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Department of English
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Turkish versions of *To the lighthouse* from the perspective of modernism

Mine Yazıcı*

Istanbul University, Birinci kisim I-50, daire:7, AtakoyIstanbul Turkey Posta kod 34158, Istanbul, 34158 Turkey

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This article deals with the reception of modernism in Turkey, from the tracks of the Turkish versions of Virginia Woolf's *To the lighthouse*. Accordingly, it compares the Turkish versions of *To the lighthouse* (from 1944 to 2000), so as to reveal the way in which 'modernism' has been perceived as a literary genre, and the stages it has gone through during its reception. Methodologically, the linguistic shifts are identified and categorized not only to reveal the Turkish brand of modernism, but also to unravel the ever-changing norms in translation processes in line with the political, economic and social revolutions taking place during the foundation years of the Turkish Republic. Therefore, it studies not only the notion of modernism as a literary genre, but also the notion of Modernization, or Westernization as a social event that has changed the direction of the newly-founded nation from the East to the West. In conclusion, this article discusses, from the perspective of translation studies, the national policy of the newly-founded Turkish Republic in pioneering Western values, after 800 years of the hegemony of social, religious and cultural dogmas of the East.

Keywords: cultural diversity; narrative techniques; literary translation; translating style; translating register; equivalence

When new concepts enter different cultures as imports, they gain new dimensions to contribute to the universal culture heritage. Accordingly, it can be claimed that the import of a source text is not coincidental at all; there should be conditions for acknowledging translations as products of the target culture. Itamar Even-Zohar lists these conditions as follows: first, when a polysystem is young; next, when a polysystem is 'weak'; and lastly, when there is a turning point or crisis in the target culture (Even-Zohar, 2000, pp. 193–194). In parallel with this view, Niklas Luhman's system theory places the emphasis on 'communication' between systems. It is only through communicative interaction between functionally differentiated systems that a system turns into an auto-poetic (self-creating) and self-referencing one (Vermeer, 2006, pp. 10–33) Although the modern writers emphasise subjectivity, they do not intend to create closed systems, as Virginia Woolf remarks in her essay 'Modern fiction':

The most elementary remarks upon modern English fiction can hardly avoid some mention of the Russian influence. If we want understanding of the soul and heart where else shall we find it of comparable profundity? If we are sick of our own materialism the

*Email: mineyaz@gmail.com.

least considerable of their novelists has by right of birth a natural reverence for the human spirit, 'Learn to make yourself akin to people ...' (Woolf, 1986, p. 2342)

Therefore, awareness and acknowledgement of others ends in interaction between literary trends. In fact, modern literature is an outcome of this interaction.

Turkey, as a dynamic country in the reception of new trends, has suffered from the paradoxical relationship between modernism and modernity because its expectations regarding 'modernism' have been limited only to material change. In the West, the ambiguity is attributed to the fuzzy border between the terms 'modernity' and 'modernism'. Accordingly, while modernity has arisen from technological and scientific revolutions, modernism has emerged as an aesthetic reaction to the material change that modernity has introduced (Childs, 2000, pp. 1-4). From these remarks, one can conclude that modernism in the West has emerged as a reaction to the technological, scientific and economic revolutions that modernity has imposed on society. However, when the reception of modernism is studied from the pole of Turkey, it can be claimed that there is a paradoxical relationship between the East and the West. To put it another way, while the modernism in the West has resulted from the outcomes of the technological and scientific revolutions, which have driven man to solitude, Turkey has attempted to import modernism not as a literary genre¹ but as a political movement, without going through any of these scientific or economic revolutions. Accordingly, the Turkish brand of modernism was founded not by deconstructing the original but by imitating it. That imitation has not ended in loss, thanks to the conscious strategies and policies followed by leading writers and translators who were in search of a new and contemporary national identity. For example, Namık Kemal, as one of the leading authors of the republican age, remarks on imitation and discloses not only the strategy of adopting modernism but also the strategy followed in translation: the remarks on 'imitation' in the introduction to *Intibah* draw attention both to the inevitability of intercultural interaction and to the conscious strategy involved in transferring new genres as imports:

Because the power of imagination is naturally greater in the East, the Europeans have imitated them in the field of literature ... the Greeks, the Arabs and the Persians ... yet in borrowing from them, the Europeans imitated what was worthy of imitation. If they saw in them exaggerations beyond reason or metaphors that resembled nothing, they did not adopt them ... we therefore always have to follow the manner of imitation and the basic principles adopted by the European languages in our literature. (Evin, 1983, p. 39)

One can conclude from these remarks that the conflict arises from the conflict between the effort to adopt Western values and dedication to preserving a cultural identity that opposes the 'individualism' modernism has advocated. Yet Turkey has been influenced by the discussions modernism has brought forth in the West. For example, the modernist redefinition of language as 'absolute truth' has activated the potential of colloquial language by purifying it of Arabic and Persian words, turning back to Turkey's own cultural heritage instead of to Islamic culture (Müller, 1995, p. 72). To put it another way, the debates on modernism have not introduced 'individualism' to Turkey, but they have initiated hectic debates on 'national identity versus Islamic identity'. At this stage, translations have not only played a crucial role in capturing Western values but have also acted as a vehicle for importing 'Westernism', which would provide material progress, scientific achievement and a new regime after the collapse of the Ottoman Empire (Zürcher, 1997, p. 340).

Accordingly, it can be claimed that modernism has emerged as a reaction against the religious, social and political dogmas of the East in Turkey as opposed to the Western method of reaction to the outcomes of industrial and technological revolutions. In my opinion, It would be much better to call Modernism in the beginning 'Westernism', since Turkey had not acknowledged modernism as a literary genre but just considered it a tool for converting established dogmatic and religious values prevailing in the society. For example, the translation of *To the lighthouse* in 1944 coincided with the first restoration of the historical lighthouse in Istanbul. It is because of these sorts of developments that the paradoxical relation between modernism as a literary genre and modernity as technological and scientific revolution has not been experienced in the same way as in the West (Jeanniere, 1994, pp. 15-18). As for the underlying reasons why I use the Turkish versions of *To the lighthouse* as my object of study, they can be listed as follows:

- (1) The Turkish version of *To the lighthouse* was imported from Anglo-Saxon literature as the first example of modern fiction.
- (2) It represents all the characteristics of modern fiction as a literary genre.
- (3) It has been published eight times since 1944 by three different publishing houses.

A systematic study of the translations of *To the lighthouse* will yield findings regarding the means by which modern fiction entered the Turkish literary polysystem as vehicle of modernism.

Method

After a brief account of modern fiction in terms of its function in introducing a new narrative technique called indirect interior monologue, this article will focus on comparative analysis. Since comparative analysis on linguistic data will not yield findings other than data concerning contrastive linguistics, this article will consider the system and motives of translation activity, which will reveal not only the function of translations in Turkish society but also the function of literary translation in Turkey.

When the eight versions are compared with each other, one notes that the 1944 version was published four times without any revision by the Ministry of Education, through the last edition in 1993. As for the version published by Can Publications in 1982, it is identical with the versions published by İletişim Publications in 2000 and 2006. The corpus composed of eight versions of *To the lighthouse* has been narrowed down to a comparison of two versions. Accordingly, this study will compare the 1944/1993 version published by the Ministry of Education with the last version in 2000 in consideration of the number of the revised editions. All the versions mentioned above were translated by the same translator, Naciye Akseki Öncül. She was a senior student in the Philology Department when she was first asked to translate Woolf's novel *To the lighthouse*. Even if the eight versions were translated by the same translator, one can observe the evolution of the translator's decisions over the course of the years in line with the cultural and political changes in Turkey. This requires a sociological approach because it raises questions regarding the macro-scale decisions involved in the production and reception of translations. As part of the effort to consider the control mechanisms governing translation activity, all the preliminary data related to translations of Woolf will be included in the corpus of the descriptive study so as to

clarify the correlation between the social agents and ideology of Turkish society. Accordingly, the first part will deal with the control mechanisms that govern the positioning of translations in the literary polysystem (Wolf, 2002, pp. 33–35).

In the second part, the identification of stylistic shifts will shed light on the effects of micro-structural shifts on a macro-structural level. In consideration of the limits of this article, the introductory paragraph of the novel will be the object of study. The underlying reason for this choice is that the introductory paragraph represents most of the features of modern fiction and draws the reader into the middle of the scene through the familial atmosphere it depicts. Within this framework, the study of stylistic shifts will yield linguistic data. Stylistic shifts are composed of two categories. One of them relates to the linguistic aspects of disjunction, which concern the expressive identity and linguistic usage of the author; the other is related to the identification of linguistic shifts connected with the social aspects of disjunction. In this study, the subcategory of stylistic shifts connected with the social aspect of disjunction concerns us as much as the linguistic aspect of disjunction in terms of introducing a new mentality called 'Westernism' and a new genre called 'modern fiction'. Accordingly, the identification of stylistic shifts will yield findings related to the interpersonal function of the novel, which should in the end provide data useful in assessing the social and cultural function it has performed in the target culture (Leuven-Zwart, 1989, pp. 151–153). The components of the stylistic shifts that concern the narrator's expressive identity can be categorised as text-specific elements, register elements and culture-specific elements.

In the end, the relationships between the control mechanisms that direct translation activity and the data obtained from stylistic shifts as mentioned above are identified to set up correlations between macro and micro-structures that govern translation activity in Turkey.

Source text analysis

Plot

To the lighthouse is one of the best examples of modernism and modern fiction. It is composed of three parts: 'The window', 'Time' and 'The lighthouse'. The first part, 'The window', describes a family in a drawing-room: Mrs. Ramsey, the mother; Mr. Ramsey; and a child named James. The scene concentrates on the son's desire to go to the lighthouse and Mrs. Ramsey's reflections on both her son's feelings and Mr. Ramsey's resistance to his son's desires. The second part, 'Time', is an account of seven years and deals with Mrs. Ramsey's thoughts on life, death and time. This part ends with the death of Mrs. Ramsey. In contrast, the last part focuses on the feelings and thoughts of other characters on their visit to the lighthouse after seven years have passed. As is seen here, the novel is not provided with a full story. It is composed of the interior monologues of characters. However, this fragmented narrative is composed in such a way that the fragments unite in a plot. Therefore, all of the fragments can be read alone, but they are at the same time components of the whole story (Pekkanen, 2007, pp. 1–19).

Style

Here, Woolf adopts the interior monologue as a narrative technique. This technique is different from stream of consciousness writing because in the latter, the unspoken

activity of the mind as such is transferred without any stylistic concerns (Abrams, 1971, p. 165). In contrast, in interior monologue, the narrator verbalises the unspoken activity of the characters. This technique is divided into two categories: direct and indirect interior monologue. In the former, the narrator is omniscient. In the latter, however, the narrator and the characters cannot be distinguished easily from each other. While Woolf uses direct interior monologue in the second part, she uses indirect interior monologue in the first and the last parts. In other words, in the first and the last parts, the narrator reports indirectly on what the characters feel and perceive; accordingly, the translator's task becomes more and more complex, since the narrator's partial disappearance from the fictional world moves the reader away from the story. From these introductory remarks on the source text, the features of 'modern fiction' and the problems it imposes on the translator can be summarised as follows:

- (1) In modern literature, omniscient narrators are replaced by multiple narrators. This increases the distance between the translator and the author. The translator has to transfer not only the mind and voice of the narrator but also the minds of the characters. Therefore, the characters are shaped not by accounts of external events, but by accounts of the inner self that emerge over the course of the novel.
- (2) Prose seems more poetic because the narrator enters the inner self in such a way as to reflect the inner rhythm of the body. From the point of view of the translator, this poses temporal problems related to conveying the dilemma arising regarding external and internal time.
- (3) This urges the authors to adopt subjectivity in their writing to tell the running narrative that exists in the minds of the characters. That is to say, a subjective tone comes to the foreground through the narrator.
- (4) Fragmented forms replace clear-cut moral stories. Inconclusive stories, quotations and collages of different texts and text types contribute to the impressionistic and discontinuous form of these narratives and become legitimate elements of the literature. However, in spite of this fragmentation, the translator has to develop unity at the level of the story because this is the defining feature of 'modern fiction' as compared with postmodern fiction.
- (5) Modern fiction addresses the readers of high culture. However, when it is transferred as an import into the target culture, all these features may undergo significant changes in terms of registration (Ecevit, 2006, pp. 40-47).

In the next section, the control mechanisms at play will be explained to shed light on their function in introducing a new genre into the Turkish literary polysystem.

Translation Bureau as external control mechanism

The state-run Translation Bureau (1940) was established by Hasan Ali Yücel, the Minister of Education, with the intention of laying the foundations of a 'Turkish Renaissance'. With this pretentious claim, the Bureau assumed the task of translating the European classics and the Ancient Greek and Latin works, taking into account their share in laying the foundations of Western civilisation (Yücel, 1946, p. 1). The bureau's aim as a state-run foundation was to publish literary works consistent with the principles of the republic. Subsequently, the Translation Bureau as the agent of

the regime delegated the task of translation to those who were both well versed in languages and supporters of the regime. The conscious policy of the bureau in forming the cadre sped up Turkey's conversion from a conservative society to a contemporary one. In the beginning, it focused on the translation of the classics with the assumption that the Renaissance is the outcome of a return to classical literature. In other words, it was expected that Turkey could achieve technological revolution only by undergoing the same cultural phases as the West. The main intention of this attempt was not to change Turkey's cultural identity; this was just a vehicle for enabling the people to understand the mentality that had created scientific and technological revolutions in the West. Thus, it can be claimed that the bureau adopted a populist attitude. However, after five years, the number of translations from Western literature increased, and the bureau fulfilled the expectations of the state by addressing a larger number of readers from different classes of society. It is clear that both the quality and the low prices of the publications have contributed greatly to their popularity (Yazıcı, 2004, pp. 183–187).

Accordingly, the number of translators from Western languages increased in the second period between the years 1944 and 1951. From 1944 onwards, the bureau's realm of responsibility was not limited to issuing the translation journal; it also assumed the role of patron, directing the activity in the translation market, and published a list of works to be translated under the auspices of the Ministry of Education at the end of the seventh volume of *Tercüme Dergisi* (1947, p. 472). On this list, Virginia Woolf's *To the lighthouse* was the only work from modern literature.

The relationship between external and internal control mechanisms

Although translations of Virginia Woolf's novels are a topic of discussion in Western countries, the Turkish versions are so successful that they have entered the Turkish polysystem and, thus, created models for Turkish writers. Successful examples of modern fiction owe their existence to these translations, and Naciye Akseki Öncül's translation of *To the lighthouse* has set a precedent for the next generation of translators who translate the other works of Virginia Woolf. The original preface, included in all the versions of *To the lighthouse* since 1944, is important in that it discloses the guiding role of the translators in the founding years of the Turkish Republic. Having given a detailed literary account of the novel, Naciye Akseki has tried to fulfil the main mission of the Translation Bureau, that of creating a literate and modern society. The following remarks disclose not only the professional features of the translator, but also the social mission she has undertaken;

According to Virginia Woolf, the most important issue is the awareness of the addressee. This means that you know how to write. The reader Virginia Woolf addresses was to be the one who has acquired reading habits, thereby knowing the literatures of other ages as well as other nations. Virginia Woolf would not like to write weekly, daily, long or short just for those who return home exhausted; in other words, she would not like to offer readers easily gained pleasure. She would not want the readers to read her books sleepily or just for leisure on the train or in the country; we have to prepare ourselves seriously for reading her books. Only then can Virginia Woolf give us the pleasure we expect from her. (Woolf 1944/1993, p. xviii)

As mentioned above, in 2000 and 2006 the translated novel was published by another respectable publishing house, named İletişim Publications, which had instituted the marketing policy of serializing Virginia Woolf's novels. The only

difference presented by the versions published after 1982 was the complementary note added to the preface, which drew attention to the feminist perspective on the novel. Undoubtedly, it can be claimed that Naciye Akseki Öncül's intellectual identity as a woman may have led her to take such a decision as introducing feminism to the Turkish readers. This is striking because in the 1940s this was a taboo issue in Turkey (cf. Woolf, 1982, p. 16; Woolf, 2000, pp. 15–16). Only with the rise of feminist trends in the world after the 1980s did the position and status of women begin to be questioned in Turkey. From this point of view, the function of previous versions was different from that of the versions after the 1980s.

In terms of professionalism, Naciye Akseki Öncül's identity has also determined the standards of the literary translation market with regard to Woolf's novels. Her background in philology has emphasised the need for linguistic, literary and cultural knowledge in literary translation. When the educational backgrounds of later translators of Woolf's other novels are studied, it emerges that their cultural capital is approximately the same as Naciye Akseki's. However, the delegation of the translation commission for *To the lighthouse* to a new student in philology by Orhan Burian, one of the leading translators of Shakespeare and members of the Translation Bureau, may have been evaluated as a mistake on the part of the Translation Bureau (Salman, 2000, pp. 135–141). That is to say, the demands of the translation market have affected not only the standards for translations but also the standards of professionalism. For example, Naciye Akseki remarked in the proceedings of the Fifth METU British Novelists Seminar: 'I have ordered almost all her books, including the two volumes of *The common reader*. The essays in those two volumes were of great help to me in understanding Virginia Woolf' (Öncül, 1997, p. 35). As seen here, by touching on the issue of research in translation, the translator proves her efficiency and competency in translation, countering the widespread misconception in Turkey that anybody who knows a foreign language can do literary translation. On the other hand, Alev Bulut, as one of the translators of Virginia Woolf's novel *Monday or Sunday*, attributes translation problems to lack of autobiographical, cultural and stylistic knowledge (Bulut, 1992, pp. 75–78). However, we cannot read *To the lighthouse* as an autobiographical novel. Here, Woolf neither wrote what had happened in the past nor dramatised her relations with her family as a child or as an artist. In other words, even if Woolf started from a place of autobiography, she achieved her end as a novelist when she turned her family into characters and her autobiography into fiction (Davenport, 1969, pp. 12–16). Therefore, it is only when we focalise not 'plot' but 'stylistic shifts' via comparative analysis that we can identify translation problems.

Comparative analysis²

Source text

1. 'Yes, of course, if it's fine tomorrow,' said Mrs Ramsay. 2. 'But you'll have to be up with the lark,' she added.
3. To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he looked forward, for years and years it seemed was after a night's darkness and day's, sail within touch. 4. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel

of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests, **James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy stores, endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss. 5. It was fringed with joy. 6. The wheelbarrow, the lawnmower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling – all these were so coloured and distinguished in his mind that he had already his private code, his secret language, though he appeared the image of stark and uncompromising severity, with his high forehead and his fierce blue eyes, impeccably candid and pure, frowning slightly at the sight of human frailty, so that his mother, watching him guide his scissors neatly round the refrigerator, imagined him all red and ermine on the Bench or directing a stern and momentous enterprise in some crisis of public affairs.**

Version 1 (1944/1993)³

1. Mrs. Ramsay, 'Elbette, ama yarın hava iyi olursa,' dedi. 2. 'Yalnız sabahleyin erken kalkmalı'

3. Bu sözler oğluna sanki gezintiye kesinlikle gidilecekmiş, yıllar kadar uzun süren bir zamandır beklediği mucize, bir gecelik karanlıkla bir günlük sandal yolculuğundan sonra(,) gerçekleşecekmiş gibi, bir sevinç verdi. 4a. **James Ramsay, yere oturmuştu (,)umumi mağazaların resimli kataloğundan kestiği buzdolabını, annesinin o sözlerinden sonra, cennetten gelme bir şeymiş gibi görmeye başladı.** 4b. Çünkü, o altı yaşındayken bile bir duygusunu ötekinden ayrı tutamayan (:) gelecek günlere ait tasarıların gölgesini hem sevinçleri, hem üzüntüleriyle, yaşamakta olduğu anın üstüne düşüren o kalabalık küttlendi(;) çünkü bu kimseler için daha küçücük bir çocukken bile herhangi bir yeni heyecan doğduğu anı, ister verdiği ferahlık, ister bunaltısıyla, öteki anlardan ayırd edip tek başına tespit edecek kudrettedir. 5. Resim sevinçten bir oya ile cevrilivermişti. 6a. El arabası, çayır biçme makinesi, kavakların hışırtısı, yağmurdan önce akçillaşan yapraklar, haykırışan kargalar, oraya buraya çarpan süpürgeler, elbiselerin hışırtısı, bunların hepsi çocuğun zihninde öyle renkli, öyle birbirinden ayrı biçimler almıştı ki, daha şimdiden kendine özgü gizli kapaklı bir dil edinmişti. 6b. Yine de geniş alını, saf ve berrak duran sade insanlığın za'fını görünce biraz dargın bakan mavi gözleri ile huşunetin ta kendisi görünüyor, ciddiyetini hiç bozmadan makasını buzdolabının çevresinde dikkatle dolaştırırken, annesine, cübbesini giyip koltuğuna yerleşmiş bir yargıç, ya da devlet işlerinde buhranlı bir anında tesiri büyük olacak önemli bir girişimin başına geçmiş bir adam gibi geliyordu. (1993, p. 11)

Back-translation (1944/1993)

1. 'Of course, but if the weather is good,' Mrs Ramsay said. 'Yet you should get up early.' 3. These words seemed to her son, as if they would definitely go on the trip, the miracle he has waited for years will come true, after a day's sail with a night's darkness. 4a. **James Ramsey sat on the floor, after his mother's words, cutting out the picture of the refrigerator from the catalogue of General Stores, he began to see them as a blessing from the Heaven.** 4b. Even since the age of 6, he could not discern one feeling from another; he belonged to that big clan that has the power of projecting the shadow of projects for future days with its joys and sorrows on to the present moment; since for these people even when they were very young, they have the capacity to discern the moment of excitement with its joys and stresses. 5. **The picture was fringed with embroidery.** 6a. The wheelbarrow, the lawnmower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling – all these were so coloured and distinguished in his mind that he had already his secret and covert language. Nevertheless, with his wide forehead, with blue eyes looking offended on seeing the naïve, limpid and plain weakness of humanity, he was the coarseness himself as he was moving the scissors round the fridge without losing his seriousness, he seemed to her mother just like a judge sitting in his chair in his robe, or as a statesman who took charge of an important enterprise in a moment of crisis.

Version 2 (2000)

1. Mrs. Ramsay, 'Elbette, ama yarın hava iyi olursa,' dedi. 2. 'Yalnız sabahleyin erken kalkmalısın.'

3. Bu sözler oğluna sanki gezintiye kesinlikle gidilecekmiş, yıllar kadar uzun süren bir zamandır beklediği mucize, bir gecelik karanlıkla bir günlük sandal yolculuğundan sonra gerçekleşecekmiş gibi bir sevinç verdi. 4a. James Ramsay yere oturmuştu; Ordu Pazarları'nın resimli katalogundan kestiği buzdolabını, annesinin o sözlerinden sonra, cennetten gelme bir şeymiş gibi görmeye başladı. 4b. Çünkü, o altı yaşındayken bile bir duygusunu ötekinden ayrı tutamayan; gelecek günlere yönelik tasarıların gölgesini hem sevinçleri, hem üzüntüleriyle, yaşamakta olduğu anın üstüne düşüren o çoğunluklandı(;) çünkü bu kimseler için daha küçücük bir çocukken bile herhangi yeni bir heyecan, doğduğu anı, ister verdiği ferahlık, ister bunaltısı ile, öteki anlardan ayırd edip tek başına vurgulayacak güçtedir. 5. Resim sevinçten bir oya ile çevrilivermişti. 6a. El arabası, çayır biçme makinesi, kavakların hisirtisi, yağmurdan önce akçılhasan yapraklar, haykırışan kargalar, oraya buraya çarpan süpürgeler, elbiselerin hisirtisi, bunların hepsi çocuğun zihninde öyle renkli, öyle birbirinden ayrı biçimler almıştı ki, daha şimdiden kendine özgü gizli kapaklı bir dil edinmişti. 6b. Yine de geniş alını, lekesiz, yansız, tertemiz bakan, sadece insanoğlunun zayıflığını görünce biraz hırcınlılaşan mavi gözleri ile sertliğin, uzlaşmazlığın ta kendisi gibi görünüyor, ciddiyetini hiç bozmadan makasını buzdolabının çevresinde dikkatle dolaştırırken, annesine, cübbesini giymiş bir yargıç, ya da devlet işlerinde bunalmış bir anında etkisi büyük olacak önemli bir girişimin başına geçmiş bir adam gibi geliyordu. (2000, p. 17)

Back-translation (2000)

1. 'Of course, but if the weather is good,' Mrs. Ramsay said. 2. 'Yet you should get up early.'

3. These words seemed to her son, as if they would definitely go on the expedition, the miracle he has waited for years will come true, after a day's sail with a night's darkness. 4. James Ramsey sat on the floor; cutting out the picture of the fridge from the catalogue of Army Stores, he began to see as if it were a blessing from heaven after his mother's words. 4b. Since even at the age of six, he could not discern one feeling from another; he was of that majority that project the shadow of plans for future days with its joys and sorrows on to the present moment; since for these people even when they were very young, they had the unique power of emphasizing the moment of excitement with its joy and stress. 5. The picture was fringed with embroidery. 6a. The wheelbarrow, the lawnmower, the sound of poplar trees, leaves whitening before rain, rooks cawing, brooms knocking, dresses rustling – all these were so colourful and distinguished in his mind that he had already acquired his secret and covert (=Lit.tr. covered with lid) language. 6b. Nevertheless, with his wide forehead, with his impeccable, impartial and bright looking blue eyes getting peevish a little when seeing the naïve, pure and plain weakness of humanity, he looks as if the severity and disagreement were nobody other than himself as he was moving the scissors round the fridge without losing his seriousness, he seemed to her mother like a judge sitting in his chair in his robe, or as a statesman who took charge of an important enterprise in a moment of crisis. (2000, p. 17)

Matricial data

It was Gideon Toury who first mentioned the term 'matrix' under the category of operational norms. When he introduced this term to the field of Translation Studies, he related it to the concept of 'norms' to emphasize their regulatory force on translator's decisions in the arrangement of texts during the course of translation (Toury, 1995, p. 59). However, he limited it to the organization of texts above sentential level overlooking the features of hybrid feature of texts today. In consideration of the hybrid textual features of postmodern age, in this article I expand the term and relate it

to the data obtained from the formal features of the text. Accordingly, in this descriptive study, matricial data will cover all the visible or formal features of the texts such as punctuation marks, length of sentences, arrangement of paragraphs, page layouts, omission or deletion of certain sections or symbols as well as addition or omission of the illustrations. After this brief remark, the following section will concentrate on the matricial data to unravel the translational norms prevailing in the transition period from orality to literacy (literal culture) in Turkey.

In the original, the first two paragraphs are composed of six sentences; however, in both translations, the number of sentences has increased to eight, including two independent sentences set apart by semicolons. As for sentence length, in the original, a short sentence is placed in between two long sentences. The translator divides the sentences with semicolons for the benefit of readers who inherited the syntactic norms of a vernacular literature. Because of the reform of the Latin alphabet script in 1928, punctuation is problematic in the Turkish versions. In the beginning, Western punctuation rules were borrowed and imitated, as they were placed in the same way as in the original with little consideration for the nature of Turkish in written language, since they were not internalised, as in Western languages, which had established their rules of punctuation since the birth of classical literature. Even today, the same chaos in punctuation is experienced among the newer translators. Although Virginia Woolf uses too many semicolons, a literary device peculiar to her throughout the novel, she does not use any in this introductory section of the novel. Some academicians relate her obsession with semicolons to her interest in Greek, in which the 'semicolon mark' has the same meaning as a question mark, as mentioned in the essay 'On not knowing Greek' (Woolf, 1955, pp. 39–60). This also verifies the claim that autobiographical information may yield some information for translators. However, the translator's decision is related not to her autobiographical knowledge but to her philological accumulation of text-specific knowledge. Accordingly, the translator might have inserted two semicolons for two reasons. The first underlying reason might be to stress the importance of punctuation in written or literary language; the second could be a practical reason – so as not to distract the readers' attention with long sentences and guide them during their reading process by inserting extra semicolons and commas.

Comparative content analysis

This short introductory paragraph indicates that the sequencing of this novel – unlike the chronological sequencing of traditional novels composed of long descriptive paragraphs where the omniscient narrator is directly involved in the fiction and the paragraphs are evenly distributed throughout – will follow a different kind of logical order known as psychological sequencing (Urgan, 1997, p. 112). That is to say, from the viewpoint of matricial norms, the narrator distributes the paragraphs in the same order as the psyches of characters are presented, as opposed to evenly distributing paragraphs as in conventional novels. Because the novel begins in this way, the reader cannot discern the narrator from the other characters over the course of the novel. If this concept is to be studied from the perspective of translation, it can be claimed that the narrator's partly covert position increases the burden of the translator twice as much as that of the author in terms of actively involving the readers in the fictional world created, especially when the tactic is present from the beginning of the novel as follows:

1. 'Yes, of course, if it's fine tomorrow,' said Mrs Ramsay. 2. 'But you'll have to be up with the lark,' she added.

1. Mrs. Ramsay, 'Elbette, ama yarin hava iyi olursa,' dedi. 2. 'Yalnız sabahleyin erken kalkmalısın.'

Back-translation

Mrs Ramsay, 'Of course, but if the weather is good,' said. 'Yet one should get up early.'

1. Mrs. Ramsay, 'Elbette, ama yarin hava iyi olursa,' dedi. 2. 'Yalnız sabahleyin erken kalkmalısın.'

Mrs Ramsay, 'Of course, but if the weather is good,' said. 'Yet you should get up early.'

As seen from these introductory lines, *To the lighthouse* begins in the middle of a scene. In starting with a dialogue, the narrator wants to arouse the reader's curiosity and involve him or her directly in the story. Because Turkish readers in this period were more interested in the narrator's account of events than the narrative style of the author, Naciye Akseki deleted the second projecting clause 'she added' in the Turkish version, which indicates and emphasises the narrator's existence in the fictional world so as to draw the attention of the reader to the plot. Moreover, she uses 'explicitation' in translation, as in the translation of the English idiom 'as early as larks' – instead of finding an equivalent idiom in Turkish, which can be literally translated as 'as early as roosters' – to actively involve the reader in the act of delineating the personalities of the characters through stylistic devices the author has included in the novel. These introductory efforts of the translator can be evaluated as bridging the gap between the readers and the author. For example, in Sentence 3, one can discern the translator's effort to move towards the readers by inserting extra commas and projecting clauses. To put it another way, the insertion of the extra commas in the 1944/1993 version verifies the above-mentioned claim related to the didactic concerns of the translator, although she decreased their number in the 2000 version. This indicates that the reading span of readers has increased. Moreover, it denotes that Modern Turkish has internalised its own punctuation rules over the course of time.

Moreover, in the same section, where the narrator gives account of the mother's observation of his son, it is seen that the projecting clause 'it seemed' in the original is omitted in both versions. Here, it may be due to the fact that the translator does not want to disrupt the smooth and lyrical flow of the mother's sentiments although the projecting clause 'it seemed' in the original emphasizes the narrator's covert interference in the text. That is to say, the indirect intrusion of the narrator through the projecting clause in the original replaces with the mother's direct observation of his son's feelings in both versions, which ends in stylistic shift and tones down the original style of the novel. Since the translator has regularly tended to omit the projecting clauses, Turkish versions has become more colloquial; however, it can be claimed that the translator's strategy may have narrowed down the distance between readers and characters, thereby facilitating the reading process of the readers.

Syntactic shifts: periodic sentence vs. loose sentence

However, although the translator has maintained the same syntactic order in her translation of the third sentence, she changes her strategy in the fourth sentence by foregrounding the main sentence 'James Ramsey yere oturmuştu' [lit. = James Ramsay sat on the floors] so as to move the addressee into the plot of the fictional

world. That is to say, she has disrupted the order of the sentence, changing its thematic emphasis, by bringing to the fore the main clause. Although the usage of the periodic sentence is common in modern fiction, as it sustains the readers' attention up until the end of the sentence by creating dramatic effect and giving the author an occasion to enhance the persuasive force of the novel, it increases the distance between the readers and the author (Carmona, 2001, pp. 231–233). In the 1940s, most Turkish readers were familiar with popular urban novels based on accounts of events that used different literary conventions than were prevalent in the West. Accordingly, 'loose sentences' are preferred to 'periodic sentences' to draw readers' attention to the story. It might be for this reason that the translator has chosen a loose sentence structure for the fourth sentence, even if it disrupts the narrative flow and style of the author.

As for the fifth sentence, it is placed between two long sentences so that it can reflect the messy order of the subconscious in the face of images with symbolic associations as would not occur if the sentences were of even length. The translator's reflection of the same image as in the original is achieved by referring to gender-related language. For example, by inserting a word such as 'embroidery', she has managed to transfer features related to both the material culture and gender-related language of the target culture. In terms of the relationship between the symbolic power of the choice of words and the narrator's literary identity, the translator's lexical and syntactic choices reflect both feminine language and the narrative technique of the unintrusive omniscient narrator. To put it another way, by affixing a colloquial suffix – '-ver' – to the verb 'fringe' (*çevrili-ver-mek*), the translator has managed to appropriately convey the interior monologue of the narrator's subconscious; however, through the reference to 'embroidery', she discloses the gender-related language of the author. Moreover, in replacing deixis, 'it', with the object itself, 'picture', in Turkish, the translator reveals not only her desire to be clear and understandable but also her intention to move her readers as close as possible to the author, as seen in the literal translation of the sentence.

Similarly, in the sixth sentence in the Turkish versions, it is seen that the translator has divided the long sentence into two parts and used 'semicolons' to separate them. Moreover, the masculine associations of the colour red and ermine attributed to the judge in the original have been omitted. Since red colour is generally attributed to women in Turkey, the translator has used the terms 'judge' and 'the robe' they wear in consideration of the associations judges arouse in Turkish culture. Akseki has also used collocations and binomials, thus offering an idiomatic translation. The translator uses binomials such as '*tertemiz*' (Woolf 2000) as an equivalent for 'impeccably candid and pure' in the original, or collocations such as '*gizli kapaklı dil*' [=secret and covert] as an equivalent to 'private code'; she has also used the diminutive suffix for small, such as in [=küçük (-let)] in the fourth sentence. This would have been approved in 1944, since the division between colloquial and literary language was fuzzy in a newly-founded republic with a weak literary polysystem. However, these elements were also preserved in the 2000 version. The translator's use of collocations and binomials can be justified in two ways when they constitute a move into colloquial language. First, such language adequately represents a child at the age of 6 and an ordinary housewife, Mrs. Ramsay. Second, the translator uses this style consistently throughout the novel. In spite of all of these shifts related to colloquial language, the translator has managed to preserve the semiformal tone arising from the use of interior monologue due to its close relation to the subjective mental associations of characters.

When the novel begins to navigate a multiplicity of main characters from different social classes (a child, a housewife, a philosopher, an artist, and the unintrusive narrator), the semiformal tone used both in the original and in the translations cannot be excused, especially given its correlation with the narrative style. Moreover, when the main intentions of the Turkish state in establishing a new literary language arising from the language of the people are considered, the translator's use of colloquial language may be viewed as related to the translator's professional competence in conforming to the expectations of the editorial board of *Tercüme Dergisi*.

Additional shifts

Geographical names and culture-specific elements

As for the translation of geographical names, the translator has transferred them directly, especially when they should be familiar to Turkish readers. However, in the fourteenth section – where Nancy, Mrs. Ramsay's daughter, goes with Minta Doyle to the cliffs – the technique used is different. In this scene, Nancy feels that 'the world [has] spread beneath her' (2002, p. 53), and the sensation is so strong that she feels as if it were Istanbul seen through a mist. Here, Woolf as a narrator developing one thought from another draws from her impressions gathered during a visit to Istanbul but uses the name 'Constantinople' in place of the city's present name.

Nevertheless, the translator has translated 'Constantinople' as 'Istanbul' (116) [lit. = the city of Islam] in the 1944/1993 version based on political considerations stemming from the 1919 War of Independence with Greece. Although political relations with Greece had improved by the 1940s, the patriotic sensitivity of the translator has led her to choose in favour of the geographical terms used since the Ottoman Period. However, in the 2000 version, because historical awareness has increased and the tendency towards exoticisation has gained in popularity among readers, the translator has preferred *Konstantinapol* [= Constantinople] to Istanbul so as to reflect the associations that Westerners had set up within the framework of history (2000, p. 95).

Transfer of quotations

Quotations in Virginia Woolf have introduced the concept of intertextuality, which is one of the features of modern fiction. On the one hand, this concept is closely related to the idea of translatability in terms of transplanting a text into a new context. On the other hand, this is an alienating and distracting factor that may affect the subject matter and narrative style of the novel (Rendall, 1997, p. 189). However, the foreignness of these quotations may not arouse the same impact in target readers' minds as in those of the source text readers. Besides, there is no mention of their sources in the novel itself. However, the translator has compensated for this by using various formatting features, although there is no such formatting in the original. For example, when Mrs. Ramsey quotes lines from a book, the translator italicises those lines in both versions (cf. 1993, p. 195; 2000, p. 147).

Shifts in sacrilegious and religious elements

The sacrilegious elements visible in the source text include the words and phrases *God, pray heaven* and *poor as church mice*. It is also visible in such statements as

'we are in the hands of the Lord' (2002, p. 46), where Mrs Ramsey verbalises her helplessness in the face of her husband's obstinacy in postponing the journey to the lighthouse in spite of her son James's strong desire for the trip. Here, 'The Lord' is translated as '*Tanrı*'⁴ in place of its Turkish equivalent '*Allah*' in both versions, although the dialogue takes place in a nervous and informal context (cf. 1993; 2000, p. 84). However, when reproducing Mrs. Ramsay's concerns about her daughters' chastity as housewives in such statements as 'pray heaven, it was none of her daughters' (2002, p. 5), the translator uses the term '*Allah*' in the 1944/1993 version (p. 7), although it is an Islamic reference to God. In the 2000 version, the word is replaced with '*Lord*' (2000, p. 20).

The repercussions of Turkish versions

These findings on a linguistic level cannot be isolated from their social repercussions for the target culture. A descriptive study based on discovery procedures can be functional only if their impact on the target culture is evaluated in the light of the data obtained from the comparative analysis. Accordingly, the following section will illuminate the social and cultural impact of the Turkish version of *To the lighthouse* by setting up correlations between the linguistic material and target culture.

The translation of *To the lighthouse* in 1944 introduced not a new genre called the 'novel' but an innovative style called 'interior monologue'. This brought forth an innovation in style to the Turkish literary polysystem, which up until that point was familiar with the traditional storytelling of *Meddah*, composed of formal and informal elements so as to create paradoxical situations woven into a plot. Accordingly, it can be claimed that the novel as a literary genre has not been transferred from the West as an import but represents a continuation of the *Meddah* convention. The *Meddah* storytelling tradition ended in the melodramatic urban novels of Ahmet Midhad at the end of the nineteenth century (Evin, 1983, pp. 53–55). However, the translation of *To the lighthouse* predicts the clash of literary conventions, since the conventionally intrusive omniscient narrators have been replaced with unintrusive ones. The translator has managed to capture the tone of the original in spite of the target-oriented strategy she has adopted in the translation process through a large number of culture-bound elements such as binomials, idioms or collocations. That is to say, the transfer of the interior monologues of characters associated with distant languages and cultures has not ended in irony or ambiguity, as in the translation of *Les misérables* in 1860, in which the translator's strategy caused him to represent the novel in the same style as that used in criminal reports (Esen, 2006, pp. 11–19). The translator has overcome this ambiguity by discerning the narrator's lyrical language from the characters' interior monologues written in colloquial language. Moreover, even in using colloquial language, she has preserved the register of the original by considering the character's social and cultural background. Therefore, the translator's target-oriented strategy has not ended in 'loss'. On the contrary, as Anton Popovic has remarked, the translator's recourse to shifts in literary translation serves to capture the expressive identity of the original (Popovic, 1970, pp. 78–80). This has also served to disclose the plain potentiality of Modern Turkish as a literary language, as opposed to the common misconception held by those who advocated the use of the ornate language of the Ottoman Empire in literature. Accordingly, linguistic distance has ended in a 'gain' in translation as opposed to reinforcing the common misconception of untranslatability between

distant languages. Thus, it can be claimed that Naciye Akseki Öncül's translation strategy established a model for future translations of Virginia Woolf in the 1980s. Furthermore, it provided an occasion for translators to activate the potential of Modern Turkish as a written language, the foundations of which were laid on colloquial language.

Undoubtedly, the high number of stylistic shifts in terms of 'explicitation' and 'colloquial language' affects the interpersonal function of the novel,⁵ which in the end changes the ideational function of the original (Leuven-Zwart, 1990, pp. 69-73). Even if the preservation of punctuation marks in square brackets serves to highlight a subjective image of the novel, it cannot be thought abnormal that the objective image of the novel comes to the foreground in translation, since modernism was perceived differently than it was in the West. It was perceived as a tool of revolutionizing material culture in Turkey. In particular, the way Woolf touches on religious dogmas within the context of atheism and replaces them with the unifying effect of art presents Turkish readers with new outlooks and themes. In other words, Turkish literature gains a new dimension by paving the way for the consideration of ordinary people's inner world – their introspection on offensive issues. For example, Mrs Ramsay's revolt against God as an ordinary housewife and her rich imaginative power in comparison to her husband's poor and insensitive way of thinking as a scholar are assumed to be taboo issues in Turkish culture for two reasons: first, the woman cannot think or question her position and is destined to do nothing other than the housework; and second, in a newly-founded republic based on the feudal system, feminism is against not only religious norms but also social norms. However, the translator's idiomatic translation strategy has softened the novel's message in terms of equality, feminism and independent thinking. These are new themes for Turkish culture and become legitimate themes of the Turkish polysystem in the wake of the skilful strategies employed by leading translators who also literarily identify them in the founding years of the republic. That is to say, taboo issues such as atheism and feminism become legitimate themes through translation. Accordingly, it could be argued that Naciye Akseki Öncül, who was commissioned by the state-run Translation Bureau, which has functioned as an innovative force against the conservative attitude adopted in the Ottoman literary polysystem until the 1960s, has helped to shape the future translations of other novels of Virginia Woolf. However, it was only after the 1980s that the demand for other translations of Virginia Woolf increased; they were translated by successful translators with mostly philological backgrounds who were commissioned by respectable private publishing houses such as Can and İletişim. Another striking point is that translations of Woolf have not followed a chronological order; publishing houses first published the masterpieces of Virginia Woolf. The society has undergone the aftershocks of technological and economic revolutions; however, the number of translations increased after the 1990s. Although Turkish society has been driven to solitude as a result of changing cultural values, the notion of 'self' or 'individuality' has developed in spite of long ages of servitude. This has been reflected in the policy of the respectable publishing houses with regard to the order in which Woolf's works have been translated. As for her first novels, they were translated and published after the 1990s by the respectable publishing houses. The following are the dates of the originals and translations in relation to one another as noted above: first to be translated were *The waves* (1931; translated in 1974), *Mrs. Dalloway* (original 1925; translated in 1989), *Orlando* (original 1928; translated in 1993); then followed her

first novels, such as *Jacob's room* (original 1922, translated in 1997) and *The voyage out* (original 1920; translated in 2008).

As seen from the chronology of the translations of *To the lighthouse*, Turkey has undergone a very different experience from that of the West in its reception of modernism. In the West, modernism was born as an aesthetic reaction against scientific, technological and economic revolutions in society that drive man to loneliness and isolation. However, in Turkey, the state has subsidised and commissioned translation activity to destroy conventional dogmas and to encourage the adoption of Western lifestyle. *To the lighthouse* suits that national policy in terms of its subject matter. Since it questions independence, religious order, feminist issues and art in a family atmosphere, it overlaps with the revolutionary steps that the recently-founded republic has wanted to take. Accordingly, in the first version, it was the principles of the state that guided the translator's decision in fulfilling the expectations of the state-run Translation Bureau. In this case, the main function of literary translation was not to foreground the author's expressive identity but to highlight didactic function as a means of sowing the seeds of nationalism and statism, which is closely related to the material culture of a religious and conservative society. In fulfilling this mission, Akseki's target-oriented strategy has served the ends of the bureau and has resulted in the 'naturalisation' of 'idiomatic translation' as she has used it in the translation process. For example, in the translation of 'no-man's land' (2000, p. 61), the translator used the idiomatic expression '*sahipsiz ülke*' [stateless country] (p. 133) in 1944 to refer to 'anarchy', although the phrase 'stateless person' is used in the original. This invokes the individualistic ends of 'modern fiction' counter to the monopolistic interference of developed countries in the shaping of the national literary polysystem. In the 2000 version, however, after 55 years of transition from conservatism to modernity in society, the translator moves towards the source text and uses '*vatansız*' [=stateless person] (p. 107) to denote the impulse to reject subjugation in the form of citizenship or the quality of being the subject of any state. As seen from this example, in the 2000 version universal values have come to the foreground instead of the patriotic concerns that appear in the 1944 version. Therefore, the objective image of the first version has been replaced with the subjective one in the 2000 version.

The ideological approach of the 1940s also partly destroyed the pessimistic image of the original; in its place, it fulfilled the expectations of the bureau in terms of introducing a Western way of thinking without arousing a negative reaction in society. For example, in the 1944 version, the translator translated 'I have had my vision' as 'I see my dream has come true', lending an optimistic tone to the phrase. Here, 'the art' is a vehicle for unifying not only the solitary souls of the characters but their relations with the outside world; it nearly takes the place of religion (Tighe, 1997). As in the order created by God, the artist has been able to create harmony among unrelated objects, and the art has gained a sacred status. This definition of art connects back to the ideological mission of the bureau, which has assumed the task of raising independent individuals as called for by the republican regime, as opposed to encouraging the subject position of mankind in the feudal regime of the Ottoman Empire. Therefore, the unifying force of art in bringing together the members of the family in the original is deliberately emphasised in the translation so as to evoke the unifying power of the republican regime, which exists in spite of cultural diversity. However, this is in opposition to the pessimism expressed by Lily Briscoe, who has drawn a line in the centre of her canvas and laid down her brush in extreme fatigue

before saying: 'I have had my vision'. Therefore, although the original ends in a pessimistic way to indicate the solitude and the fragmentation of mankind in the modern world, the translation ends happily. In the 2000 version, however, the ideational function of literary translation has changed, and the same pessimistic and blurred impression that is present in the original is preserved by omitting 'vision' from the translation. The term 'vision' may have been deleted and translated as '*sonunda gördüm*' [I have seen in the end] in the translation for two reasons. First, linguistically, it does not have a full equivalent in Turkish. Second, the terms 'vision' and 'mission' gained in popularity only after the 1990s, in the age of globalisation. In other words, it was when Turkey had proceeded to the technological stage that the term was used in the sense of a far-fetched image posed by the preset goals, as in the West. In the transition period, Turkey focused on 'how to use and gain material advantage', with the goal of reaching the level of Western civilisation in a short span of time, thereby adopting scientific and technological innovations without experiencing the process of modernisation; accordingly she could neither discuss the reception of the term nor internalise the philosophical infrastructure that had laid the foundations of Western philosophy based on absolute rationality. In the 2000s, these terms have become popular and have emerged as topics of discussion in Turkey. However, the discussion of these terms has coincided with the age of globalisation. Given that Naciye Akseki Öncül is a translator who was introduced and commissioned by the Translation Bureau, her decision to omit 'vision' in the last edition may have been a result of the conflict between the 'vision' she had aspired to in the foundational years of the republican regime and the current, chaotic image that 'globalisation' has brought forth. It may have been for this reason that in the age of globalisation, not only optimistic implications of 'vision' (as in the 1944 version) but even the word itself has disappeared from the 2000 version.

Conclusion

Based on the abovementioned stylistic shifts concerning linguistic aspects of disjunction, one can reach the following conclusions:

- (1) The number of punctuation marks is higher in the 1944/1993 version than in the 2000 version. This denotes the assimilation of written culture over the course of time.
- (2) The colloquial language is toned down in the 2000 version. However, in the 1944/1993 version, the narrative sometimes slips into slang.
- (3) The translator's target strategy in 1944/1993 is replaced with source-oriented language in the 2000 version.
- (4) The number of 'inverted sentences' has increased in the rest of the text to capture the lyrical poeticism of the original. Turkish authors used to avoid these sentences in the 1940s because they were considered the product of colloquial language. However, Turkish authors have gained dynamism in their use of vernacular language, having been provided with alternatives in terms of narrative techniques over the course of time.
- (5) The archaic language of the 1944/1993 version was replaced with Modern Turkish after the 1982/2000 version.
- (6) The intertextuality of the original has disappeared in both versions, even if the translator uses formatting shifts. There are two reasons for this: first,

Virginia Woolf has paraphrased the quotations; and second, there are cultural distances between the original text and the readers of the translation.

When these findings are considered in the context of Turkish culture in order to disclose social aspects of disjunction, correlations can be set up between the linguistic data and the culture at hand:

- (1) Turkish readers were accustomed to chronological sequences of events, but this translation has introduced them to a new type of plot called *psychological sequencing*, in which the events are sequenced in the order the characters come to learn them. This way of sequencing transforms the passive reader into an active one.
- (2) Turkish readers were familiar with third-person intrusive *omniscient narrators*; the narrative style in the psychological novels written in the 1940s was more colloquial and melodramatic based on marketing concerns (Evin, 1983, pp. 53–56). The choice of lexical items and the syntactic ordering of sentences were shorter and more colloquial. Therefore, the translation of *To the lighthouse* presents a different perspective on the potential of language.
- (3) Cultural, religious and spatial distances increased in the first version because the allusions and quotations did not arouse the same associations in the 1940s. However, with the increasing size of the reading public and developments recorded in the field of information technology, the translator's source-oriented strategy did not arouse a reaction in the reading public in the 2000s. Besides, the function of translation has changed since then. While the 1944/1993 version assumed a didactic function, the 2000 version functioned as a tool for recognising different cultures and different perspectives.
- (4) Virginia Woolf's mosaic, made from numerous characters with different psyches and worldly outlooks, overlaps with the image of Turkey as a melting pot of different cultures and religions. On the other hand, it gives Turkish literature a new dimension by paving the way for the consideration of ordinary people's inner world – their introspection on controversial issues. However, the translator's idiomatic translation strategy has softened the work's message with reference to equality, feminism, conservatism and independent thinking. These were new themes for Turkish culture and became legitimate themes of the Turkish polysystem after the execution of skilful strategy by such translators as Naciye Akseki Öncül. She has achieved the introduction of new themes that may arouse reactions in the target culture. In other words, she has set the precedent for the other translations of Virginia Woolf.
- (5) The number of translations increased after the 1990s, when society underwent the aftershocks of technological and economic revolutions and was driven to solitude as a result of changing cultural values and awareness of the self as an individual. These works were translated by successful translators with mostly philological backgrounds who were commissioned by respectable private publishing houses such as Can and İletişim. There is another striking point: that the publication of the Turkish versions of Virginia Woolf's novels has not occurred in chronological order.

In conclusion, all these findings obtained from the descriptive study indicate that Turkey has experienced neither 'modernity' nor 'modernism' in the same way as

the West, since she has received modernity as an import. While modernism as an aesthetic reaction was the outcome of modernity in the West, it was perceived in Turkey as a mentality that has laid the foundations of 'modernity'. Accordingly, Turkey's efforts to grasp the mentality of 'modernity' through translation activity have ended not in 'modernism' but in 'Westernism'. It was only after Turkey went through the same stages as the West on the path to industrialisation that she managed to make contact with the West and contributed her authentic colours to the global heritage.

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Notes

1. Therefore, it can be claimed that literary translation activity in the 1940s acts as a tool for introducing the Western way of living.
2. Shifts in the source text and target text are in bold letters. They are also numbered to spot the shifts more easily in comparative analysis. The Turkish versions and back-translations follow the same numbering as in the source text. However, some sentences are subdivided as 'a' and 'b' because they are divided into two sentences in the Turkish versions.
3. Extra punctuation marks are put in brackets in the Turkish versions so as to draw attention to the frequency of punctuation marks in Turkish versions.
4. While the word 'Lord' or 'Tanrı' is attributed to Christianity, 'God' or 'Allah' is attributed to Islam in Turkey.
5. Interpersonal function is related to the relationships among the characters in the novel, which are disclosed via the linguistic usages of the characters. This can be related to the ideational functional of the novel, since it is the linguistic usage of the characters that sets up not only the relations between the characters but also the construction of the novel.

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