together with punctuation. The only deviation from adequacy in this case is the italics which was not preferred in TT1 consistently.



Figure 17 (Manga Macbeth 31, 191)

On the other hand, several typographic features are ignored in TT2. First of all, italics and boldness are not used in consistence with the original. They don't have a particular function every time but in certain scenes they highlight the language use. Like Dogberry in *Much Ado*, Bottom mistakes some words. On page 154 “**exposition**” (original emphasis) is Bottom's error for ‘disposition to’ (Foakes 114). However, the use of these features in TT2 is rather random.

On page 104 and 171 of the ST2, typography indicates two different communicative functions. The smaller type size shows anxiety and confusion respectively. Yet, these distinctions are not observed in TT2 although communicatively less important ones or the smaller type size for Theseus' comment on a play proposal (TT2 182) is present. On 104, after Bottom gets "translated" into a donkey's head and meets bewitched Titania, he desires to sneak away from her presence. The drawings, sound effects and typography support this intention. On 171, the confusion is due to the magical events in the woods. That's why things appear "double" and Demetrius seems to both belong to Helena and not. Although these changes are not strictly related to the order of the elements, they are exchanges of typographic elements with some effects on reception.



Figure 18 (*Manga Bir Yaz Gecesi Rüyası* 104/104)

Repetitio: It “means that source language, typography or picture elements are taken over in their identical form” (Kaindl, “Thump” 275). Its examples are rare in both target texts. Despite

Kaindl's comment that mostly "the onomatopoeic expressions and the inscriptions are taken over in the original form" due to "financial expense" and possible "adverse effect on the aesthetic quality of pictures," target texts in question are proofs of varying strategies and efforts in their translations. The few occasions of repetitions for onomatopoeia are more related to their familiarity for Turkish readers like *Stop* (TT2 149) and *Poik* (TT2 118).

In the case of inscriptions only one instance of repetition was noticed in *Macbeth*. The banners were not translated on page 21 and 168. The inscriptions on them indicate a far-eastern land supporting the theme of samurai warriors as well as repeating the cycle of betrayal first by the Norwegian and now by Macbeth.



Figure 19 (Manga *Macbeth* 168)

Another occasion of it is found in TT2. On page 203 the inscription at the back of the page Puck is holding reads “MND V.I.” referring to the title *A Midsummer Night’s Dream* and the 5th scene of the play.

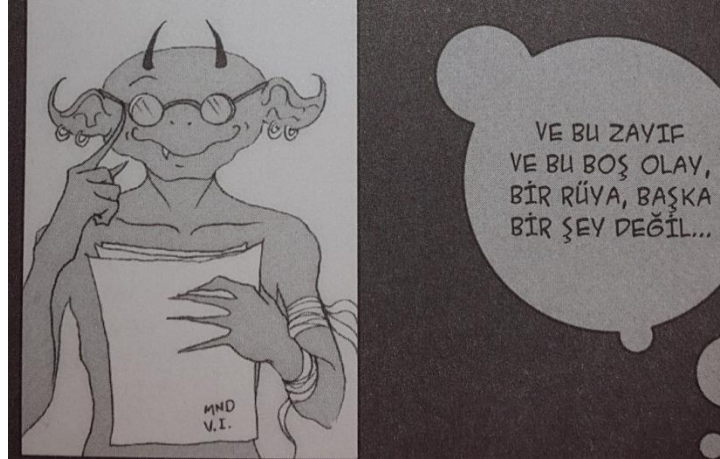


Figure 20 (*Manga Bir Yaz Gecesi Rüyası* 203)

On other occasions, inscriptions were translated and inserted with skill and effort from notices on digital screens (14, 28) and Oberon’s to-do list (147, 160) to the tags of objects (175).



Figure 21 (*Manga Bir Yaz Gecesi Rüyası* 175)

Because the size of the target books is identical with their originals' as documented above, on the pictorial level elements are taken over in their identical form. This also includes the size of the speech bubbles which affects segmentation in return. There are only a few exemptions where enlargement of them was done to fit the translation and they always posed a low risk in terms of spoiling the pictorial texture (see *Macbeth* colored pages, 28 and 85). On another occasion, type size was decreased to fit the translation into a speech bubble (*Macbeth* 159). In order not to affect the aesthetic quality of original illustrators, speech bubbles were not reduced in size even when they appeared proportionately big for inserted translation segments. More will be explored under *textual-linguistic norms* in light of the text-type related constraints and their effects on translation procedures; however, at this stage, it can be commented that translations follow the original segmentation closely, sometimes even at the expense of meaning and grammatical rules in Turkish.

Substitutio: It “includes those translation procedures in which the original linguistic/typographic/pictorial material is replaced by more or less equivalent material” (Kaindl, “Thump” 283). Substitution is observed rather at the linguistic level and thus more related to textual/linguistic norms. Units of measurements like *dollars* (TT1 24) and *miles* (TT1 182; TT2 46) were replaced by familiar units for readers like *altın* (gold) and *kilometre*, respectively. Similarly, in place of *tongs and the bones* (TT2 153), *Jack and Jill* (TT2 152), *Ethiope* (TT2 138) or *Bergomask* (TT2 195), *davulla zurna*, *Mecnun ile Leyla*, *kara kuru şey* and *Bergama dansı* were preferred respectively, which are more explanatory for Turkish readers. These substitutions are indications of acceptable translation strategies considering target readers and culture.

Other occurrences of substitutions are related to onomatopoeia. One of the strategies observed in their translation was replacement of the original sound effects with Turkish ones. The sound of horns, *Bwaaaaaaaahh...* (TT2 166), was replaced with *Düttürüdüüüt...* for example. This and other strategies regarding the translation of cultural words and onomatopoeia will be detailed further under *textual-linguistic norms*.

6.2.2. Textual-linguistic norms

Several translation norms related to the selection of the target textual material became visible with coupled pairs. Their categorization was self-evident (cf. micro level scheme of Lambert and van Gorp proposed in “On Describing Translations”, 52) and despite overlaps and blurry boundaries between them, grammatical patterns like the use of punctuation and sentence structure, textual coherency, language level of Shakespeare, selection of cultural words and onomatopoeic expressions emerge as norms in this analysis. And the strategies seem to be directed by acceptability/adequacy considerations, text type related constraints, the degree of the research and translation tactics.

6.2.2.1. Punctuations

Translation of punctuations deserves a separate category as a textual-linguistic norm, because they are on the “far” adequate side of translation strategies pole to the degree that they are oftentimes ungrammatical in Turkish. In the following examples, the emphases are mine.

Bir anda kayboldular?	Whither are they vanished? (ST1 32)
Hem de Cawdor Baronu? Böyle dediler değil mi?	And Thane of Cawdor too. Went it not so? (ST1 33)
Kral burada iki yönden güvende – Birincisi...	He’s here in double trust – First... (ST1 59, ellipses mine)
Görüyorum ama seni – ve ağzında kan damlaları var! Olamaz...	I see thee still – and on thy blade gouts of blood! There’s no such thing... (ST1 75)
Ve bütün bu gösterişten de önemlisi – Güzeller...	And, which is more than all these boasts can be – I am beloved...

Demek katlettin onu?	(ST2 25, ellipses mine) Hast thou slain him then? (ST2 119)
Atina: Modern teknolojinin eski geleneklerle buluştuğu yer...	Athens – where modern technology meets ancient tradition... (ST2 10)
Gidelim ve neşeyle vakit geçirelim.	Away, and mock the time with fairest show... (ST1 69)

Except a few similar cases like the last two examples in which Turkish punctuation rules prevail, the segmentation and punctuation closely follow the original, sometimes even at the expense of grammatically correct Turkish sentences. This particular outcome seems to be both accidental and conscious due to the specific translation tactics adopted. The translator seems to have written over English sentences on a word processor. This tactic is pretty common on computer. The first two sentences and the following copy from TT2 exemplify this situation. The translator must have deleted the sentence until the punctuation mark and written over his translation but forgotten to edit the punctuation afterwards. These errors are also related to translation procedures where final checks were also done by the translator as indicated on both copyright pages: “İngilizceden Çeviren ve Yayına Hazırlayan: Sabri Gürses”

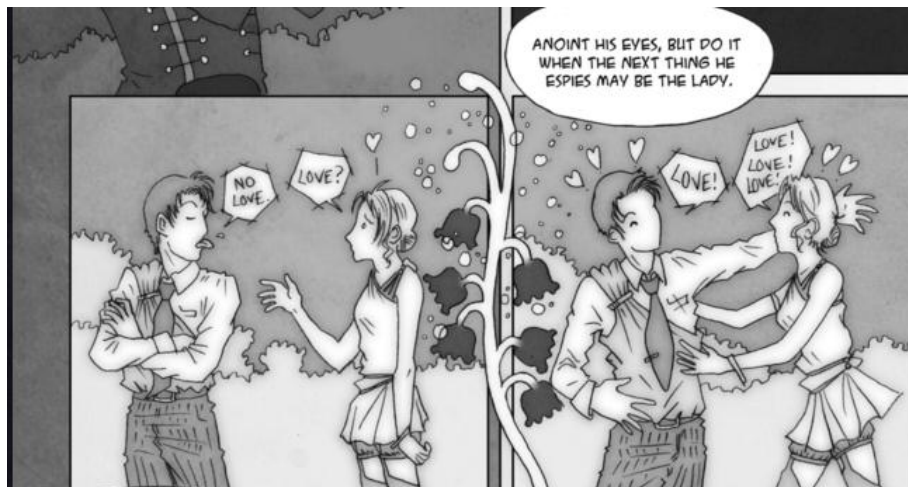




Figure 22 (*Manga Bir Yaz Gecesi Rüyası* 74/74)

6.2.2.2. Sentence structure

The tactic of writing over might have been obligatory for the translator due to the text type related constraints. Gürses had commented that original files were not translation-friendly. The assumption is that the translator could not directly type in speech bubbles but had to work on a separate word processing program like MS Word. In this case, another person, a graphic designer, had to insert translations into pictorial elements and speech bubbles. Any typographical inconsistencies, omissions could have been due to this division of labor. The graphic designer might have taken translations as they were without making any alterations and the translator might have expected more collaboration in graphical matters. Assuming that these two different actors had to work over electronic mail in direct communication or maybe indirectly via the publishing house, a clear-cut division of labor becomes even more important. That's why communication and written or oral rules regulating the division of labor between actors affect the quality of end products.

This type of communication and collaboration as well as the text type and genre must also have forced the translator to focus more on sentence lengths in order to encounter less

problems at the stage of insertion. This also explains why original segmentation was closely followed. Gürses tried to match sentence lengths to the originals as much as possible and at the same time tried to imitate Shakespeare in style as much as possible. Last but definitely not least, the congruence of drawings and words adds an extra layer of constraint. This was obviously not an easy task and traces of its hardship can be followed in translations.

Present fears are less than horrible
imaginings. (ST1 37)

Bugünün korkuları hayal
edilebilecek korkulardan hafiftir.
(Gürses 37)

İnsanın düşündükleri
gördüklerinden daha korkunç
olmuş meğer. (Eyüboğlu 39)
Hayalimizdeki korkular, gerçek
korkulardan daha kötü. (Bozkurt
31)

I feel now the future in the instant.
(ST1 51)

Geleceği hissediyorum yakında.
(Gürses 51)

Yarınları yaşıyorum şu anda!
(Eyüboğlu 43)
Geleceği şimdiden yaşıyorum
(Bozkurt 38)

Then as his host, who should against
his murderer shut the door, not bear
the knife myself. (ST1 61)

İkincisi, onun katilini eve
almaması gereken ev sahibi
olarak, bıçağı ben tutmamalıyım.
(Gürses 61)

Sonra misafirim: Değil kendim
onu bıçaklamak, el bıçağına karşı
korumam gerek. (Eyüboğlu 46)

	Sonra ev sahibi olarak, ona karşı hançere davranmak bir yana, katiline kapımı kapamam gerekir. (Bozkurt 42)
He will again be well. (ST1 114)	İyileşecek yine. (Gürses 114) Şimdi geçer. (Eyüpoğlu 69) Hemen kendine gelir (Bozkurt 82)
What is done cannot be undone. (ST1 158)	Olmuş olan olmamış olamaz. (Gürses 158) Olan oldu, değişmez artık. (Eyüboğlu 93) Olan oldu, çare yok. (Bozkurt 125)
We will perform in measure, time and place. (ST1 205)	Ölçüsü, zamanı ve yeri gelince yapacağız. (Gürses 205) Sırasıyla ve gereğince yapacağız... (Eyüboğlu 104 ellipsis mine) Gereğince, yeri ve zamanı gelince yapacağız. (Bozkurt 143)
It is the lady that Pyramus must love. (ST2 42)	Pyramus'un sevmesi gereken kadın. (Gürses 42) Pyramus'un vurulduğu kız. (Nutku 15) Pyramus'un sevdiği kız (Bozkurt 29)

Faintness constraineth me to
measure out my length on this cold
bed. (ST2 150)

Yorgunlukla bu soğuk yatağa
uzanıp boyumu ölçeceğim.
(Gürses 150)

... artık kalmadı takatim / Şu
soğuk yatağa uzanıp yatmalıyım.
(Nutku 47)

En iyisi şu soğuk yatağa uzanıp
yatmalı. (Bozkurt 79)

Why, gentle sweet, you shall see no
such thing. (ST2 187)

Böyle bir şey görmeyeceksin ki
ama tatlım. (Gürses 187)

Böyle bir şey olmayacak tatlı
sevgilim. (Nutku 58)

Böyle bir şey olmayacak ki, tatlı
sevgilim. (Bozkurt 96)

Following the source language structure is not only related to the constraints, but also an attempt to replicate Shakespeare in style with inverted sentences. In this attempt, Gürses also makes use of rhymes in Turkish as he sees fit.

Fair is foul and foul is fair. Hover
through the fog and filthy air. (ST1
13)

Aydınlık karanlıktır, karanlık da
aydınlık. Uçalım bu havada
kapkaranlık.

Banquo, thy soul's flight, if it find
heaven, must find it out tonight.
(ST1 105)

Banquo, ruhun uçacak, eğer
cennetse yeri, bu akşam
anlaşılacak.

Double, double, toil and trouble, fire	Bol bol çalış çabala, ateş yansın,
burn and cauldron bubble. (ST1 122)	kabarcık dolsun kazana.

6.2.2.3. Textual coherency

Linear translation appears as a global strategy for the corpus at hand. It is not only observed at the micro level as exemplified above but visible at the macro level. Gürses seems to have begun translating from the beginning and followed a linear process until the end. This might be a usual strategy for other projects, but in the case of *Manga Shakespeare* it causes contextual incoherencies due to the organization of the books.

As mentioned before, the introductory colored pages have quotations from the characters besides their names and titles. Parts of a dialogue, these quotations are read in their contexts as the play unveils. The back cover introduces yet another quotation to give the brief summary of the play. Moreover, Shakespeare uses same motifs and vocabulary throughout a play to strengthen its fabric. All in all, the textual coherency in mangas is even more visible than the original plays. A linear translation strategy without proper revision would cause contextual problems and incoherencies in translations as happened in the following cases. In the example below, the emphases are mine.

The fairy land buys not the child of me.	Cinler ülkesi benden çocuğumu alamaz (TT2 4) Cinler ülkesi çocuğumu alamaz benden (TT2 56)
Ill met by moonlight, proud Titania.	Ay ışığında tatsız buluşma , gururlu Titania'yla (TT2 4) Ay ışığında tatsız karşılaşma , gururlu Titania'yla (TT2 51)

We the globe can compass soon,
swifter than the wandering moon...

Yeryüzü erişebilir bize hemen,
gezgin ayı hiç beklemeden...

(TT2 11)

Yerküreyi dolanınız yakında,
gezgin ay kalır arkamızda. (TT2
160)

The course of true love never did run
smooth.

Gerçek aşkın yolu hiçbir zaman
düz olmaz. (TT2 29)

Aşkın yolu hiçbir zaman düz
olmaz (back cover)

For some reasons, his translation strategy and/or the lack of research, the translator also misses some *recurring themes*. In *Midsummer Night's Dream*, fairies are depicted as creatures of the night. As early as page 5, Puck is quoted "I am that merry wanderer of the night..." (Ben o neşeli gece gezginiyim...). The "ill met" of Oberon with Titania happens "by moonlight." (4, 52). At midnight, Theseus tells "Lovers, to bed, 'tis almost fairy time." (Âşıklar, yatağa, perilerin vakti geldi, 196). Later Puck reminds, "And we fairies that do run from the presence of the sun..." (Biz Güneşten kaçan periler de, 198) and "if we shadows..." (Eğer biz gölgeler, 203). However, the context is forgotten in the following dialogue between Oberon and Titania as in some other occasions:

Then, my queen, trip we after the
night's shade (160)

Öyleyse Kraliçem, gecenin
gölgesinden çıkalım artık. (Gürses
160)

Gecenin ardına düşelim, gölgeleri
izleyelim. (Bozkurt 85)

Bottom's errors and confusions are consciously or mistakenly not reflected in the translations. One of his errors has already been mentioned above. He says exposition instead of disposition (Foakes 114): "I have an **exposition** of sleep come upon me." (TT2 154, original emphasis). Previously he had commented "We will meet and there rehearse most obscenely and courageously." (TT2 46) Again mistakenly he says obscenely but wants to mean "fitly" (Foakes 68). Respectively *uyku hali* and *gizli* give plain meanings. Bottom's confusion is most clear in his language after the spell on him vanishes and he wakes up. Translation again gives "corrected and meaningful" rendition rather than the garbled meaning.

The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue tongue to conceive, nor his heart to report... (ST2 174)	İnsanın gözünün görmediği, insan kulağının duymadığı, insan elinin tutamadığı, dilinin tatmadığı, kalbinin haber vermediği...
--	--

Nevertheless, translations of Bottom's abovementioned lines are consistent with each other and could be located close to the acceptability pole due to a preference for understandability and easy reading.

Limited space of speech bubbles is not the only constraint in this genre. There is also a coherency between pictorial, linguistic and typographic levels. As some typographic issues has already been addressed, it would be best to exemplify how drawings can support the meaning or counter it. In the following examples despite varying degrees of differences with the originals at the micro level, the macro level coherency is sustained and supported.

I cry your worships mercy, heartily. (ST2 107) <i>Note: cry... mercy beg pardon</i> (Foakes 93)	Selamlarınızı canıgönülden kabul ediyorum. Majestelerinden çok çok özür dilerim. (Bozkurt 59)
---	---



Figure 23 (*Manga Bir Yaz Gecesi Rüyası* 107)

Every elf and fairy sprite hop as
light as bird from briar. (ST2 199)

Cinler ve periler kuş gibi hafif
atlıyorlar bacadan. (Gürses 199)

Ruhlar periler yumurcaklar...
çalıdan kuş fırlar gibi hoplasın.
(Bozkurt 110)

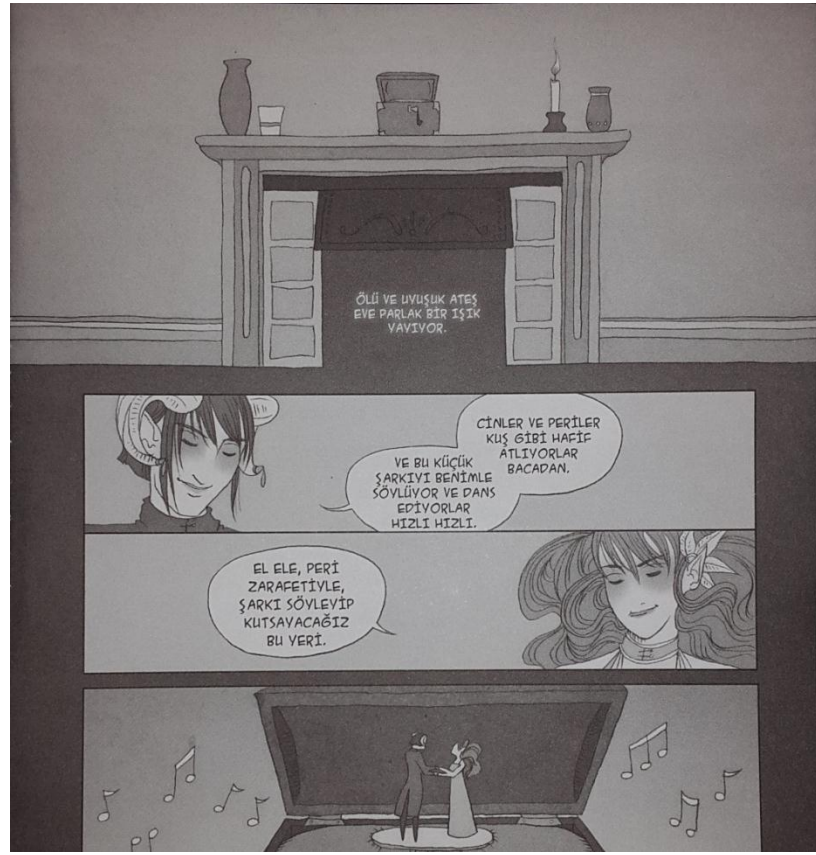


Figure 24 (*Manga Bir Yaz Gecesi Rüyası* 199)

A few typos and misreading can lastly be considered within textual coherency. In *Macbeth*, Banquo was misspelled two times as either Manquo (18) or Banguo (107); *feat* was probably misread as *feast* in “I am settled to this terrible feat / Hazırım bu korkunç ziyafete.” (69). Besides in TT2, *pursue* was probably mistaken with *persuade* in “Then to the wood will he tomorrow night pursue her / Böylece yarın gece ormana gider ikna eder onu.”

6.2.2.4. Language level

It is clear by now that a bilingual dictionary would not be enough for a translation project that is Shakespearean in nature. Annotated editions for a better understanding of the language use

of his time as well as his own inventions would be valuable resources. The following example is a case in point:

Come, now a roundel and a fairy song. (ST2 75)	Gelin şiir ve şarkılar vakti. (Gürses 75) Verin elinizi şarkı söyleyelim dans edelim dönelim (Bozkurt 43)
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Dictionary meaning of roundel is *short poem*; however, Foakes in Cambridge edition of *A Midsummer Night's Dream* reminds readers that roundel is a “dance in a ring” (80) as reflected in Bozkurt’s translation. Moreover, the fact that manga versions are abridged sometimes doubles this difficulty and requires more attention to the context. In the following example, knowing that there is the verb *laid* in the sentence or closer attention to the context could help the interpretation.

The juice of it on sleeping eyelids (laid) will make or man or woman... (ST2 64 parenthesis cut in manga)	Onun uykulu gözkapaklarındaki sıvı bir erkek ya da kadının... (Gürses 64)
---	---

In the translation, eyelids belong to the flower. On the next page, though, Oberon unveils his plan to “drop the liquor of it [the flower] in her [Titania’s] eyes” (65). Moreover, this is drawn in the following pages. The fact that there was not another editor also shows its effect here.

One distinctive word “ere” was almost always missed in meaning in TT2. It was thought to be *here* or *when* and even *after* despite its meaning *before*. The variations of meaning in translation due to this error are listed below.

Ere I will yield my virgin patent up unto his lordship... (23) For ere Demetrius looked on	Erdenliğimi babamın eline vermektense... Demetrius burada baktı
--	---

Hermia's eyne...	Hermia'nın gözlerine...
Ere I take this charm... (66)	Sonra bu büyüyü kaldırıp...
Ere he do leave this grove, he... (72)	Bu koruyu terk ederken bu adam...
We may effect this business yet ere day. (148)	Bu işi bugün çözmemiz gerek.
We will make amends ere long. (204)	Burada uzun uzun hataları düzelterek.

Preliminary norms also seem to be at work here as a global strategy. Given the fact that translations did not aim for an educating function but aimed to be rather entertaining, it is probable that books were translated as light readings. Without dwelling much on the research, the translator made do with dictionary meanings; however this approach did have its negative consequences at both micro and macro level meanings.

That is a step on which I must fall down, or else overleap, for in my way it lies. (ST1 43)	Ya çıkacağım üstüne ya da üzerinden atlayacağım, yolumda duran bu basamağın. (Gürses 43) Önüme çıkan bu engeli / Ya aşarım ya takılır düşerim (Bozkurt 35)
Conduct me to mine host. (ST1 57)	Odama götürün beni. (Gürses 57) Beni ev sahibine götürün. (Bozkurt 41)
This murderous shaft that's shot has not yet lighted. (ST1 95)	Bu canice ışığın gölgesi düşmedi daha. (Gürses 95) Atılan bu cinayet oku henüz yere düşmedi. (Bozkurt 62)

I hope in no place (so unsanctified)
where such as thou may find him.
(ST1 138, parenthesis cut in manga)

Nerede olduğunu ben de
bilmiyorum sizin gibi. (Gürses
138)

Umarım onu bulamayacağınız
kutsal bir yere sığınmıştır.
(Bozkurt 108)

My poor country shall have more
vices than it had before, more suffer
by him that shall succeed. (ST1 142)

Zavallı ülkem eskisinden büyük
kötülükler yaşayacak, gelecek
kuşaklar daha çok acı çekecek
onun elinden. (Gürses 142)

Daha çok insan, yeni kralın
elinden / Türlü çeşitli açılar
çekecek. (Bozkurt 111)

Your virtue is my privilege. (ST2
69)

Senin erdemim benim ayrıcalığım.
(Gürses 69)

Note: “**privilege** i.e. guarantee of
immunity.” (Foakes 78)

Kişiliğin yeterli güvence bana.
(Bozkurt 41)

Lamenting some enforced chastity.
(ST2 108)

Zoraki bir iffete üzülerək ağlar.
(Gürses 108)

Note: “**enforced** violated” (Foakes
94)

Yine kızlığını yitirmiş biri diye
yanacaktır (Bozkurt 60)

Ay, counterfeit sad looks. (ST2 137)

Evet, komplo fena görünüyor.
(Gürses 137)

İyi... üzölmüş gibi yapın (Bozkurt
70)

I with the morning's love have oft
made sport... (ST2 148)

Note: “**morning’s love... sport**
Perhaps implying that Oberon has
made love to Aurora... or possibly
that he has hunted with Cephalus,
beloved by Aurora...” (Foakes 109)

Ben sabahın sevgisiyle çok
eğlenmişimdir. (Gürses 148)

Şafak Tanrıçasıyla oynadığım çok
olmuştur. (Bozkurt 77)

Sık sık avlanırdık Şafak
Tanrıçasıyla ormanlarda (Nutku
45)

Jack shall have Jill, naught shall go
ill. (ST2 152)

Note: similar use to “ill met by
moonlight” (ST2 51)

Mecnun Leyla’yı bulacak, kimse
hastalanmayacak. (Gürses 152)

Masal iyi bitecek; / Sevenlerin her
biri / Muradına erecek (Bozkurt
80)

There shall the pairs of faithful
lovers be wedded with Theseus, all
in jollity. (ST2 159)

Orada sadık âşık çiftler evlenecek,
Theseus’la, tam bir neşeyle.
(Gürses 159)

Note: They do not marry with
Theseus as implied here but marry
at the same time with him)

6.2.2.5. Selection of words

Translations of some culturally loaded words show conscious tendency towards the acceptability pole. In addition to the *substitutio* examined above, the following comparisons with parallel translations exemplify various possible strategies in the translation of cultural elements:

Saint Valentine is past (ST2 166)	Sevgililer Günü geçti (Gürses, 166) Âşıklar Günü geride kaldı. (Nutku 52) Aziz Valentin Günü çoktan geçti... (Bozkurt 87)
Jack shall have Jill... (ST2 152)	Mecnun Leyla'yı bulacak... (Gürses 152) Jack, Jill'ine kavuşacak... (Nutku 48) ...Sevenlerin her biri / Muradına erecek (Bozkurt 80)

The omission of *Bacchanals* (ST2 182), choosing *orayı* (there in TT2 182) for *Thebes* rather than mentioning the place name, *esin perisi* (TT2 182) for *Muses* (*Musa* in Bozkurt 95; Nutku 57), *Şafak Habercisi* (TT2 147) for *Aurora's harbinger*, and *Ninus'un Türbesi* (TT2 191) for *Ninus' Toom* (*Mezarı* in Bozkurt 99; Nutku 60) can be considered in this line. Few exceptions of adequacy in TT2 are *Herkules ve Kadmus* (162) for *Hercules and Cadmus* and *Centaur* (181) for *Centaurs*.

Translation of names in Midsummer Night's Dream is also relevant here. They are analyzed in a whole section in Ayşe Nihal Akbulut's PhD thesis from the perspective of textual-linguistic norms (Akbulut 134-144). She concludes that names of craftsmen and fairies have some functions in the sense that they are both proper and common nouns (135). These names are symbolic and help viewers to visualize the characters with certain features (136-7).

In Cambridge edition of the play, related to the names of the mechanicals, the following is noted down: "The names of the mechanicals all relate to their trade, character or appearance". For Peter Quince, "'Quince' suggests quoins, or wedges used in carpentry"; for Nick Bottom,

“‘Bottom’ suggests a bottom of thread, or the clew or core on which the weaver’s yarn was wound”; for Francis Flute, “‘Flute’ indicates the piping voice of one who is to play Thisbe, and also suggests the reedy pipes of an organ worked by bellows”; for Tom Snout, “‘Snout’ can mean nozzle or spout, relating to the tinker’s trade in mending kettles; for Robin Starveling, “‘Starveling’ points to the proverbial image of a tailor as thin and weak”; and for Snug, “‘Snug’ can mean close-fitting, appropriate to a joiner” (Foakes 65).

“The fairies in the play are... imagined as tiny, and Shakespeare teases the imagination of his audience by requiring them to accept that his actors were as their names Cobweb and Mustardseed suggest.” (Foakes 8). Akbulut adds that these names were also known in folklore as medicinal ingredients (136).

In this regard, preferences in the translation of names reflect relevant considerations of a translator for the target or source text norms. Gürses’s choices are on the adequacy side, because besides the names of four fairies (*Bezelye Çiçeği* for Peaseblossom, *Örümcek Ağı* for Cobweb, *Pervane* for Moth, and *Hardal Tohumu* for Mustardseed), other names are all adopted in their original forms. In the case of mechanicals’ names, as their jobs are also introduced in colored pages, Gürses either did not see it functional to translate their names or opted to keep the names suitable for Athenian citizens.

6.2.2.6. *Onomatopoeia*

Kaindl writes that onomatopoeia “have a central function in comics, where they are used to visualize the acoustic dimension.”

“In general, there are two methods of forming onomatopoeia...: Sound description uses the derivation of conventional word classes with an onomatopoeic meaning (“sigh”, “sob”, etc.). Sound imitation creates new artificial words which, based on the sound qualities of vocals and consonants, creates onomatopoeia that fit the situation (e.g., roooooaaaaaaar

for a lion's roaring, drrrrrrrrring for the ringing of a telephone, etc.).
(Kaindl, "Comics" 39)

It can be said that *Manga Shakespeare* is rich in terms of both kinds of onomatopoeia. Some of them are listed below with corresponding translation solutions for further analysis.

In Macbeth

KLAK (33)	TAK	ZING (139)	ZIPP
DONG (75, 89)	DONG	THUNK x3 (139)	ZINK x3
AWOOO (76)	PUHUUU x3	rustle x3 (182)	HIŞIR x3
KNOCK x3 (84)	TAK x3	SWIPE (189)	FİŞŞT
SMACK (85)	ŞAAK	SHING (189)	ŞİNG
SWOOSHH (109)	HIIŞŞŞTTT	SWOOSHH (190)	ŞAAAK
KRAKA-BOOM x2 (124-5)	ÇATA-BUUM x2	KABOOM (192)	BOOOOM

In A Midsummer Night's Dream

PFFFT! (114)	KIKIR!	SNİF x2 (127)	SNIF x2
FLİCK! (114)	FIRT! x2	CHEW! x3 (131)	ÇİĞ! x3
biNK (115)	biNG	SMACK!! (131)	ŞAAK!!
BİF! (115)	ŞAK!	SCUFFLE! (137)	İTİŞ!
KRIII (117)	ÇATIRT	SHOVE! (137)	KAKIŞ!
SNAP (117)	ÇAT!	BRUSH! x3 (137)	HIRŞ x3
RUB RUB (118)	OV OV	STAMP x4 (149)	PAT x4
TCH! (118)	CIK!	TWİTCH (153)	GARK

POİK! (118)	POİK!	SCRATCH x2 (157)	HATIR HUTUR
STOMP (119)	DANK	BWAAAAAAA AA... (166)	DÜTTÜRÜDÜÜ ÜT...
CRUNCH x2 (120)	ÇATIR ÇUTUR	JOG! x3 (176)	TAK! X3
SNAP! (120)	ÇIT!	RAH x6 (191)	GÜR x6
SNORK (124)	HORRR	CLAP... (194)	ŞAK...
		KIN-KANG x11 (196)	KIN-KONG x11

As previously mentioned, regarding the strategies for onomatopoeia, it can be said that they are primarily governed by “retouching effort”, and that they range from “direct borrowing (sometimes with graphemic or phonological adaptation) to literal translations and category changes as well as to new creations of onomatopoeia” (Kaindl, “Comics” 39). In this regard, strategies used in this corpus range from adequacy to acceptability and the above listed examples can be situated at almost every place on this spectrum. Solutions like *ov* for rub, *çiğ* for chew, *gür* for rah are under the influence of source text norms while *horrr* for snork, *tak* for jog, *çatır çutur* for crunch, *hatır hutur* for scratch and *hırş* for brush are close to the target text norms. Moreover, consistency was not the main concern in their translation and new inventions were made: *hıışşıttt* and *şaaaak* for swoosshh; *çat* and *çit* for snap; *gark* for twitch. It is also clear that some sound effects were directly borrowed, sometimes with small touches: *bing* for blink; *poik* for poik, *şing* for shing, *kin-kong* for kin-kang.

6.3. Initial Norm

In his online notes on *Ceviribilim.com* in consistence with his remarks in the seminar and online interview with Kireççi (“Manga”), the translator complains that one does not have the freedom of previous generations while translating and publishing due to the copyright

agreements now. Kaindl, in “Comics in Translation”, touches upon the same topic when he states “[w]hereas in the first half of the 20th century, titles were adapted for the target-cultural context ... since the 1960s, the trend for keeping the original titles has prevailed, especially if they included the protagonists’ names” (38).

In the light of the dominantly adequate preliminary and operational norms, it is safe to claim that the translator was more on the side of adequate translation as his initial norm. This tendency towards the source text norms was observed on various levels of the texts, especially sentence structures and punctuations. As it is never realistic to adhere to norm system of a culture and language completely, there are also shifts to solutions taken in consideration of the target system. This was particularly observable on the selection of cultural words, some idiomatic and onomatopoetic expressions. However, these target-oriented tactics were not applied consistently.

As a last point, in Gürses’s adequate translation, it is necessary to stress the effect of text type constraints particularly. In a comparative analysis with his prose translations at the back of the books where summary and a brief history are located, acceptable choices with regards to segmentation and punctuation are observable. The following coupled pair from TT2 is a case in point:

Egeus spoils the festive mood by complaining to Theseus that his daughter Hermia has refused to marry Demetrius, the husband he has chosen for her, and invokes the Athenian law: ... (206)

Fakat Egeus gelip ve [sic] yakınmalarıyla mutlu çifti rahatsız eder. Kızı Hermia’nın, onun için koca olarak seçtiği Demetrius’la evlenmeyi reddettiğini, bu yüzden Atina yasasının uygulanmasını istediğini söyler. Atina yasasına göre bir kızın üç seçeneği vardır:

...

With enough contextual information from his translation and free from the limited space of speech bubbles, he produced more acceptable translations. Yet again, lack of enough self-revision takes its toll here. The translator was between the choices *gelip* (coming) and *gelir ve* (came and) but failed to revise later.

7. CONCLUSION

Following the findings of the initial translation criticism, based on the translator's comments it was hypothesized that affective factors could have hindered the translational skills of the translator with the support of existing scientific research. Although it was not possible to retrospectively analyze psychological factors, observable norms have uncovered relevant issues in terms of the process and social quality of the project. The findings and related research have relegated affective factors to a secondary position.

In the case of the two *Manga Shakespeare* translations examined here (*Macbeth* and *A Midsummer Night's Dream*), Sabri Gürses was both the translator and the editor. Only in *Much Ado About Nothing*, he worked with a separate editor, Aylin Samancı. Moreover, he worked with Karen Yardımlı for *Macbeth*, Karen Yardımlı and Özlem Gündüz for *A Midsummer Night's Dream* and Sinem Er for *Much Ado* as the graphic editors. However, in all cases in varying degree, translations show quality problems that could have been fixed before publication, which only suggest that revision (self-revision in that matter) and editing were not given due importance by both the translator and the publishing house. Additionally, the hardships of the text type related constraints in terms of extra skills and translation strategies complicated the process. Nevertheless, as Jääskeläinen rightfully points out translating may not get easier depending on the task and hard work will pay off ("Hard Work"). Just like translation as a decision making process, the whole process is bound by some decisions taken by both parties and "[s]kopoi may be hierarchically ordered" (Vermeer, Skopos 68). In this regard, quality becomes a decision and responsibility of all the parties involved. As stated in the skopos theory,

- (1) It is the target-culture which sets the conditions for optimal translation under the manifest circumstances.
- (2) The translator is
 - (a) 'the' bi-cultural expert who will serve

- (b) as consultant to the commissioner of a translation
- (3) The translator decides
 - (a) from his cultural and translational points of view which would be (an) optimal translation(s) and how to achieve it/them under the given circumstances and
 - (b) Whether his benefits are expected to be worth the expenditure involved in *his* translational act.
- (4) On another level the commissioner decides whether
 - (a) the efforts estimated to be involved in the translational act and
 - (b) the expected result
 will be worth the expenditure involved for *him*. (Vermeer, *Skopos* 68)

Rather than motivation, the problems were more related to preliminary norms and the initial norm of the translator. On the publisher's side, although the covers signal an educational function, it is clear by now that this was not the intended purpose. The series was not supported by extra materials and promotional activities were not conducted accordingly which strengthen the view that the publishing house wanted to take advantage of the buzz in the comic book market. As the series was considered rather for light reading, the publisher seems to have spared fewer resources. It was either working with a prominent translator that prompted the publishing house leaving everything to the translator's hands or it was about cost-time-quality balance. Either way, due to these issues regarding the translation policy of the publishing house, the quality suffered. Especially, in the later stages of the project one factor for giving longer intervals between publications is also due to cost considerations.

Moreover, the findings indicate a lack of standard quality control mechanism established in the publishing house regardless of the nature of the project at least on a partial revision bases. Lastly, the communication and division of labor between the translator and the graphic editors were also problematic as revealed by repeating issues, which is more related to the coordination at the publishing house.

On the translator's side, adequacy to the structure of Shakespeare but failure at proper research is the main reason of quality problems. It is clear that text type conventions bound the translator to certain tactics and choices and the lack of self-revision aggravated the outcome. In this regard, both parties seem to have miscalculated cost-benefit ratios for themselves.

As an outcome, in terms of adequacy to the function, the project fails in two ways. Firstly, contrary to the back cover information, an educational function was not actually adopted by both parties. Secondly, the series was taken to be entertaining but the quality issues do not live up to this function as well. Textual incoherencies affect meaning at macro and micro levels.

Three further research areas will certainly illuminate the social and process quality better with more observable data. Firstly, a corpus based research could also help to determine sentence lengths of the translator in comparison to the originals. More precise information could be gained from the translator's tactics in this way. Secondly, copies of e-mail communication between all the actors relevant to the project could highlight their responsibilities, and failures in these matters, most clearly. Tracing the changes between different versions of the same electronic document is easy once such files are available for a corpus and observation. In this regard, e-mail exchanges regarding the three translations analyzed here were requested from the translator to be evaluated within the scope of the thesis; however they were not immediately available and left for a following study. Lastly, especially translation of sound effects could be evaluated in comparison to other comic book translations and Turkish comic books within the system of comic books in Turkey.

As a way of conclusion, it must be reminded that this thesis was researcher's own quest into the name and nature of the translation and translator's studies tracing the textual footsteps of a translator. Reconstructing his process was a discovery on the product, process and function of translating. Translation criticism opened a window into the translation phenomenon and the whole research was a journey from translation practice into theory, applied to pure branches of translation, and back to practice again, witnessing the dialectical relation between them.

In this regard, despite the objective findings from different data sources – textual analysis, interview, market research – and their triangulation for final judgment, this criticism is still relative and subjective because reception is relative and depends on the specific theoretical position adopted for researcher's purposes.

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