THE ORGANIZATION AND TESTING OF A COURSE
FOR TEACHING TRANSLATION INCLUDING SIMULTANEOUS TRANSLATION

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ÖZGEÇMİŞ
PREFACE

This thesis aims at contributing to the teaching of translation and interpretation and being of help to the future translators and interpreters. Our scope of study includes teaching interpreting, as it is considered to be an offshoot of translation, but excludes translation as a language teaching technique which has once again gained an increasing significance recently.

Not many people regard translation as a bogey to be shunned at all costs any longer, but the misconception that anyone who speaks two languages can perform translating activity with the aid of a dictionary is still very common. We aim at changing this misconception throwing light on the complicated multi dimensions of translation and stressing the required qualifications and skills for those who are engaged in translating business in order to overcome the difficulties they inevitably will confront with.

We intend to furnish the would-be translators and interpreters with the necessary knowledge and principles that would guide them to the solution of the problems in their jobs. Linguistic developments and their impact on translation and vice-versa are also of our concern because translation is an activity just at the heart of language. Being aware of the universals of languages, the study of meanings and text analysis alongside with the selection and application of translation methods cover a considerably important place in our research as
they will pave the way for proper translation.

In this research, every endeavor will be made to prove that translation is not a mechanical exercise in direct verbal substitution but rather an attempt to match language in action with dynamic language in another medium.

On the whole, the goal of this study is to organize a complete course to teach translation and interpretation to the student translators and interpreters. To achieve this objective, the theory of translation will be supported and illustrated with practical activities presenting plenty of examples on many problems.
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ABBREVIATIONS

CI : Conference Interpreting
Cons I : Consecutive Interpreting
FL : Foreign Language
I : Interpreting
LL : Language Laboratory
SI : Simultaneous Interpreting
SL : Source Language
T : Translation
TL : Target Language
CHAPTER I
INTRODUCTION

Translation has probably been carried out since people began to write. Naturally the history of oral translation goes beyond that. However, in the last 30 or 40 years, a great number of people in various countries have been engaged in this field and worked as full-time staff translators. Besides, translation has become an academic discipline, thus many universities and institutions have been offering translation courses.

Translation is a multi-dimensional activity which takes place across-cultures and languages. As Professor Göktürk (1986) points out translation is a universal means of communication. Benjamin holds the same idea:

Translation goes beyond enriching language and culture of a country which it contributes to, beyond renewing and maturing the life of the original text, beyond expressing and analyzing the most intimate relationships of languages with each other and becomes a way of entry into universal language.

(cited in Newmark, 1982:18)

It is a fact that great changes and developments that have been achieved in many fields are the results of the impact of translation of important works. In other words, the significant periods of translation have paved the way for important evolutions and reforms in history.

The contact of the West with Islam in Spain in the 12th century and the translation of the Arabic versions of Greek scientific and philosophical classics was a turning point in the
history of the West. Accordingly, the translation of Greek scientific works had a great impact on the Romans.

The translation of important works precedes periods of innovation and development in almost every civilization. Translation has been the means of sharing the fruits of scientific, philosophical and artistic activities of various nations with each other.

The most important function translation has carried out is its contribution to understanding and tolerance between people of different outlook as well as transmitting useful knowledge, culture and literature. As a matter of fact, in history, translation's contribution to literature, culture, commerce and education has been so strong that it has caused some radical changes in various fields. Technology and all kinds of innovations are transferred to all over the world through translation business. Some literary forms (actually all kinds of innovations) have been introduced to different countries through translation. For example, 'novel' and 'play' were introduced to the Turkish literature from Europe and 'gazzel' from the Turkish literature to the European literature.

Almost all intellectuals, many famous authors, artists, and poets are indebted to translation. In the same token, our civilization is, in dept to the translators who translated the Greek, Roman and Arabic works into Turkish.

Improvements in technology, communication and international relations of all kinds, e.g., cultural, educational and commercial
activities have proved the necessity and significance of translation in our century. In the 20th century, particularly in the second half of it, the importance and popularity of translation has shown a rapid increase. As a result, the number of the professional translators employed in different fields has increased to cater for the expanding demands. Translation has become an industry in our age. For all these reasons, our age may as well be called 'the age of translation'.

The developments in linguistics have inevitably influenced translation studies and vice versa, since translation is an activity at the very heart of language. Traditional grammarian's main concern was dividing language into grammatical categories, e.g., phonology, morphology and syntax and lexics and making definitions about them. Modern linguistic approach is similar to that of the traditionals except for the significant difference being the new goal of producing an explanatory grammar rather than a descriptive one.

This crucial difference between the traditional and modern linguistics is stressed by Synder (1981:127):

The two most important contributions of the recent advances lie in the confirmation of the fact that every language is structured that is rule governed and in the efforts to produce a grammar that will predict all sentences which can occur in a language rather than a description of what has already occurred of the traditional grammar.

The structural linguist only deals with lexical and
syntactical items. Semantics is of no interest to them. Bloomfield's statement points out the gap between the linguists and translators. "The statement of meaning is therefore the weak point in language study, and will remain so until human knowledge advances very far its present state."

(cited in Basil Hatim an Ian Mason. 1990:25)

Furthermore, linguistic description is, in general, limited to a single language system. Naturally it is of no aid to translators because for the translator every problem involves two language systems. The studies confined to a single language do not mean much to them. Yet, structuralist theories of language have an impact on translation theory. For some time, some translators and linguists have tried to apply contrastive linguistics in translation studies. They only have contrasted language systems and their study hasn't involved communication across cultures and real texts.

Languages differ essentially in what they must convey not in what they can convey, in other words, all natural languages have the capacity to express all of the range of experience of the cultural communities of which they are a part; and the resources of particular languages expand to cater for new experience but grammatical and lexical structures and categories force language users to convey certain items of meaning and it is here, according to the structuralist view that real translation problems lie. Saphir's statements and Whorf's research among the Hopi Indians are influential: "Language is the mould of thought, so
that our ways of thinking and conceptualizing are pre-determined by the language we speak."

(cited in Hatim and Mason, 1990:29)

It seems plausible to conclude that we are the slaves of the language we speak and incapable of conceptualizing in any other language except our own native tongue. Languages differ in the way they perceive and interpret the reality. This situation, inevitably creates problems for translators. The Saphir and Whorf hypothesis implies that the gap between the views of the world held by different linguistic communities is almost unbridgeable. This view would exclude the possibility of proper translation.

The actual occurrence of cross-cultural communication through languages proves the possibility of translation. Hatim and Mason (1990:104) point out the cross-cultural translatibility:

There is sufficient shared experience even between users of languages which are culturally remote from each other to make translatibility a tenable proposition.

Nida (1982:4) supports the same view. He is of the opinion that anything that can be said in one language can be said in another unless the form is the essential element of the message.

The fact that people can learn foreign languages efficiently contradicts the above mentioned Saphir and Whorf hypothesis and weakens its validity.

The communicative value, in particular, the context of the items is neglected by structuralist theory. Nevertheless, we see the influence of contrastive structural linguistics in translation teaching methodology.
A lot of manuals of translation which depend on the contrasts and comparisons of grammatical and lexical items have appeared assuming that translation problems are best solved at this level. Therefore, it is often likely to meet lists of nouns, verbs, pronouns and their equivalents in many books.

Hatim and Mason (1990:32) see a very close similarity between the structuralist and the appliers of transformational grammar at sentence level. Therefore, they oppose analysis at sentence level and the application of Chomsky and Nida-like deep structure in translation:

...the deep structure in question was conceived of as a syntactic entity; transformational generative grammar was not primarily interested in the representation of lexical and other forms of meaning. Like structural linguists, it continued to work exclusively on descriptions of grammatical systems in single languages (usually English). Once again, no unit larger than the single sentence was analysed and the data were nearly always idealized and de-contextualized utterances such as: 'John is eager to please' or 'These men are more clever than Mary' cannot in the absence of plausible context form the basis for a useful discussion of translation.

All in all, transformational grammar gives priority to 'competence', the ideal speaker's or hearer's language faculty, rather than to 'performance', the actual use of competence. Therefore, it ignores language as communication which is the very substance of, the translator's work. The langue and parole distinction has given rise to views of translating as an operation carried out on langue. The manuals of translation based on language system with headings such as, 'The translation of tenses'
or 'The translation of adverbs' are the fruits of this view. Hymes (1972:272) shares Hatim and Masan's view on Chomskyan linguistic competence. He states that "the controlling image is of an abstract isolated individual, almost an unmotivated cognitive mechanism. Not except incidentally, a person in a social world."

To Hymes, the important thing is not only children's acquiring the ability to produce grammatical utterances but also appropriate ones. More precisely, children acquire a kind of communicative competence.

In the light of Hyme's view, we can conclude that the translator's communicative competence is closely related with what is communicatively appropriate in both SL and TL communities. Individual acts of translation may be evaluated in terms of their appropriateness.

In the recent years, the scope of linguistics has widened beyond the conventional limits. For instance, text linguistics gives primacy on the text users. Text linguistics considers meaning as something that is negotiated between producers and receivers of texts and the translator as a particular kind of text user. The translator relays the text across linguistic and cultural boundaries. In carrying out his job, a translator has to take intended meaning, implied meaning and presupposed meaning on the ground of the facilities the text offers.

The developments in linguistics have caused the primacy to shift. The primacy moves back to the translator who plays the
central role in a procession of cross cultural communication. Equivalence is not regarded as an issue of words within texts. Beaugrande (1978:13) states that

the focus of translation studies would be shifted away from the incidental incompatibilities among languages toward the systematic communicative factors shared by languages. Only in the light of this new focus such issues as equivalence and translation evaluation be satisfactorily clarified.

The approach developed by Michael Halliday and his followers in Britain considers language as text. Halliday (1971:331) expounds his approach stating:

By a functional theory of language I mean one which attempts to explain linguistic structure and linguistic phenomena by reference to the notion that language plays a certain part in our lives; that it is required to serve certain universal types of demand.

Malinowsky's theory of context is worth mentioning among the translation developments. He believes that the cultural context is of great significance in the interpretation of the message. The context of situation must be considered with the culture surrounding it.

Firth furthers Malinowsky's theory. He is of the opinion that the meaning of an utterance has to do with what the utterance is intended to achieve rather than merely the sense of the individual words. In other words, he emphasizes the intentional meaning that is the writer's intention.
1.1. Translation in Turkey

Translation activity has taken place since the period of the rise of the Ottoman Empire. Nevertheless, the first organized translation activity which was started by Ibrahim Pasha took place in the Age of Tulip. A group of translators translated not only religious books but the others as well. Translation has contributed a lot to westernization of our culture since the Tulip Age. The translation activity has increased in the 19th century and some literary forms of Europe were introduced to Turkey then.

The novelists and poets have been the pioneers of the works of translation in the 19th century.

The translation activity accelerated speed after the Republic of Turkey was founded. In this period, an office of translation was established by the Ministry of National Education. This office translated a great number of works from the Western and Eastern classics as well as the Greek and Roman works. Translation has always fulfilled a creative function particularly after 1940. What is more, translation has fed the present Turkish Poetry.

No culture can develop within the narrow national boundaries with only its own facilities. All cultures are influenced to a certain degree through the works of translation. This type of impact is both unavoidable and natural.

Translation is a rapidly developing industry. That is why the number of translators and translation offices have multiplied in a
short time. It has become so widespread that some international writers sell more in translation than in the original. The simultaneous publications of the same books, magazines, and newspapers in various languages and the rapid growth in the world communication have made the 20th century 'the age of translation'.
CHAPTER II
LINGUISTICS and TRANSLATION

Linguistics began to concern itself with translation in the second half of our century. The appearance of "Fremdsprachen" (1956) and Eugene A. Nida's "Towards the science of Translation" (1964) played a great role in it.

The most useful contribution that linguistics can make to translation can be through specifying the nature of language. Some current work in linguistics may not be applied directly in translation but it is certain that a translator who is linguistically knowledgeable will be in a better position to make sound decisions.

As translation is an activity in applied linguistics, the translator's achievement, on a large scale, depends on his linguistic knowledge, skill and sensitivity in comprehending and expressing the concerning languages. He has to know the complicated nature of both source language (SL) and target language (TL). In the comparison between SL and TL lies the key to solve some problems. We must always keep in mind that translation is a skill to be mastered after a basic command of SL and TL has been acquired. Translation is an endless procedure. The effectiveness of the version finally depends on the elegance and sensitivity of the translator's command of the relevant languages and cultures.

Traditional linguistics deals with rules rather than the actual language. The pre-transformational school of linguistics
chooses to restrict their terms of reference to a process of segmentation and classification based on a given corpus or selection of texts. This process is similar to the traditional technique of parsing and result in a description of the observable syntactic structure of sentences.

Modern linguistics starts with F. de Saussure. Saussure's distinction between 'langue' and 'parole' has brought new horizons into linguistics. Later on, Noam Chomsky made a similar distinction in terms of 'competence' (langue) and 'performance' (parole). Widdowson (1974:203) stresses the communicative properties of language:

The user of a language acquires two kinds of knowledge: knowledge of the rules of the code and knowledge of the conversations of messages. The first ensures that what he says is grammatical and the second kind ensures that what he says is appropriate. Both kinds of knowledge are essential if the user of the language is to enter into effective communication. Together with these two kinds of knowledge, they provide language with what is generally recognized at its unique feature: Its creativity.

One of the most important features of language is productivity, that is the capacity of man to utter things that have never been said or heard before yet to be understood by other speakers. A person has the means to coin new utterances by selecting familiar words and phrases, and assembling them into new combinations according to the rules which are known to all the speakers of a language. It is a wonder how a person produces and/or understands the utterances he has never heard or spoken before. Widdowson (1974:202) explains the reason of this stating:
".... though they are novel as manifestations of code, they are familiar as messages."

There is a common structure underlying the utterances which we produce when we speak a particular language. Utterances are instances of parole. The underlying structure in terms of which we produce them as speakers and understand them as hearers is the langue in question. This distinction has had a profound effect upon the twentieth century linguistic and translation theory.

Although the structuralist view starts with Saussure's distinction between 'langue' and 'parole', it has neglected the communicative properties. That is why so many textbooks containing a lot of practice in the composition of sentences but giving little or no attention to the ways in which sentences are used for purposes of communication have appeared. It is assumed that if a person knows the system (langue), he can automatically put it into use.

A translator must study how each language is constructed, how it is used in certain cases by the people who speak it and how it is related to other languages. Particularly the relation between SL and TL is of great importance for the translator. Besides, he must study how it varies from dialect to dialect and from one historical period to the next. All types of linguistic analysis are based on the assumption that language is structured; i.e., each utterance far from being a random series of words, is put together according to some principles or set of principles which determine the words that occur and the form and the order of the
words.

A language mirrors the culture of the people who speak it. Culture and language are overlapped. It is impossible to use a language properly without knowing the culture that is reflected by it. Therefore, the duty of someone who occupies himself with the translation work is to know the set of words, expressions and idioms used in certain situations and particular jobs. Almost every science, profession, trade and occupation has its own particular set of words. These are considered to be 'technical' 'jargon' or 'slang' depending on the status of the people who use them.

Chomsky brought a similar distinction between the code (system) and the actual language (the realization of the code) to that of Saussure. However, there are differences between their distinctions. Chomsky's terminology 'competence' for 'langue' is the ideal language-user's knowledge of the rule of the grammar, while 'performance' for 'parole' is the actual realization of this knowledge in utterances and involves a variety of psychological, physical and social factors. Chomsky's and Saussure's terms are not equivalents of each other. Since Saussure describes 'langue' as a social product while Chomsky regards 'competence' as a part of his general maturity.

Depending on the linguistic competence, one can realize whether a sentence is grammatical or not. For example, 'People the carefully is a' is not a grammatical set and everybody knows it.

One can also say whether a sentence is ambiguous, polysemous or not through the same competence. Another ability included in
competence is the ability to detect paraphrases, to tell when two sentences mean the same thing. For example, the reader easily knows that the following two sentences are synonymous.

1. It makes Mr. Green mad that Bill does not study.
2. That Bill does not study makes Mr. Green mad.

The fourth ability included in competence is a knowledge of the internal structure of sentences. Through this knowledge we can detect that the following pairs are different.

3. Tom is difficult to please.
4. Tom is ready to please.

In sentence 3, Tom is the object of the sentence but in sentence 4, Tom is the subject. It is difficult to see how these differences can be related to different meanings, but we understand it through the mentioned competence. A speaker of a language can always tell whether a string of words is peculiar because of its meaning or because of its form. In other words, a sentence can be grammatically correct but semantically ill-formed or it can be meaningful but ungrammatical. However, the speaker and hearer can detect it easily.

Many linguists and translators consider Comsky's theory inadequate as it gives dominance to competence, not to the actual language and it makes assumptions depending on them. Transformational grammarians like traditionalists ignore the social and communicative aspects of language. That is why Allen (1975:39) finds it incomplete:
... Chomsky's notion of 'linguistic competence' needs to be supplemented with a notion of 'communication competence'. Thus it is a matter of communicative competence to be to produce coherent discourse which is situationally relevant, and to use language appropriately for the performance of a variety of 'semiotic acts' such as asking questions, making promises and predictions and giving orders, making statements and so on.

Realizing that dealing with purely formal aspects of language cannot solve all linguistic issues, linguists have turned their attention to the communicative properties and the functioning of language in social contexts. In other words, translators are advised to study the ways in which language is used in social interaction and how it varies in terms of its social function.

According to Chomsky, the aim of a linguistic description should be to specify the nature of language competence by defining the properties of unbounded series of well-formed sentences of a given language.

Many linguists aim to specify the nature of language competence which was first drawn to attention by Chomsky. This linguistic competence is seen as a highly abstract set of organizing principles which underlie the facts of language performance or the actual use of language in specific situations.

Some linguists find Chomsky's theory unsatisfactory as he depends his theory upon the knowledge existing in the mind of the reader. His theory leaves room for disagreement just at the very beginning as he presupposes the existence of the knowledge.

Among the insights brought by Chomsky and others to language analysis is the distinction between 'surface structure' and 'deep
structure', that is the arrangement of elements on the surface of discourse, the mask on underlying structural arrangement, which reflects the relations between the concept and entities involved. This view appeals to some translation theorists. For example, Nida furthers this view and suggests making use of it in translation. Nida (1964:68) says the activity of translation involves:

1. Breaking down the SL text into its underlying representation or semantic 'kernels'.
2. Transfer of meaning from SL to TL 'on a structurally simple level.'
3. Generation of 'stylistically and semantically equivalent expression in the TL'.

On the contrary of Chomsky and Nida, Halliday (1971:141) stresses the social and functional aspects of language like Firth in addition to its structural aspect:

Structural preoccupations have been dominant in linguistics for some time; but the usefulness of a synthesis of structural and functional approaches has long been apparent from the works of Prague linguists. The particular form taken by the grammatical system of language is closely related to the social and personal need language is required to serve. In order to understand how language is used we must study both the system of the language and its functions at the same time.

The nature of language is closely related to the functions it has to serve. We have to consider language in terms of its use to throw light on the nature of the linguistic structure and the meanings conveyed by it. It is obvious that language is used to cater for a variety of different needs. Studying the relation between the grammar of language and its different functions may
give an account of the close relationship between function and meaning. In a way, meanings can be classified in terms of the basic functions of language. Instead of discussing the distinction between competence, the idealized knowledge of language, and the performance, the actual use of language, we must study the language in relation to the situations in which it is used. Halliday points out that:

We use language to represent our experience of the processes, persons, objects, abstractions, qualities, states and relations of the world around us and inside us. (1971:145)

In the light of the above statement, it seems plausible to conclude that language serves to carry out three functions:

1. To express the real world and the inner world of the speaker. In carrying out this function, language gives structure to experience and helps to determine our perspectives of looking at things.

2. To serve to establish and keep social relations which may refer to as communicational role. Through this interpersonal function an individual gains his identity and status in society.

3. To serve to establish links between itself and the situation in which it is used. Through this function, the situationally connected sentences form the text which is the basic unit of language in use.

Only through the study of language in use, we can gain insight about the functions and components of meaning it conveys because the multiple function of language is reflected in the
linguistic structure. It is unnecessary to discuss the degree of importance of these functions since they are all semantically relevant. The investigation of these functions can give an account for the relation between the internal patterns of language and the situations in which they are used. In other words, the complexity of a speech act can be seen in this way.

It is apparent that universal properties found in the grammar of all languages will be of great aid to translators. Some universalists believe that since man and language are so closely related, languages have a lot of common points (universal properties) like men. Their study to find out the laws that pertain to all languages draws translators' close attention.

A child's way of learning a language implies that crucial part of the structure of any particular language is not learned but determined by the innate linguistic knowledge of a child. A person can understand and use linguistic expressions which he has never heard or spoken before. This proves the existence of the above mentioned universal property. Many fundamental similarities indicated by all languages can be recognized through the 'deep structure-surface structure' distinction. There is no doubt that languages differ from one another in many fundamental ways but it does not mean that they do not have many points in common. Beattie (1973:213) holds the same opinion on universality:

Languages, therefore, resemble man in this respect that though each has peculiarities, whereby it is distinguished from every other, yet all have certain qualities in their respective grammars and dictionaries. Those things, that all languages are in common, or that
are necessary to every language, are treated of in a science, which some have called Universal or Philosophical Grammar. (cited in Chomsky)

The existence of the above mentioned universals implies that all languages are cut to the same pattern but does not imply there is any point by point correspondence.
CHAPTER III
TRANSLATION THEORY and PRACTICE

Since translation is the actualization of language in a certain field, it is unavoidable to construct translation theory on linguistics. Translation theory, by and large, makes utilization of comparative linguistics and all aspects of semantics. It covers the relation between thought, meaning and language and its cultural and universal and individual aspects besides the interpretation of texts and their analysis. It is translation theory's task to offer some principles and criteria in order to replace a written message or statement in another language as accurate as possible.

Translation theory aims at assisting the translator by assessing methods and providing a body of principles and rules for translating all kinds of texts. In a sense, it can be defined as a tool to solve the problems translating activity. Since theory arises from practice, some rules can be of aid to translators. For example, in Turkish, plurality is not used after the adjectives of numerals. That is Turkish lacks double plurality with numbers. Therefore, 'two books' becomes 'two book' in Turkish. Likewise, some English plural nouns become singular when they are translated into Turkish. For example, 'a pair of scissors', 'swimming-trunks', 'spectacles', 'trousers' etc. are singular in Turkish. When an adjective is translated by a negative, its contradictory term is a weakened equivalent of it. For example, 'wrong' means almost 'not right'. A translator is expected to make use of these rules and assess certain logical rules himself comparing lexical
and semantic aspects of TL and SL. Naturally, the pragmatic aspects of the pertaining languages must also be taken into account. In Turkish, we do have a similar structure to that of English. For example, double negatives form a positive meaning in many cases. The Turkish sentence 'Ne yaptığını bilmiyor değilim.' means 'I know what you are doing.'

In some languages certain patterns always offer ambiguity. For example, a relative clause plus a possessive case is usually ambiguous: 'Oturmakta olan kızın annesi', 'Hasta olan çocuğun babası', 'Katil olan adamın kızı' etc. These are ambiguous as the adjective seems to modify either of the nouns.

There are certain constructions which cause ambiguity in English. For example, 'killing germs', 'flying plane', 'visiting aunts' are all ambiguous because the word before the noun may function both as an a gerund or as a participle.

A translator has to know the nature and the dimension of the problems he will confront in order to find the best solution. However, he must keep in mind that there is not an easy remedy for every trouble he confronts. Needless to say that there is not only one translation theory which can be applied to all kinds of texts. On the contrary, there are varies theories to be applied to different texts. Remembering in mind that the theorist's main interest is to select an appropriate general method of translation and as we see so many different methods being applied, we can conclude that there is no concencus on the types of the translation method. For long, literal translation was dominant and
free translation was applied by some translators particularly for the texts whose forms were not very significant. Now the attention turned to the equivalent effect principle that aims to create the possible closest influence created on the readers of the original upon the readers of the translation as well. Besides, semantic translation method is also worth mentioning.

It is a fact that good translators are able to solve many specific problems although there is not a systematic theory at their disposal. That indicates that practice of translation is far ahead of translation theory.

Graham (1981:27) expounds that the distinction marked by transformational grammar between 'competence' and 'performance' may form the ground on which translation theory will stand:

Some of these distinctions could be applied in the case of translation. Where by analogy 'competence' would be the ability to translate and 'performance' the activity of translating. the one being required and assumed by the other and where the theory of translation would be a comparative grammar representing 'competence' as a knowledge of languages in correlation.

Graham believes the translation theory may have a clear nature and function on the basis of this comparison. The distinction between 'competence' and 'performance' can also delimit art and science in translation. Whether translation is an art or a science has long been discussed. Some linguists and translators argue that translation is a science while the others believe it is an art. We believe translation is both an art and a science because it requires both knowledge and skill.
Theoretically, it can be considered a science but its actualization is an art which depends on skill, ability and sensitivity.

A special competence is necessary for a translator because he is different from an ordinary language user. He has to know not only what to do with his job but also how to do it. That is how to turn competence into performance. For a translator, theory and practice, knowledge and skill are inseparable. Romel (1987:12) holds a similar view on this point:

"Languages are for the translator what canvas and paints are for artists. But simply 'knowing' a language is no guarantee at all that the student will be successful at 'using' it. In other words, language work comprises both theory and practice, analysis and expression, understanding a source text and then rendering it in the target language."

Translation involves comprehension which requires interpretation and expression which also requires skill and ability. That is why 'machine translation' cannot go beyond a certain achievement of translating certain texts in certain fields. Even this proves the lack of an explicit theory which will provide the machine with complete information so that it will not need to interpret and become operative automatically. Translator's ability of interpreting the text is one of the major merits that has a direct impact on the product. Some authors are more famous abroad than in their native countries because the translated versions of some novels, poems and other literary works are much more appreciated than the originals due to the translator's
achievement, in interpreting the source text and reformulating it into the target text. That is why Edgar Allan Poe is more popular in France than in the U.S.A. and his poem "Anabel-Lee" is so popular in Turkey.

Nida believes in the existence of a universal logic in each language like Chomsky. He concludes that without this universality translation and communication would not be possible. He suggests making use of some kernel sentences which underly elaborate surface structures in comprehending the complex text:

In fact, one of the most important insights coming from "transformational grammar" is the fact that in all languages there are half a dozen to a dozen basic structures out of which all the more elaborate formation are constructed by means of so called "transformations". In contrast, back trasformation, then, is the analytic process of reducing the surface structure to its underlying kernels. From the standpoint of the translator, however, what is even more important than the existence of kernels in all languages is the fact that languages agree far more on the level of kernels than on the level of the more elaborate structures. This means that if one can reduce grammatical structures to the kernel level, they can be transferred more readily and with a minimum distortion.

(1982:39)

Nida's back-transformation theory can help translators to grasp the meaning of a complex sentence but we must not forget that expressing what we understand is something else. In other words, kernel expressions are not to be translated literally because they are the basis for reformulation of sentences not a model for translation. To reduce long and subtle sentences to kernel level cannot solve all the problems the translator confronts, however, it can be of help.
As it was expressed before, every translation rule cannot be applied to every type of text and the same key may not open every door.

But if the translator's linguistic and general knowledge allows him to manipulate the two languages properly across cultures, he can overcome a lot of difficulties and cater for the requirements of the reader. Besides the translator's linguistic competence, his sensitivity and awareness are major features to be possessed.

It is evident that the translator's first task is to analyse the text and understand it before choosing the appropriate translation method. Analysing the text, the translator weighs elements of the text and decides what to give the priority to. For example, the meaning may be underestimated when the form and the aesthetic function is essential. A polysemous expression can be transferred or the most important sense is selected if the TL does not have an equivalent expression.

The discussion on whether translation is an art or a science has not ended yet but it is a fact that translation theory can guide translators in making decisions to distinguish the linguistic and cultural elements in the source text though it cannot turn an incompetent and insensitive translator into an successful one. Robins (1981:657) expounds his view on this subject:

Translation on the whole is an art not a science. Guidance can be given and general principles can be taught but after that it must be left to the
individual's own feeling for the two languages concerned.

What constitutes a translation theory and how it can be put into use is the translator's main concern. In training would-be translators, the presence of a theoretical framework will prevent the students from holding the discussion at the word level. In other words, it will prevent them from not seeing the wood for trees. Another important point is dealing with the whole text in order to keep its natural and communicative aspects. In this way, the taste and the textual fluency are not lost and the equivalent effect may be achieved more easily. Hatim and Mason's view which stresses the communicative and social aspects of translation may throw light on this issue:

"... in all cases, translators are involved in communicative activity which takes place within the social context. The translator's purpose and priorities are to be seen within this context. (1990:20)"

Fawcet (1987:32) indicates how translation theory can be put to use as the following:

- It can be taught
- It can indicate areas of research
- It can tell us quite a lot about how translation should be taught i.e. the contents and structure of syllabus.

On the other hand, Kelly (1979:1) expresses how the framework of a theory can be constructed:

"A complete translation theory has only three major components:
- specification of function and goal"
- description and analysis of operations
- critical comment on the readership between goal and operations

If we device a translation theory for our students for a given text or get them device a theory of translation themselves, we can save them from being bewildered victims of ours as certain principles would guide them.

Various translation theories can be classified under three major headings:

1. Literary theory of translation
2. Linguistic theory of translation
3. Hermeneutic theory of translation

In the realm of literary theories there are different views. Some claim that the goal is to produce a translation that looks realistic in TL and reads like the original. Some believe the translation should read like a translation. Some others defend the idea that its goal is to keep the structure and means of the original, so the reader of the translation would be able to taste the language of the original.

As for the linguistic theories of translation, although there are different views, the common point is to apply the equivalent effect principle by choosing the appropriate register and style and taking the social and cultural values of the reader into account. I must point out that some linguists see translation as the transmission of information at text level. This view, the information theory, conflicts literary theories.

According to hermeneutic theories of translation, the important point is to penetrate the meaning of the text and convey
it into the target text by interpreting for a different readership.

There is a general concensus that there is no perfect translation. It may always be improved. Therefore, the adequacy of translation is a relative concept. Translation theories cannot offer concrete solutions to specific problems. The translator is the one to say the last word. Of course, that does not mean that translation theories are of no use, on the contrary, they can focus on different aspects of translation process and may form a mode of translation.

Since the translator is the one to say the last word, his competence in bilingualism and biculturalism is of crucial importance. Looking from this viewpoint, we can conclude that the translation theories have neglected the real role of the translator as they have not centered the attention on translators.

Another important fact that should not be forgotten is that to try to teach the foreign culture in translation classes is almost time wasting. Everybody agrees that foreign language and foreign culture are inseparable and must be learned at early levels. In other words, they must precede translation classes. To offer translation classes at undergraduate level is too early and to offer them to the students who have not got adequate linguistic knowledge and foreign culture, according to Peter Fawcet (1987:35) is a futile activity because we plunge the students into a bath of language that all too often turns out to be a confidence corroding acid.
Instead of allowing students to go into the water over their heads, we can make use of simple linguistic models to analyse mistakes, simple but effective exercises to improve their competence. They must learn all kinds of theories and practices such as: literal translation, semantic translation, formal translation, pragmatic translation and equivalent effect principle etc.

Needless to say that a translation theory model can contribute a lot to teaching translation more effectively when the teachers take the following points into account:

1. Translation is a profession and the ones who own this profession should carry out its requirements.
2. Sufficient care and attention must be given to improve students' ability and awareness.
3. Students' attention should be drawn to the text and its readers.
4. The fact that the goal determines the method must be explained to the students.
5. A theoretical framework or a model should be offered.
6. As many different types of text as possible should be offered in the limited time.
7. Students must be assured that failure is inevitable when they approach translation as an activity for the performance of which a pen, paper and a bilingual dictionary are the sufficient tools.

In the traditional approach, teaching translation almost equalled teaching language. The belief changed when Saussure brought a distinction between langue and parole. In terms of this assumption, languages have unique structures, so TL must be considered a separate structure from SL, so it must be learned separately. When this assumption became popular, the translation method lost its popularity in teaching foreign languages. Translation was rejected in teaching. However, in the last decade,
translation has regained its importance in teaching a foreign language.

Another important point in teaching translation is to offer students complete texts rather than short extracts. In this way, they can grasp the gist of the text instead of the details. Besides, the relation between accuracy and cohesion can be taught better in such texts.

One of the commonest problems of the future translators is to consider translation as a test of comprehension. Due to this understanding, they will try to prove that they understand every phrase and every word in the passage to be translated. Thus, they will cling to the original text imitating the syntactical patterns of it. They will see the equivalence at word or phrase level and consequently, this will lead to a clumsy and unnatural text. A translator may deal with words and phrases and seek equivalence at that level initially but his final aim is to create equivalence at text level. There is almost a general agreement on the view that translation must be considered not as a comprehension exercise but as a communicative and practical skill. In other words, translation as translation has replaced translation as comprehension.

One of the ways of widening the students' horizons is to ask them to look at the text from the consumer's viewpoint. This may help them to see equivalence and adequacy from a different perspective. It is always possible to produce alternative translations as there is no such a perfect translation. Therefore,
we often meet different types of definitions of translation. Sager's (1983:93) three different definitions stem from the different status of translation:

1. The translation is an independent document, i.e. a full substitute for the monolingual reader.
2. The translation is an alternative to the original and co-exists with it, e.g. a multilingual brochure. Either type may serve the same communicative functions or the original or be derived text serving a different function.
3. The translation is a full equal with the original in all respects and may therefore, serve as a basis for other translations. This type is frequent in international organizations and some legal documents but is not as common as the other two types.

Alongside with thinking of the consumers, the translator has to be in close contact with the text writer as knowing the writer's intention is a vital aid in translating something effectively. It is not just a coincidence that many of the successful translators are the ones who cooperate with the text author. Translation is a choice but this is not arbitrary and it must depend on the intended meaning. Therefore, translator's omissions, additions, and alterations may be justified if they are in tune with the writer's intention.

When we compare Tythler's suggestions on translation with those of Nida's, we can see the close resemblance between the traditional translators and the modern ones alongside with the shift to communicative aspects of the text.

Tythler's three laws of translation are:

1. That the translation should give a complete transcript of the ideas of the original work
2. That the style and manner of writing should be of the same character with that of the original.
3. That the translation should have all the ease of original composition.

(cited in Basil Hatim and Ian Mason, 1990:16)

Nida's (1964:164) basic requirements of translation are:

1. Making sense
2. Conveying the spirit and manners of the original
3. Having a natural and easy form of expressions;
4. Producing a similar response.

When we study Tythler's laws and Nida's requirements, we can easily infer that if the form and content are separable things, the first three rules will conflict with one another. In most cases it is impossible to convey the meaning without changing the form as every language has its own unique structure. The first three requirements are almost the same but there is an additional requirement in Nida's list. This additional rule, the fourth one, indicates the present inclination in translation. Being aware of the conflict, Nida implies that the translator can give priority to meaning over style.

Examining the translator's status can help us to see the nature of his difficult and complicated job. Hatim and Mason (1990:91) point out the status of the translator as a reader and a text producer:

In most cases, the translator as a receiver of ST but not specially addressee (in the sense of the intended receiver of ST), is an observer of the text-world environment of ST. The role of the translator as a reader is then one of constructing a model of the intended meaning of ST and of forming judgements about
the probable impact of ST on intended receivers. As a text producer the translator operates in a different socio-cultural environment, seeking to reproduce his or her interpretation of speaker meaning in such a way as to achieve the intended effects on TT readers.

The achievement of equivalent effect principle depends, on a large scale, on the translator's cultural and linguistic skill to carry out the above mentioned role properly. The translator must see translation as act of communication between a producer (writer) and a receiver (the reader) in order to produce on his readers an effect as close as possible to that obtained on the readers of the original.

A translation may be a faithful version in terms of denotative meaning yet may fail to give the equivalent effect of the original. As Widdowson (1979:105) points out:

> Equivalence is not just linguistic and semantic; it is also pragmatic. We cannot, of course by definition establish pragmatic equivalence by considering isolated sentences by only by considering what utterances count as in context.

In short, a translation must consider the three dimensions of context which are communicative, pragmatic and semiotic aspects in order to achieve equivalence. In the examination of the process of translation, we can see the basic problems faced by translators as follow:

1. Comprehension
2. Transfer of meaning
3. Assessment of target text

Students can be led through practical linguistic exercises towards the perception of a theoretical point about the
operation of language since theories depend on practice.
CHAPTER IV

TEXT ANALYSIS and TEXT SELECTION

A layman may think that language is simply words, thus, translation means replacing a word in language A with a word in language B. The focus in translating activity was on the word but now it has been realized that it can not be a unit of translation. Even an individual sentence is considered to be far from being the unit of translation. The focus has shifted on larger units such as segments, expressions, the paragraph and the whole discourse. Following the developments in linguistics, translation theory has tended increasingly to stress the concept of textuality. Researches in this field may give a fruitful result for both translation and translation teaching. Texts are social events and the links between the text producer, expression of the text and meaning have to be considered as a motivated network.

Traditional translation teaching emphasizes ST (source text) analysis but it does not put the same emphasis on the TT (Target text) synthesis. TL text synthesis was seen as a question of being loyal to the structures of the original. Therefore, inexperienced would-be translators tend to translate everything literally. In traditional translation classes, the primacy used to fall on the words, not on the complete text. As a result, the production was awkward.

A translator must know how to analyze and criticize the text in order to comprehend and interpret properly and then express it elegantly. The first step in the process of translating is analyzing the text. Analyzing a text begins with reading it. The
first step in this process is the scan reading. The second step is to find out the specific problems from the translator's point of view, and to determine the appropriate method. We can call the first type of reading 'general reading' and the second one 'close reading'.

Texts can be divided into different categories according to their forms, content (subject matter) and function. In terms of their form, texts roughly fall into two divisions: 1. prose 2. verse. Another rough division is: 1. literary texts, 2. non-literary texts. According to their subject matter they can roughly be divided into three categories as:

1. literary texts, 2. scientific and technical texts, 3. journalistic texts. According to their function they can be divided into three divisions as: 1. expressive texts, 2. informative texts, 3. operative texts depending on whether they are perceived as author-centered, text-centered or reader-centered.

In this typology, the writer, the text and the reader are considered independently: the relation between them is underestimated or completely ignored. Newmark (1988:13) distinguishes four types of texts: "1. narrative, 2. description, 3. discussion and 4. dialogue."

We must always bear in mind that a text is usually a hybrid one but one of the three above mentioned functions can be dominant. The important thing is to discover the shared expectations and determine the primacy and reflect it in the TT. Texts are units which are variable in nature and the functions
they carry out distinguish them. Beaugrande and Dressler (1981:184) point out the hybrid nature of texts:

Some traditionally established text types could be defined along functional lines; i.e. according to the contributions of texts to human interaction. We could at least be able to identify some dominances, though without obtaining a strict categorization for every conceivable example. In many texts, we would find a mixture of the descriptive, narrative, and argumentative function.

All texts have points of expressive, informative and vocative functions. These three functions are often overlapped. e.g., the sentence 'I am keen on her' tells the listener (reader) something about the feeling of the speaker, and gives information and also indicates the way he wants to have an impact on the reader. Such sentences must be translated literally as there is no emphasis on any of the abovementioned three components. Literal translation is the best if it has the same communicative and semantic effect. The translator must always remember that every text is an absorption and transformation of other texts. That is, texts depend on each other through intertextuality.

The unit of translation is one of the long discussed issues. As the whole language is too vast to cope with, many linguists and translation theorists have attempted to determine the unit of study. Nida and Taber (1982:46) postulates that:

'Determining the function of the elements in a phrase and hence their relationship to the other elements can only be done by a careful examination of the context. This involves not merely the immediate context but also the wider context of the entire communication.'
Many text linguists agree on the view that the relevant language unit for translation is neither the individual word nor the single sentence but the text itself. Certain judgements can only be made at the level of the overall text. The translator must bear in mind that different characteristics can be seen in the same text. In other words, there can be text within text. Thus, he may have to apply different approaches to each in order to form the consistent final product.

The adequacy of translation can be judged not taking the individual segments in the text into consideration but coping with the text as a whole. On the same point Neubert states that:

It is only within the framework of the text that meaning or rather communicative values may be said to be equivalent. Equivalence holds between texts only.
(cited in Hugh Keith, 1987:63)

Newmark (1982:42) who sees sentences as the unit of translation on one condition points out that the translator "views words and phrases in expanding waves in their linguistic context restructuring or rearranging clauses, reinforcing emphases."

There is no doubt that an individual word or a sentence may be of crucial importance in translation as it might bear almost the complete meaning of the text, but it is always safe to get rid of the ambiguity at text level. Clinging to words may produce the perils of not seeing the wood for tree.

It may be appropriate to conclude that equivalence cannot be achieved at word or phrase level. Therefore, the unit of translation must be the paragraph or the whole text itself.
Appropriateness of particular items can only be judged considering their position within the whole text.

It is the translator's responsibility and duty to make the necessary alterations in the structure of the ST to make it readable in the TT. However, it is evident that certain texts, especially, the ones which are not culture-bound do not require much structural change. Hatim and Mason (1990:187) suggest as follow:

The less evaluative the text is the less need there will be for its structure to be modified in translation. Conversely, the more evaluative the text is, the more scope there may be for modification.

Thus very little modification might be needed in the translation of treaties, declarations, contracts, regulations and other similar documents as they are culture free.

Analyzing the text in detail from different aspects can furnish the translator with sound information that is essential for a proper rendering. Text analysis must aim at arising awareness about the structure of the text and the function of the certain elements within the text. It is always useful to depend on the principles that derive from the analysis of the text. As the context-independent elements contribute to the advancement of communication more than the known context-dependent elements do, more attention must be paid to them. The communicative aspect of translation must always be remembered as it does determine the quality of translation. Beaugrande and Dressler hold the same view on this issue:
A text will be defined as a communicative occurrence which meets seven standards of textuality. If any of these standards is not considered to have been satisfied, the text will not be communicative. Hence, non-communicative texts are treated as non-texts.

(1981:3)

Needless to say that linguistic and general knowledge of translator is prerequisite. Widdowson (1978:3) emphasizes the significance of linguistic knowledge and convention:

... language may be divided into usage and use. 'Usage' is the knowledge of language system (some prefer the term 'Code'). The learning of a language then involves the ability to compose correct sentences. But it also involves acquiring an understanding of which sentences or parts of sentences are appropriate in a particular context. ... We do not simply manifest the abstract system of the language (Chomsky's competence), we at the same time realize it as meaningful communicative behavior.

The translator must always bear certain principles of translation in mind in analyzing texts. A close study of certain factors is necessary in order to achieve an accurate interpretation and an efficient expression of it in TL. The most important of these factors are the intention of the text, the intention of the translator, the reader and the setting of the text and the quality of the 'writing'. It is essential to grasp the intention of the text in order to perform an equivalent effect translation. The intention of the translator is also important to decide what kind of method to be adopted. The translator's intention might be to create the equivalent effect or just to convey the cultural features of the ST or to appeal to a certain
group in a society. Certainly these different intentions urge the translator to apply different approaches. The reader and the setting of the text, that is, the education class, age and sex of the reader determine the translator's degree of formality, simplicity, and emotiveness on the TT. Besides the other factors, the style occupies an important place in the quality and authority of the text. It is as important as the matter. If the ST is entirely culture-bound, the translator has to decide whether he should give extra information or explanation. e.g., the translator may feel obliged to do so about the places or customs peculiar to a totally different culture.

Although every translator develops his own technique of analyzing a text, the steps to be followed are, more or less, the same. Nida and Taber (1982:51) suggest the following process in analyzing the relationships between words in a sentence and also the relations between sentences in a more complex passage:

There are five basic steps in procedure:

1. Identifying the basic structural elements of each word, i.e., object, event, abstract, and relational.
2. Making explicit any implicit structural elements which are required to complete the kernels.
3. Determining the basic kernels which combine to constitute the surface structure of the sentence.
4. Grouping the kernels into related sets and
5. Stating these relationships in a form which will be optimal for transfer into the receptor language.

Selection of the passages to be translated in translation classes is of major value. There is a common belief that literary texts are more difficult to translate. Halliday (1964:130) shares
this view:

A feature of literary register is that, more than in any other use of language, the translator has to look beyond sentence boundaries to guide him in the choice of equivalents. In the last resort the only ultimate valid linguistic unit in a work of literature is the whole text and in theory at least no selection for an item or grammatic category can be regarded as final until the context of the whole work is taken into consideration.

Halliday's statement advocates the view that to select a passage from a literary work haphazardly and not to give students any reference about it is not logical in translation classes. We can never be sure the passage extracted has the textual unity of the work. Such incomplete texts may leave room for misunderstanding in the translator's part as they won't be natural and complete. Mostly for translation literary texts are preferred since they are interesting and difficult to translate. However, to ask students who have not mastered the basic features of language to translate a literary text is like asking an inexperienced driver to enter in a car race.

As for the technical and scientific texts, there is almost a concensus that they are easier as they are culture-free and lack the complex literary arts. Robin in his article 'Language' (cited in The New Encyclopaedia Brittanica, 1981:657) points out the mentioned nature of scientific texts:

At the other end of the translator's spectrum the technical prose dealing with internationally agreed scientific subjects is probably the easiest type of material to translate, because cultural unification (in this respect), lexical correspondences and stylistic similarity already exist in this type of usage in the
languages, most commonly involved to a higher degree than in other fields of discourse.

In translating technical texts, students may have difficulty with conceptual meaning but they can solve it with the help of a good dictionary and by doing a background research.

The most appropriate texts to be translated in translation classes may be the ones extracted from newspapers, magazines, and journals. However, they must be extracted in full even if they are not translated completely. These texts are usually about actual issues, so the students will probably not need a background research as they already have knowledge about them and they will attract their interest. Besides, it is possible to choose texts of different style and form as the topic range is very vast. In such texts, the cultural gap will be narrower, too.

One of the important factors in textuality is cohesion. Cohesive devices, such as, recurrence, coreference, proforms, junctions, etc. are the helpful tools in forming the TT as they relate the concepts and the elements that constitute the whole text. Besides, they increase communicative efficiency of the text. Therefore, the translator must see the text as a complex structure which consists of building blocks linked with each other with cohesive devices. In order to find the most convenient words, structure and the cohesive devices, it is helpful to analyze the coherence of the text prior to starting translation. The translator must decide whether to use the nearest equivalent of a junctive he meets or look for a better one to render it. To stick to the
precise links and precise structure of the ST does not always give
the expected result. The experienced translators can make the
necessary modifications in terms of the type of the text. However,
the student must be aware of the fact that being loyal to the
original text does not mean to render it word for word and the
degree of loyalty cannot be an excuse for an obscure and awkward
translation. In other words, loyalty must be at text level not at
the word level. Cohesive devices assess the efficiency of a text
in getting rid of obscurity and unnecessary repetition and they
may also add color to the text on condition that they are used
properly. The proper use of proforms and coreferences is crucial
in this respect. It is the translator's task to use proper
cohesive devices in proper places. Since cohesive devices signal
recurrence, repetition, coreference and the nature of the links
between concepts, the skillful and appropriate use of them is of
vital importance to achieve the dynamic equivalence.

If certain lexical items are often repeated unnecessarily in
the ST, the translator should use coreference or proforms in place
of them because the repetition will cause monotony and lower the
quality of the TT. e.g., the coreferences "White House", "the
President", "the American government" may replace Mr. Bush. In
some cases, when the translator believes the readers of TT need
explanation of a reference, he can use coreference to make it
explicit. e.g., "the capital, Ankara" in place of "Ankara" will do
it.

Another way of repetition is the use of a proform. However, a
proform must be close to the antecedent because if the gap is too large, it may cause ambiguity. In some languages frequent use of some proforms may cause ambiguity due to the identical sense they convey. e.g., English "He", "She", "It" are all translated the same into Turkish as the pronouns do not indicate gender distinction in Turkish. In fact, Turkish has only one pronoun to cover these three English pronouns. Therefore, while translating them, either coreference or repetition must be preferred not to leave room for ambiguity.

While working on the two levels, reference and sense (linguistic level), the translator has to bear the third level, the cohesive level in mind because by means of the cohesive level he can hold the other two levels together. It is the cohesive level that regulates emphasis and establishes the coherence of the text. In other words, cohesion is an aspect of texture which helps to uphold textuality by making a sequence of sentences hang together as a coherent text.

One of the most important issues in translating is objectivity. It is always difficult to say how far it is possible to be objective in analyzing a text or whether there are any criteria of objectivity in the analysis of a text.

It is true that every reader responds differently to the same text. No two readings of a text are the same. Even the same person reacts differently to the same text on different readings. Reiss (1987:82) states:

.... any analysis, however concerned it may be to
achieve total objectivity. Ultimately amounts to interpretation... In other words, all translation is necessarily also interpretation. (cited in Mason)

House (1976:64) holds a similar view to that of Reiss':

Translation is a complex, hermeneutic process .... It seems to be unlikely that translation quality assessment can ever be completely objectified in the manner of the results of natural science subjects.

Many linguists have attempted to set up a system of criteria for the comparison of ST and TT. However, the objectivity of these criteria is doubtful. Once again, the translator is the only person to say the last word. He has to do his best to make his final product objective and adequate. Newmark (1988:12) points out the heaviness of the translator's burden:

You can compare the translating activity to an iceberg: the tip is the translation—what is visible, what is written on the page the iceberg, the activity, is all the work you do, often ten times as much again, much of which you do not even use.

In translating very complex and complicated texts, the translator can simplify the language through pretranslating process. Splitting up the words into components can be helpful at this stage. Later on, he can render them into the corresponding jargon. In doing so, the translator has to bear in mind that it is his duty to reformulate the text for people who have different cultural and social values.
CHAPTER V

COMPREHENSION

March's (1987:22) definition of translation gives detailed insight about the complicated nature of it. He states that:

Translation is a bi-partite exercise involving comprehension and expression. Comprehension requires a profound knowledge of the source language in order to perceive the meaning at several levels and also familiarity with the content area of the text. Expression necessitates the ability to create in the target language what has been understood in the SL as accurately and faithfully as possible and at the same time in a style which mirrors that of the SL.

The first stage in translation activity is to understand the text. If the text is understood properly, half the battle is won. Semantic analysis is necessary to grasp the meaning of the text at all levels. The translator has to take all semantic properties into consideration besides the lexical meaning. The relations of all elements in a sentence or utterance convey some meanings. In other words, some meanings result from the interrelations of the elements that constitute the text. Therefore, in teaching translation, different sorts of meaning is of great importance. Bierwisch (1970:167) advocates the significance of the issue:

The semantic analysis of a given language must explain how the sentences of this language are understood, interpreted and related to states, processes and objects in the universe.... In order to understand the meaning of a sentence and its semantic relations to other expressions one must know not only the meaning of its lexical elements but also how they interrelate.

There always have been very many different views on
translation and naturally these views have had an impact on translation teaching as well. Some linguists, with the effect of structural grammar developed by Saussure and his followers have concluded that a true translation is impossible because every language has a peculiar form and it moulds thoughts and behaviours of people who use it. What those linguists have ignored is the distinction between "langue" and "parole". Langue is the system of a language that underlies parole which is the application of language. The parallels or universalities must be looked for between deep structures not surface structures. Chomsky's transformational grammar proves the existence of the deep structure that underlies the surface forms. Nida's kernel sentences aim at explaining the universality and making utilization of it in translating. Widdowson (1979:65) furthers Chomsky's view and concludes:

"... We should distinguish between three kinds of equivalence. The first of these, which I will call structural equivalence, involves the correlation of the surface forms of sentences by reference to some ad hoc measure of formal similarity. The second, which I will call semantic equivalence, involves relating different surface forms to a common deep structure which represents their basic ideational and interpersonal elements. The third kind of equivalence is one which involves relating surface forms to their communicative functions as utterances and this I will call pragmatic equivalence. Whereas semantic equivalence has to do with the propositional content of sentences, pragmatic equivalence has to do with the illocutionary effect of utterances."

It is possible to meet very many different definitions of "meaning" by different linguists and semanticists. This can be
considered to be an indication of the complexity of the subject.

Leech (1974:1) gives the following definitions of meaning:

1. an intrinsic property
2. the other words annexed to a word in the dictionary
3. the connotation of a word
4. the place of anything in a system
5. the practical consequences of a thing in our future experience
6. that to which the user of a symbol actually refers
7. that to which the user of a symbol ought to be referring
8. that to which the user of a symbol believes himself to be referring
9. that to which the interpreter of a symbol
   a) refers
   b) believes himself to be referring
   c) believes the user to be referring

Meaning is divided into different categories by different linguists and translators. March (1987:22) puts meaning into four categories:

1. Linguistic meaning: Which includes lexicomorphological, syntactic, stylistic and contextual meaning.
2. Conceptual meaning: i.e. the extra linguistic meaning, knowledge of the discipline or topic in the real world.
3. Pragmatic and rhetoric meaning: Such as what communicative or illocutionary act does the writer wish to convey and what perlocutionary force.
4. Socio-cultural meaning: elements within the text related specifically to the ethnography of the community.

Francis (1958:165) points out three types of meaning:
1. Notional meaning, which is determined as ideas, concepts or feelings in someone's mind associated with linguistic forms.

2. Referential meaning, which is the one known as the objects, qualities and relationships in the outside world, which are pointed out by linguistic forms.

3. Distributional meaning, the total contribution which linguistic forms make to the environments in which they occur.

Palmer (1976:34) mentions three kinds of meaning:

1. Cognitive meaning, which refers to those aspects of meaning which relate directly to denotations of lexical items and the propositional content of sentences and thus corresponds to an intellectually objective level of interpretation.

2. Ideational meaning, which relates to the speaker's cognitive awareness of the external world or to the objectively verifiable states of affairs in the external world, as reflected in language.

3. Denotative or propositional meaning, which involves the relationship between a linguistic unit (especially a lexical unit) and the non-linguistic entities to which it refers.

Hurford and Heasley (1983:269) give their classification as follows:

1. Sentence meaning is what a sentence means, regardless of the context and situation in which it occurs.

2. Utterance meaning is what a speaker means in a particular situation.

Leech (1974:9-23) classifies meaning into seven categories:

1. Conceptual meaning
2. Connotative meaning
3. Social meaning
4. Affective meaning
5. Reflected meaning
6. Collocative meaning
7. Thematic meaning

Since it is prerequisite to understand the meaning of a text for performing an accurate translation, we shall take up the above mentioned definitions of meaning one by one and explain them.

V.1. Conceptual Meaning

One aspect of meaning is concerned with actual information or propositions that can be either true or false. This aspect of meaning is also called `cognitive', `ideational', `denotative', `referential' or `propositional' meaning. We should always bear in mind that conceptual meaning is not always the only kind of meaning and it is not even certain that it is the most important one. Although the main function of language is believed to provide information or inform hearers or readers of the facts that they do not know, there are a number of functions language carries out. In other words, a great deal of meaning is not `denotational' but `interpersonal and social' relating ourselves to others. Conceptual meaning is the value of a word derived from its common use. It is the meaning of the words as symbols which refer to objects, events, abstracts and relations.

V.2. Connotative Meaning

The meaning of an utterance cannot be limited to what is expressed or to the surface structure of the text. It is more than that as pragmatic values are not attached to linguistic forms but they stem from the speaker's or writer's intention within a social setting. Connotative meaning is the communicative value an
expression has in addition to its conceptual meaning. To a large extent, the notion of "reference" overlaps with conceptual meaning. e.g., the word "man" in Turkish can be defined as "human + male + adult" conceptually. However, in addition to these properties, there are some non-critical properties conveyed by the word "man", such as honesty, bravery, dependability, etc. Connotative meaning includes all of these features. Therefore, "He is a real man." can be translated into Turkish as "He is an honest man." or "He is a brave man." in terms of the context it occurs in. There is not a definite boundary between conceptual and connotative meaning. Compared to conceptual meaning, connotative meaning is relatively unstable. That is, it is apt to vary a lot according to culture, historical period and the experience of the individual. The connotations of even the most common subjects differ from society to society, even from person to person in the same society. e.g., the connotations of "bread" for the people who live in urbanized and rural areas are different because the shape and flavour of bread change. In the same token, the connotations of seasons for the people who live in different geographical regions are different as they have different experiences of it.

People react in different ways when they understand the reference of words. The aspect of meaning which reflects our emotional reactions is called connotative meaning. Noting the association of the speaker with the circumstances in which he is and the linguistic setting of the word can give an insight to the nature of connotative meaning. The words certainly acquire a
connotative meaning when they become associated with particular types of speakers. E.g., the words used by children naturally acquire the connotations of them. In the same token, certain words become associated with certain social classes. Some words acquire special connotations through associations with members of sex: they are considered 'women's speech' or 'men's speech' like 'childish speak'.

Our attitude toward the people who use a certain word becomes a connotation of that word. That is connotative meaning is closely related to our attitudes towards the speakers. Words used by the same person in different situations may convey different connotations. E.g., The Turkish sentence 'Çeşmeyi kapattı.' means 'He does not give us any money' if it is said by a son to his sister about their father, whereas it means 'she or he has stopped crying.' when it is said about a crying person. The nature of the total environment has its effect upon the connotations of words. E.g., the connotation of 'rain' may be different for the people who live in a desert from the people who live in a rainy region. The word 'positive' in medical tests in hospitals has a negative connotation while the word 'negative' has a positive connotation.

Some recent semanticists have assumed that the basic conceptual framework is common to all languages and is a universal property of the human mind. On the contrary of conceptual meaning, connotative meaning is open-ended and indeterminate since the beliefs and acknowledgements about the universe is open-ended. Any characteristic of a referent, identified objectively or
subjectively may contribute to the connotative meaning of the expression which it denotes. The following extract from Morris' (1969:92-93) article distinguishes conceptual and connotative meaning:

"....While words have established values derived from their common use, they acquire special meaning from their context, from the situational background and from grammatical considerations. So vital is the consideration of all the linguistic signs that semanticians aver that no word in one language can rightly be said to 'mean' a word in a second language. All that can be claimed is that a particular concept may be denoted by a certain word in each language. These two words then correspond only by virtue of the common concepts they represent, but are not otherwise interchangable; e.g. dog has its counterpart in all languages when it is applied to member of the canine species, but not in dog-days, seadog, dog-tired, dog-eared, a gay dog, gone to the dogs.

There are also differences between the various usages of every language, such as, technical, formal, informal, casual and intimate language. The differences between those levels contribute to the connotations. Pronunciation, lexical items, discourse markers and the theme of the message may carry connotative meaning. Yet, it is impossible to mention an adequate method of measuring connotative meaning. Understanding a message thoroughly does not mean that people react in the same way as the translator does because it is interpreted in terms of different social and cultural values. Thus, connotative uses of words add further complications to any theorization about meaning, particularly to their uses in metaphoric and poetic language.

In non-literary texts the denotations of a word normally
V.3. Social and Cultural Meaning

This is the meaning reflected by different dimensions and levels of style within the same language. It includes the meaning conveyed by different dialects and registers from formal language to the slang. We recognize the geographical or social origin and the status of the speaker in his society through the characteristics of the language he uses. These characteristics constitute what we call 'social and cultural meaning'. In other words, the nature of the social relationship between the speaker/writer and hearer/reader is mirrored by the particular language they use. It is not surprising that we rarely find words which have both the same conceptual meaning and the stylistic meaning. That is why many linguists believe no two words mean exactly the same. There can be conceptual synonymy but in terms of their connotations, they may differ.

Some words, idioms or expressions can signal the geographic and social origin of the speaker as well as his social status and educational level. When we hear the particular words which belong to American or British English, we can guess whether the speaker is from the U.S.A or Britain.

Certain words may have different emotive and cultural meanings in different societies. e.g., the word 'bourgeois' means a member of the middle class in some European languages, but it
means a very rich person in Turkish. Likewise, the word 'capitalist' has different meanings in different societies. In Turkish 'drugstore' means a place where only drug is sold but in American English it means a place where almost everything is sold including drugs. Likewise 'the spirit of crusader' is different for the christions and the moslems due to the different cultural and religious values.

V.4. Affective Meaning

Hayakawa (1949:60-61 Language in Thought and Action) points out that:

"No word has ever exactly the same meaning twice. If we accept the proposition that the contexts of an utterance determine its meaning, it becomes apparent that since no two contexts are ever exactly the same, no two meanings can ever be exactly the same."

As Hayakawa concludes, the same utterance may mean different things in different situations. Affective meaning overlaps heavily with style, connotation and conceptual content. There are different ways of expressing our attitudes. One of these ways can be applied according to the degree of the politeness we want to offer in expressing the affective meaning. e.g. 'Would you be kind enough to lower your voice a little bit?', 'please keep quiet.' 'shut up!' and 'button your lips.' are various ways of asking someone to keep quiet.

The choice depends on whether we wish to be rude or not and this relates to the status of the person addressed. The tone of our voice is also an important factor in affective meaning. An
expression of politeness can be developed into a playful remark or reversed by virtue of intonation. 'You are very clever.' may just mean the opposite when it is said sarcastically. A casual tone may express friendliness and an impolite tone may express displeasure as well. Phatic words are also exploited in creating effect on the listener or reader.

In Turkish the use of plurality in place of singularity may mean politeness, sarcasm or a playful remark between intimates. e.g. 'Buyurmanızlar mı?' may signal the mentioned meanings depending on the tone and the intonation. A casual tone with intimacy for an emotional expression may indicate friendliness and an ironic tone expresses displeasure. e.g. 'Hadi canım sende, nazlanma, yok, ya hym... etc.' 'Senin için ölütürüm.' means just the opposite when said with an ironic and casual tone. In the same token, 'Filim de harikayı doğruyu!' may mean 'It was too bad.' Its literal meaning is 'The film was great indeed' but affective meaning is 'It was too bad.' In the same way, 'Nefis bir partiydi!' and 'Güzelliğiyle herkesi büyüledi.' may mean just the opposite of their conceptual meanings.

We do not only make statements; We also ask questions, express our exclamations and give orders. As a matter of fact most grammars reflect these distinctions. However, grammatical function is not always in tune with the distinction between grammatical forms. An utterance which is grammatically a 'statement' can be semantically an 'order' or vice-versa. e.g. A boss says to one of the officials: 'you are coming tomorrow.' Grammatically this is a
statement but it is semantically an order. "How do you do?" which is an expression of introduction seems to be a question but functions as a statement. Therefore, to translate it as "Nasılsınız?" does not convey its semantic properties. If a customer says "There is a slug in my lettuce." to a waiter, it may mean "Change it." but if a waiter says it to another waiter in the kitchen, it gives information about the salad. Language is not only used to give information. It is also used to persuade, to warn, to incite, to threaten, to promise etc. That is to say, we use language to influence other people in many different ways.

Some parts of language are wholly social and carry no information. In other words, we can use language to turn the wheels of the social activities, to establish social relations. e.g. "Good morning.", "How are you?" and some remarks about the weather such as "It is nice today, isn't it?" and some questions and replies about the members of the family serve to establish social relations. Indeed the speaker does not want to ask after someone's health he is talking to, but is simply making social contact, as Gilbert says (1977:37) "The meaning doesn't matter if it is only idle chatter of a transcendantal kind." (cited in Palmer).

As we have already pointed out, a speaker need not mean what he says. He can be sarcastic by the appropriate use of intonation. It is also possible to imply what is not said. Thus, "I don't like coffee." with a fall-rise intonation may imply "I like tea". These examples prove that paralinguistic features of language occupy an
important place in affective speech.

V.5. Reflected Meaning

Reflected meaning appears when one sense of a word has dominance over another sense. e.g. the word 'yaratici' means 'God' in religious circles but it means 'creative' in art. Reflected meaning usually intrudes emotive expressions and terms which have a taboo meaning. e.g. the word 'rooster' has replaced 'Cock' due to the influence of the taboo use of the latter. In the same token, the Turkish word 'baba' replaced 'peder' because of the cannotation of a christian religious man of the latter.

The dominant sense of a word over the other senses of the same word may cause ambiguity. We can see many examples of this in riddles. e.g., 'There is never any change in an empty purse because it is always the same.' In this sentence the word 'change' may cause ambiguity because of its double meanings. It is often impossible to translate puns as their equivalent meanings may not be conveyed by only one word. e.g., 'A leaky faucet is like a coward because they both run.' 'A river is always rich because it has two banks.' 'Fish always watch their weight because they carry scales with them.' 'The highest building in Konya is the public library because it has the most stories.' In the above sentences the bold words have more than one meaning and the trick is, the attention is drawn from the dominant meaning to the other. In other words, reflected meaning is exploited to form puns.

V.6. Collocative Meaning

The words acquire meaning due to their environment. In other
words, their association with other words in certain contexts determine their meanings. e.g., the adjective "güzeli" modifies a girl, a woman, a city, an animal etc. but "yakışıklık" only modifies "male sex" such as "yakışıklı adam" or "yakışıklı delikanlı." Some words occur only with certain words. Although "quiver" and "tremble" seem to have the same sense, they can not be used interchangeably. One trembles with fear but quivers with excitement. A cow may wander but never strolls. "Efendi" and "bey" are synonymous in Turkish; however, they differ in usage. e.g., "efendi" may refer to a person who belongs to the lower class or religious circles. On the other hand "bey" refers to a person who belongs to the higher class. The term "efendim" can be used as an answer to a man or a woman when he/she is called but we can not use its synonym "beyim" in this sense. "Beyim" is used either as an ironic expression or to address a male boss by his subordinates.

Communication takes place when the listener (reader) knows what is in the speaker's/writer's mind or if the speaker's idea has been transferred into the listener's mind. Therefore, it is natural that the studies of meaning should devote much attention to the question of the relation between meaning, intention and interpretation. The same semantic property may be a part of the meaning of many different words e.g., "male" is a semantic property to help to define the following words: koç, teke, horoz, boğa, delikanlı, baba, agabey etc. but "female" is a common semantic property of the following: koyun, keçi, tavuk,
inek, kız, anne, abla etc. Different words are used to call a group of different animals in English. e.g. a gaggle of geese, a school of fish, a troop of kangaroos, a flock of sheep, a pride of lions, a pack of wolves, a herd of elephants, a parliament of owls, a swarm of bees, a colony of ants, a plague of locusts, a cast of hawks, a clowder of cats, a drove of cattle, an ostentation of peacock and a covey of quail where as the Turkish word 'sürü' may serve to meet the same meaning for all of the counted groups of animals.

The same word may mean different things in one language but to suppose that its equivalent in another language will function equally will be a pitfall. To see this point better, it is advisable to examine the following sentences with 'run'.

a) The horses runs.  
   The man runs.  
   The dog runs.

b) The water runs.  
   The tap runs.  
   The nose runs.

c) The motor runs.  
   The business runs.

d) The vine runs over the door.

In Turkish we use four different words to convey the meaning of the English word 'run'. For the first group 'kosmak' for the second 'akmak', for the third 'calısmak' and 'uzanmak' for the last group.

When we study the following collocations with 'calısmak' and their English equivalents, we see that word for word translation is impossible, and a dictionary cannot be a sufficient tool for translation because they do have different senses deriving from their collocative use.
The Turkish collocations
1. Para çalmak
2. çene çalmak
3. yogurt çalmak
4. piyano çalmak
5. gönlünü çalmak
6. kapı çalmak
7. zil çalmak

The English equivalents
1. to steal money
2. to chat
3. to make yogurt
4. to play the piano
5. to steal one's heart
6. to knock the door
7. to ring the bell

V.7. Thematic Meaning

It is the kind of meaning that is conveyed by focus, emphasis and ordering in a message. It is essentially reflected by alternative grammatical constructions besides the lexical means.

Needless to say that an active sentence has a different meaning from its passive equivalent. e.g.,
1. Okul müdürü birincilik ödülü verdi.
2. Birincilik ödülü okul müdürü tarafından verildi.

The first sentence seems to answer the question 'what did the principal give?' while the second answers the question 'who was the first prize given by?' In other words, the first emphasizes 'the first prize', and the second 'the principal'.

In the same taken, the following pairs seem to be equivalents, however they do have different meanings.

3. A girl is sitting in the garden.
4. There is a girl sitting in the garden.

As we mentioned above thematic meaning can be conveyed by some lexical ways as well as grammatical constructions. e.g.,

5. Kitapları kapıdan içeri koydu.
6. Kitapları kapıdan içeri atıverdi.

The fifth sentence shows that the action is done more
rely more than the sixth one. The sixth sentence also signals that an action is done hastily and casually. These examples prove that sentences that seem synonymous conceptually may have different meanings by the virtue of stylistic and lexical use.
V1. TRANSLATION METHODS

Source language and target language, the foreign culture and native culture, the writer and the translator with the readership are the main factors to determine the appropriate translation method. Some writers overestimate one of these factors while some underestimate it.

In order to point out the complicated nature of translation and the difficult task the translator undertakes it will be helpful to reproduce Savory's (1968:54) conflicting maxims on translation below:

1. A translation must give the word of the original.
2. A translation must give the ideas of the original.
3. A translation should read like the original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translation.
7. A translation should read as a contemporary of the original.
8. A translation should read as a contemporary of the translation.
9. A translation may add to or omit from the original.
10. A translation may never add to or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse.

A translator has to choose the appropriate method after analyzing the text. Therefore, he has to study the intention of the text, the readership of the TT (target text) and his own purpose. Each of these factors must be taken into account and the translator must determine on which of these he will put the emphasis and decide the method on the ground of his priorities.
Different methods can be applied for the same text in terms of the primacy the translator will put on e.g., when a text is written for children, a different method will be adopted from the one for the intellectuals or the laymen.

Literal versus free translation has been discussed for ages. The writers who have considered the content, the message and the spirit to be more important than the form have favoured literal translation. Others have favoured free, natural and beautiful translation.

This conflict has lasted up to the 19th century depending on the inclination being in favour of the author or the reader, the source or the target language of the text. At the beginning of the 19th century, the view of intranslatability became popular with the influence of the behaviorists who claimed that language was entirely a product of culture. Some linguists adopted a more scientific approach. They advocated the idea that some texts were impossible to translate but some were translatable properly.

Since the rise of the modern linguistics, the primacy shifted on the reader-informing the reader effectively and properly. The equivalent effect or equivalent response principle which Nida and Taber (1982) call dynamic equivalence, has gained dominance over formal elements. However, that does not mean that the conflict between literal and free translation is over.

We have many different classifications of translation types. As we have mentioned above one of the two oldest types is 'literal' versus 'free' and the other is 'literary' versus 'non-
literary'. Literal versus free translation concerns the semantic, often syntactic closeness between the course and the target texts. What constitutes closeness is really difficult to determine because the standards of agreement are subjective and they change in time. Literalists defend that form and content are inseparable but the supporters of free translation claim that the same message can be expressed in a completely different form. The partisans of these two views do not deny the qualities reflected by linguistic elements of the ST which require a particular strategy of approach. However, they apply opposed methods in practice. We often see discussions of literal versus free in connection with literary versus non-literary discussion. Nevertheless, there is a crucial difference between these two classifications. The former denotes the translation strategy but the latter denotes what is being translated. Another classification is the one that depends on the function of the text.

The last division is made on the basis of the source text that the target text will serve an identical purpose. According to this division, text are intendent to be 'informative', 'expressive' or 'operative'. The translation of these texts differ from each other as they carry out different functions. Another division made by House (1981) depending on the function considers the relation of the target text both to the translator and to the translation receiver. It is called 'overt' versus 'covert'. In overt translation, the reader knows that the text is a translation and recognizes that it is bound to the source text. On the other
hand, in covert translation, the reader may not realize what he is reading is a translation as it is not bound to a specific culture. In other words, overt translation is culture-bound and sounds like a translation while covert translation is culture-free and sounds very natural. Another division is 'reader oriented' versus 'text oriented' translation. The former aims at satisfying the readers' expectations and the latter aims at making the readers accommodate their taste to the translation. The two poles in this division are source autonomy versus target audience needs. The translator's relation to his material and to its audience mark the nature of the method. In addition to these, Newmark (1982) makes a distinction between semantic and communicative translation.

We shall take up some of the most common translation methods one by one and indicate the main differences between them and see how they function in actual utterances, sentences or larger units of translation.

**V1.1. Pragmatic (Communicative) Translation**

The term 'pragmatic' and 'communicative' mean more or less the same. Pragmatic translation is carried out with reference to rhetorical deep structure and it establishes pragmatic equivalence. If we follow the path through pragmatic representations, we can demonstrate communicative acts. The equivalent effect principle is of great importance in the application of this method as the focus is always on the reader in this method. However, when the text is out of space and time, this
principle can not operate. Pragmatic translation assumes that translation should read like the original. The translator must take his customers' demands into account. In other words, he translates to inform, to persuade, to give advice or to meet whatever the reader's demand is. Therefore, he can improve or rearrange the original text to apply the equivalent effect principle. That is to say, the pragmatic translation is basically functional.

In pragmatic translation, the message is important and the essential thing is to make the reader think, feel or act. The aim is to express the original message effectively and elegantly without loss of meaning.

Though very few linguists think communication has no place in translating, many agree that translation is a means of communication. Yet, to accept the assumption that translating is nothing but communicating is seeing only one side of the coin. Every translator knows for sure that meaning is complicated, many-levelled and an output of complex relations. More communication may mean more generalization and simplification and as a result the loss of meaning. Therefore, the degree of naturalness is very significant.

One is most aware of meaning when he is thinking but as soon as he speaks or writers what he thinks, he starts losing some of the meaning. Namely, one cannot express the images in his mind as perfect as he envisages them. The loss of meaning will be more at the stage of translating the communication into another
language. Even the common words such as breakfast, table, window, food etc. may have different connotations in different languages and even in different regions of a country where the same language is spoken. e.g., the word 'breakfast' denotes 'soup' for some people who live in the rural area but it denotes 'tea, butter, cheese, jam etc.' for the people who live in the urbans in Turkey. People's different experiences of objects, abstracts, and relations are reflected through the words they use.

Some scholars say that the translator is free to lean on the writer's or reader's shoulder. However, considering the elements that the translator has to examine in order to choose the appropriate method for the particular text and for the particular readership, we infer that his freedom is not so vast. For the culture bound informative texts he has to lean on the writer's shoulder and for the expressive texts he has to focus his attention on the reader.

Since the pragmatic translation addresses to the reader, the translator is expected to estimate the reader's knowledge, sensitivity, intelligence and reaction accurately. The translator must always bear in mind for whom he is translating. In the pragmatic translation the emphasis is on the receptor rather than the form of the message. Since all languages differ in form and each language has its own genius to convey the content of the message, it is inevitable to change the form of the message. Nevertheless, it must be changed in such a way that it achieves an effect on the target text readers as close as possible to the
effect created on the source text readers. Therefore Nida's (1982) dynamic equivalence aims at creating the closest natural equivalent of the SL message in the TL in terms of meaning and style.

Usually the translation of the text with rich metaphors and polysemy will be clearer and simpler and will serve as one of the interpretations of the original. Figurative language only becomes meaningful if it is recreated in the metaphors of the TL and its culture. If it is not possible to reproduce it in the TL and its culture, it will be suitable to reduce it to sense. As the pragmatic method uses more idiomatic and more general terms, the output will often be smoother and simpler. That is why the translation of some works are easier to understand than the originals. In other words, the translator tries to write more naturally and fluently than the original in pragmatic translation. Therefore, the translator may undertranslate while trying to remove obscurities.

In this method, syntax is remodelled and more usual words and common collocations are found. It is actually a subjective procedure as it intends to achieve a certain effect on its reader's mind.

**V1.2. Semantic Translation**

Semantic translation is carried out with reference to grammatical deep structure and it establishes semantic equivalence. If a translator follows the path through semantic representations, he can demonstrate how sentences in the SL and TL
relate to a common deep structure.

On the contrary of the pragmatic method, this method is author-centered. In this method, the translator tries to reproduce the precise contextual meaning of the author within the bare syntactic semantic constraints of the TL. Semantic method emphasizes the content of the message rather than the force. As it does not want to miss any nuance, it tends to be more detailed and more complex and as a result of these more awkward in some cases. In this method, form and content are considered equally important. e.g., Newmark (1982:47) remarks "the words are as sacred.... not because they are more important than the content but because form and content are one."

All important statements, personal thoughts and emotions, legal documents, contracts and informative texts must be translated semantically to convey the essence and flavour of the original text. In such texts, the effect of the translation on the TT reader is not as much important as conveying the information. All types of texts except the original ones where the specific language of the writer is as important as the content can be translated semantically. That is, the texts whose forms are more important than the contents cannot be translated semantically. e.g., poems, political slogans and jingles cannot be translated semantically.

As semantic translation appeals to a wide range of readers, it is universal. A semantic translation tries to preserve its writer's idiolect, his peculiar form of expression. Some writers
consider semantic translation to be the only true translation as it does not neglect the form and the content of the ST and convey them into TT as accurate as possible if there is not an extensive divergence between the norms of SL and TL.

The translator has difficulty in conveying the connotative and metaphoric aspects of the text in this method. Semantic translation is more objective in conveying the message as it gives priority to truth rather than to the stylistic arrangements. Therefore, semantic translation is more successfully applied to the translation of texts where the primacy is on the thought.

Pragmatic and semantic translation may coincide where the text conveys a general message and where the matter is as important as the manner. These two methods may coincide in the translation of culture free texts. Both methods may also overlap in the same text. That is, a translation can be more or less semantic and more or less pragmatic. Even a particular section or sentence can be treated semantically or pragmatically. If the source text is extracultural or overlaps with the target language culture, it can be translated both semantically and pragmatically. Such a translation will satisfy both the author of the text and the reader of the translation in equal degree.

Choosing the proper method for a text to translate is important but is not the only criterion of the quality of the translation by itself. No matter which method is adopted, the measure is the accuracy of the translation and the translator's ability to reproduce the heart of the meaning of the original
text. It is not always possible to say which method is better to apply for a particular text because texts are usually of a hybrid nature. In such cases, various methods can be used in the same text.

V1.3. Structural Translation

Structural translation is carried out with reference to surface forms of SL and those of TL and it establishes structural equivalence. This method should be used when form is more important than the content, e.g., some jingles, political slogans and advertisements can be translated structurally as the sound effect and rhythm is more important in such texts.

In addition to these three major methods of translation, we have cognitive translation and literal translation. These two methods can be exploited as pretranslation activities because in cognitive translation, the text is changed from its natural, cultural and linguistic form into an artificial, universal medium of language. It can be utilized to get rid of ambiguity and obscurity when TL and SL and the cultures are radically different. In the narrower 'word for word' sense, literal translation is similar to cognitive translation. It also can be used as a preliminary translation technique. Besides these two methods, synonymy and paraphrasing can be exploited as translation teaching activities as well.

Particularly 'pragmatic translation method' and 'Semantic translation method' will be emphasized in the examples as the application of structural method is confined to a certain range of
texts. The following examples of the application of the prevailing
two methods of translation attempt to prove the basic differences
between semantic and pragmatic translation methods.

1. **Keep off the grass.**
   Pragmatic translation: Çimlere basmayınız or Çimlere
   basmak yasaktır.
   Semantic translation: Çimlerden uzak durun.

2. **Wet paint.**
   Pragmatic translation: Yağlı boya veya yağlı boyaya dikkat
   Semantic translation: Islak yağlı boya veya yeni
   boyanmıştır.

3. **No parking!**
   Pragmatic translation: Park etmek yasaktır or park
   edilemez.
   Semantic translation: Park yok or park etmek yok.

4. **Save money for rainy days.**
   Pragmatic translation: Kara günler için para biriktir.
   Semantic translation: Yağmurulu günler için para
   biriktir.

5. **The last straw that broke the camel's back.**
   Pragmatic translation: Bardağı taşıran son damla.
   Semantic translation: Devenin belini kıran son saman
   çöpü.

6. **Time is money.**
   Pragmatic translation: Vakit nakittir.
   Semantic translation: Vakit nakittir. Both pragmatic and
   semantic translation overlap.

7. **Storm in a teacup.**
   Pragmatic translation: Bir bardak suda firtına koparmak.
   Semantic translation: The same as the the pragmatic
   translation.

8. **Silence!**
   Pragmatic translation: Sessiz olun or Gürültü yapmayın.
   Semantic translation: Sessizlik.

9. **He is his father's son.**
    Pragmatic translation: Hık demis babasının burnundan
    düşmüş or o babasına çekmiş.
    Semantic translation: O babasının ogludur.

10. **My mother is younger than I am.**
    Pragmatic translation: Annem benden daha enerjik or annem
    benden daha hayata bağlı.
Semantic translation: Annem benden daha genç.

11. I am me.
Pragmatic translation: Beni kimseyle karşılastırmak or ben herkes değilim or ben herkesten farklıym.
Semantic translation: Ben benim.

12. Business is business.
Pragmatic translation: İşin iyişi kötüsü olmaz or İşin kıymetini bil or İnsan yaptığı işi iyi yapmalıdır.
Semantic translation: İş istir.

Pragmatic translation: Çeneni kapat
Semantic translation: Dudaklarına kilit vur.

14. I cried because I hadn't any shoes until I saw a man who hadn't any feet.
Pragmatic translation: Benden daha önemli sorunları olan bir adami görene dek halime üzülük or Benden çok daha kötü durumda birini görünce, kendi dertlerimi unuttum.
Semantic Translation: Ayakları olmayan bir adami görene dek, ayakkabilirim yok diye ağladım.

15. If you cannot beat them, Join them.
Pragmatic translation: Bükmedigin eli öp.
Semantic translation: Eğer onları yenemiyorsan, onlara katıl.

16. We killed two birds with one stone.
Pragmatic translation: Bir taş ile iki kuş vurduk.
Semantic translation: It overlaps the pragmatic translation.

17. I shall go on a trip to recharge my batteries.
Pragmatic translation: Dinlenmek için geziye çıkacağım.

18. We don't know what skeletons are in the cupboard.
Pragmatic translation: Bizi ne sürprizler bekliyor bilmiyoruz.
Semantic translation: Dolapta ne iskeletleri var bilmiyoruz.

19. I can move the mountains for you.
Pragmatic translation: Senin için herseyi yapabilirim or
senin için yapamıyacağım birsey yoktur.
Semantic translation: Senin için dagları yerinden oynatabilirim.

20. I would not like to meet him in a dark alley.
Pragmatic translation: Uğursuzun tekidir or ondan hoşlandığımı söyleyemem.
Semantic translation: Ona karanlık bir yerde raslamak hısomu gitmez.

21. You might even be appointed managing director.
- Pigs might fly!
Pragmatic translation: Müdür olarak bile atanabilirsin. Balık kavağı çıkarsa (bende müdür olurum.)

Now we shall apply the same methods to longer extracts.

Hans Costorp's story, which we propose to tell not his account (For in him the reader will make the acquaintance of a simple though attractive young man) but for the sake of the story, which seems to us to be highly worth telling (it should however be remembered to Hans Costorp's credit that it is his story, and not that every story happens to everybody): this story took place a very long time ago, it is already so to speak covered with the patina of history, and it must in any event be presented in a tense corresponding to the remotest past. (Newmark, 1982:54,55)

Pragmatic translation of the above passage:

bir öykünün herkese nasip olmayacağına unutmamalıyız.

**Semantic translation of the same passage:**

Hans Costorp'un hikayesi, ki onu anlatmayı teklif ediyoruz sadece onun hesabına değil (zira hikaye de okuyucu sade ama çekici bir delikanlıyı tanıyacaktır) fakat aynı zamanda bize anlatılmaya hayli değer görünen hikayenin hatırlısı için (bununla beraber Hans lehine unutulmamalıdır ki bu onun hikayesidir ve her hikaye herkesin başına gelmez): Bu hikaye çok uzun bir zaman önce olduğu, tarihin tozlu labirentlerinde kaldı ve, çok uzak geçmişte kaldıgı her vesileyle belirtilmeldir.

We shall carry out the same application to the following extract.

On Saturday 10 July a so-called extraordinary session which was rather the continuation of a session which itself was far from being ordinary came to an end. Whilst in June the deputies offered themselves the luxury of debating the capital gains bill for 20 sessions, the senators for their part were becoming sadly bored. the government not having sufficiently utilized the possibility of introducing drafts for first reading for that assembly. Thus at the end of the ordinary session, the senate recorded a deficit of 30% compared with the length of time it had sat in spring 1975 (Newmark, 1982:55)

This passage can be translated pragmatically as the following:

10 Temmuz Cumartesi günü olağanüstü bir oturum döneminin kapanmasına tânık oldu. Aslında bu (oturum) olağan olmaktan çok çok uzak bir oturumun devamıydı.

Haziran ayında milletvekilleri parasal kazançlarla ilgili kanun taslağını 20 oturumdur görüşme zevkine ererlerken,
hükümetin kanun taslaklarını görüşmek için senatoya iletme fırsatını yeterince değerlendirmemesi nedeniyle senatorler sıkıntidan patlıyorlardı. Bu nedenle senato olağan çalışma dönemi sonunda, 1975 yaz dönemindeki yapmış olduğu çalışma süresinin ancak %70 kadardan ulaşabiliyordu.

The same passage can be translated semantically as the following:

10 Temmuz Cumartesi günü, daha ziyade bir celsenin devamı olan sözde olağanüstü bir celse ki kendisi olağan olmaktan çok uzaktı, sona erdi.


The texts whose only purpose is to give information, such as legal documents, some scientific and technical articles must be translated semantically as the content is much more important than the form. The below example is one of these. In this translation, the translator's intention is to convey the exact meaning. In fact, there are conventional patterns in each language to express such a process of knowledge. Therefore, it is needless to attempt to apply a more fluent style than the customary one.
Signing and Sealing Writing

November fourth, one thousand nine hundred ninety one.

November 4, 1991

I sign and seal that the signatures under this contract which was written out and brought to the third Notary of 14 Tevfikiye Street, Konya, to be sealed belong to Mehmet Aydın whose identification is known by us and to William A. Bergin's son, James Anthony Bergin, born in California in 1943 according to his passport which was issued on July 10, 1991 with the number B 1678824 and has the photo of its owner.

I also sign and seal that this contract was signed by assistant principal, Mehmet Aydın, in the name of the ministry and the English teacher James Anthony Bergin, in his name and the copies of the contracts are exactly the same of each other.

November 4, 1991 The Third Notary, Konya

The translation of the above writing:

Noterlik Onay Yazısı

Dört kasım bin dokuzyüz doksanbır 10 Kasım, 1991

Dışarda yazılmış olup da, 14 Tevfikiye Caddesi Konya adresinde bulunan üçüncü notere getirilen bu kontrat altındaki imzaların kimliği bizce bilinen Mehmet Aydın'a ve üzerinde kendi fotoğraftı bulunan 10 Temmuz, 1991 tarihinde verilmiş B1678824 numaralı pasaporta göre 1943 yılında Kaliforniya'da doğmuş, William A. Bergin'in oğlu James Anthony Bergin'a ait olduğunu
onaylarım.

Ayrıca bu kontratın Bakanlık adına müdür yardımcıı Mehmet Aydın ile, kendi adına ingilizce öğretmeni, Anthony James Bergin’in imzaladığını ve kontrat suretlerinin birbirlerinin aynı olduğunu tasdik ederim.

4 Kasım, 1991

Üçüncü Noter, Konya.

Another example for this type of text is the following.

**Unesco Resolution on the ATATURK Centennial**

**Convinced that personalities who worked for understanding and cooperation between nation and international peace will be examples for future generations.**

**Recalling that the hundredth anniversary of the birth of Mustafa Kemal Atatürk, founder of the Turkish Republic, will be celebrated in 1981.**

**Knowing that he was an exception al reformer in all fields relevant to the competence of UNESCO.**

**Recognizing in particular that he was the leader of the first struggle given against colonialism and imperialism.**

**Recalling that he was the remarkable promoter of the sense of understanding between peoples and durable peace between the nations of the world and that he worked all his life for the development of harmony and cooperation between peoples without distinction of colour, religion and race.**

**It is decided that UNESCO should collaborate in 1981 with the Turkish government on both intellectual and technical plans for an international colloquium with the aim of acquainting the world with the various aspects of the personality and deeds of Atatürk whose objective was to promote world peace, international understanding and respect for human rights.**


**ATATURK'ün Yüzüncü Doğum Yıldönümüne İlişkin UNESCO Kararı**
Uluslararası yardımlasma, anlayış ve evrensel barış için çalışan sahsiyetlerin gelecek kusaklara örnek olacağını eminiz.

Bu nedenle Türkiye Cumhuriyeti'nin kurucusu, M.Kemal Atatürk'ün yüzüncü doğum günü 1981 yılında kutlanacaktır.

Onun UNESCO'nun amaclarına iliskin tüm alanlarda müstesna bir inkılapçı olduğunu biliyoruz.

Onun özellikle sömürgecilik ve emperiyализme karşı ilk mücadelenin lideri olduğunu tarkırdıra anıyoruz.

Onun, unutulamayız ki dünya milletleri arasındaki hosgörü anlayısını ve kalıcı barışı geliştirmekte büyük katkısı olmuş ve bütün yaşamı boyunca renk, din ve soy ayırımı gözetmeksizin uluslar arasında yardımlasma ve ahengin gelişmesine çalışmıştır.

Amacı dünya barışını, uluslararası anlayış ve insan haklarına saygıyi geliştirmek olan Atatürk'ün yaptıklarının ve kişiliğinin çeşitli yönlerini dünyaya tanıtma amaciyla uluslararası bir konferans için hem fikir hem de teknik seviyede Türk devletiyle UNESCO'nun yardımlamasına karar verilmistiştir.

The following passage has also been translated semantically.

Office of the Mayor
City of New York
Proclamation

Kemal Atatürk stands as one of this century's most inspiring leaders.

He was a modern nation builder who transformed the dynastic theocratic Ottoman Empire into the progressive Republic of Turkey, where he carried out a remarkable program of economic growth and cultural modernization.

He articulated and put into effect many principles which represent the best ideals of humanity in our
times: including equal rights for women, free education, secular administration, social justice, freedom, dignity, and equal opportunity for every person. Emerging nations have found in his vision and achievements a compelling source of inspiration and a model for their national independence.

Now, there, I, Edward I Koch, Mayor of the City of New York, do hereby proclaim May 19, 1981 as `The Atatürk Day.'

In New York City, in recognition of the 100th anniversary of the birth of this outstanding, Turkish statesman.


New York Delediyesi

New York

İlan

Kemal Atatürk bu yüzyılın en etkileyici liderlerinden biridir.

O fevkalade bir ekonomik gelişme ve kültürel modernleşme programını gerçekleştirdiği gelisen Türkiye Cumhuriyetini sultanlık ve teokratik bir imparatorluk olan Osmanlı İmparatorluğundan yaratmış modern bir devlet kurucu idi.

O kadınlar için esit haklar, özgür eğitim, laik yönetim, sosyal adalet, özgürlük, haysiyet ve herkes için fırsat esitliği de dahil zamanımızın en iyi insanlık ideallerini temsil eden bir çok ilkeyi ortaya koymuş ve uygulamıştır.

Onun fikir ve başarılari yeni doğan milletler için esin ve ulusal bağımsızlıkların için bir örnek oldu.

Bu seçkin Türk devlet adamının 100. doğum yıldönümü New York da anılacaktır.

As I tried to emphasize in the examples, all important statements, declarations, contracts, legal documents and agreements must be translated semantically because the aim is conveying the information of the original text accurately. In these types of texts the content has priority over the form. It is the translator's responsibility to find out the most convenient method and apply it. The translator has to make use of different techniques and methods in order to create the equivalent effect achieved on the original reader.

There is no doubt that there are many factors to be taken into account such as the nature of the text, the writer's intention, the aim of the translation and the setting in which it will appear in determining the method to be applied. It is needless to say that the translator's linguistic knowledge, world view, his personal gift of using the pertaining languages and alertness are important factors in his success.

Since translation is a kind of communication, in other words, the actualization of the language, the translator has to take the advantage of both the knowledge of the rules and the knowledge of the conventions considering the social and cultural elements in question.

Although some versions convey the meaning, they sound awkward. That is largely because of the lack of the knowledge of convention. The use of proper expressions in proper time cannot be underestimated. The realization of the equivalent effect principle
depends on the knowledge of convention. There is almost a concensus that "how to say" something is as important as "what to say." This view also advocates the long discussed maxim "content and form are equally important."

The following utterances, sentences and passages are extracted from Hemingway's "For Whom The Bell Tolls."

The four different Turkish translations are from four different versions by different translators. The differences between the translations prove the complex nature of translation and the application of different methods. They also illustrate that the same text can be interpreted very differently as translators may emphasize different points and look at the text from different view points due to the differences between their own world experience. That is why the meaning of the same utterance can vary from translator to translator.

The first version is by Nurettin Özyürek (1966), the second is by Mete Ergin (1969), the third is by Vahdet Gültekin (1979) and the fourth one is by Guler Dikmen Nalbantoğlu (1990). For the sake of simplicity and clarity the versions will always appear in the given order.

"The mountainside sloped gently where he lay; but below it was steep and he could see the dark of the oiled road winding tharough the pass. There was a stream alongside the road and far from the pass he saw a mill beside the stream and the falling water of the dam white in the summer sunlight. (For Whom The Bell Tolls, 1973:5)"

1. Uzandığı yerde dag yamacı hafif bir eğilimle yükselmektediyi; daha aşağıda ise dikleşmekte ve adam, geçit boyunca döne dolana uzanır. yağlı kara yolu görebilmektediyi. Yol yanında bir dere vardı; adam geçitten uzakta, dere kıyısındaki bıckıhaneyi ve yaz
günesi altında bent'den 'bembeyaz dökülen suları görebiliyordu. (Canlar Kimin için Çalışıyor, 1966:5)


3. Onun yattığı yerde yamaç tatlı bir meyille aşıgya doğru iniyor, daha ilerde birdenbire dikleşiyordu. Adam geçidin arkasından kivrıla kivrıla giden yönün yağ gibi parlak karalıık yüzünü yattığı yerden görebiliyordu. Yolun yanından bir dere akiyordu; geçidin sonunda ve derenin yanında bir degermen vardı; köpüren sular ve günün parlak güneşin altında bembeyaz görünüyor. (Canlar Kimin için Çalışıyor, 1979:7)


When we examine these versions, we see a lot of differences between them. e.g., the term 'the dark of the oiled road' has been translated as 'yağlı kara yol', 'yağ gibi parlak karalıık yüzünü' and 'yağlı kara yolun karalığıını'. In our opinion, what must be expressed clearly is the black asphalt (pitch) road. So in Turkish, we could just say 'kara asfalt yolu' which sounds more communicative.

The mountainside sloped... gently' was translated as 'dag yamaci hafif bir eğilimle yükselmektediyi.' in the first version. That is just the opposite of the other versions. When we study the original passage, we see that this is not in agreement with
its meaning.

The falling water of the dam... ' has been translated very differently or deleted completely.
The word, 'mill' has been translated as 'değirmen' in the second version, 'bıckıhane' and 'hızar' in the others. 'Bıckıhane' and 'hızar' are synonymous but 'değirmen' has nothing to do with them.

Another short extract from the same book is:

'It was built since you were here. The old mill is farther down; much below the pass.' (Ibid. p.5)

1. 'Sen buradan gittikten sonra yapıldı. Eski değirmen daha aşağıda geçidin çok aşağısında. (Ibid. p.5)

2. 'Geçenki gelişinden sonra yapıldı. Eski bıckıhane daha uzakta, geçidin çok daha alta indadır.' (Ibid p.11)


4. 'Senin yokluğunda yapıldı. Eski değirmen daha aşağıdadır, geçidin çok aşağısında.' (Ibid, p.15)

The fourth version of 'It was built since you were here' is different from the other. It reflects the translator's interpretation rather than the sense of the original.

'He was a short and soled old man in a black peasant's smock and grey iron-stiff trousers and he wore rope-soled shoes. He was breathing heavily from the climb and his hand rested on one of the two packs they had been carrying.' (Ibid. p.5)

1. 'Kara köylü gömlegi. kül rengi sayak pantolunu ve urgan tabanlı ayakkabılari giymis; kısa boylu, sağlam yapılı bir yaşlı adamdi. Yukarı tırmanış yüzüünden uzun uzun soluyor ve bir eli tasyageldikleri denklerden birinin üstünde duruyordu.' (Ibid. p.5)
2. "Bu kısa boylu, tıknaz, sağlam yapılı bir ihtiyar idi; sırtında siyah bir işçi gömlek; ayaga kaba saba ama sağlam kumaştan boz renkli bir pantolon vardı ve tabanları iipten örtülmuş pabuçlar giymisti. Tırmanış yüzünden soluk soluğa kalmış, bir elini oraya kadar taşdıkları iki ağır yükten birine dayamıştı. (Ibid. p.11)

3. "Kısa boylu, tıknaz bir adamdı bu; arkasında kara bir köylü gömleği, siimsiki kursuni bir pantolon, tabanı ip örgü bir çarik vardı. Yokus çıktığı için nefes nefes ediydi; birlikte oraya kadar getirdikleri, iki ağır yükten birinin üzerine dayanmış soluyordu.' (Ibid. p.15)

4. "Yaşlı adam kısa boylu ve tıknazdı, sırtında kara bir köylü gömleği vardı. pantolunu kursuni ve kaskatı bir kumaştandı, ip tabanlı ayakkabilar giymisti. Dağa tırmandığı için derin derin soluyordu; eli taşdıkları iki ağır çantadan birinin üzerindeydi.' (Ibid. p.15)

"Peasant's smock' has been translated in the same way in all versions except the second one. We think the second one is more communicative than the others. Though the word 'peasant' means 'köylü' in Turkish, here the mentioned smock is worn not only by peasants but by all workers as well. So it is more sensible to translate it as 'is gömleği'.

In the third version, we see the last sentence has been translated quite differently from the others. The others say the man's hand rested on one of the packs but the third version says the man is leaning against one of the packs. The original does not imply anything about his leaning on the pack.

>'Then you cannot see the bridge from here?' 'No' the old man said. 'This is the easy country of the pass where the stream flows gently. Below, where the road turns out of sight in trees, it drops suddenly and there is a steep gorge.' (Ibid. 5)

1. "Öyleyse köprü buradan görülmez."
"Hayır" dedi yaşlı adam. "Burası derenin sakin
sakin aktığı, derenin düzlük yeridir. Asağıda yolun
ağaçıklar arasında gözen kaybolduğu bölgede, arazi
birden düşer ve dik bir boğaz vardır...." (Ibid. p.5)

2. "Su halde köprüyü buradan görmeye imkan yok?"
"Yok" dedi ihtiyar. "Burası geçidin düzlük
yeri; dere burada sakin sakin akar. Asağıda yolun
ağaçlar arasında gözen kaybolduğu yerde arazi birden
dikleşir. sarp bir boğaz, vardır orada. (Ibid. p.11)

3. "Demek köprüyü buradan göremeyeceğiz?"
Ihtiyar: "göremeyeceğiz" dedi. "Burası geçidin en
düzlük yerı, dere tatlı tatlı akıyor. Asağıda yol
ağaçlarının arasında kaybolur, birdenbire dikleşir. sarp
bir boğaz gelir." (Ibid. p.15)

4. "Öyleyse buradan köprüyü göremezsin."
"Hayır," dedi yaşlı adam. "Burası ırmağın yavaş
yavaş aktığı yeridir, geçit burada ferahlar. Asağıda,
yolun ağaçlar arasına saptığı yerde birdenbire biter ve
dik bir boğaz vardır orada." (Ibid. p.15)

We see that there is an ambiguity in the last sentence in the
original text because of the pronoun "it". It is vague because
"it" may refer to the pass, the stream or the road. That is why
its translations vary so much. The second and the third versions
are similar but the the first and the fourth are different and
almost contradict each other. The second version says "... arazi
birden düşer," the third says "... birdenbire biter." whereas the
first and the last say "... birdenbire dikleşir." The meaning of
the third version is obscure and it lacks the cohesion.

"Across the gorge is the bridge."
"And where are their posts?" (Ibid. p.5)

1. "Köprü bu bogazdadır." 
"Karakolları nerede?" (Ibid. p.5).

2. "Köprü boğazın iki yakasını birleştirir." 
"Peki karakolları nerede?" (Ibid. p.11)

3. "Köprü de iste o bogazdadır."
'Onların karaikol kuvvetleri nerede?' (Ibid, p.7)

4. 'Köprü o boğazın üzerindedir.'
'İyi de karakolları nerede?' (Ibid, p.15)

Except for the second version, the others point out where the bridge is, but the second remarks the function of the bridge rather than its place. It puts the focus on what the bridge spans while the others emphasize the place of the bridge.

'Perhaps he is in the shade.' the old man explained. 'It is not there now. He would be in the shadow at the end we do not see.' 'probably. Where is the next post?' (Ibid, p.6)

1. 'Belki gölgeye çekilmistir.' diye açıkladı yaşlı adam 'Orası sıçaktır şimdi. Bizim göremedigimiz bir gölgelike olsa gerek.'
'Olabilir. Öbür karaikol nerede?' (Ibid, p.6)

2. İhtiyar, 'Belki gölgeye çekilmistir.' diye açıkladı.
'Orası şimdi sıçaktan kavruluyordur. Öbür yanda bizim göremedigimiz yerdeki gölgede olmalı.'
'Olabilir. Öbür karaikol nerede.' (Ibid, p.12)

'Belki. Bundan sonra nerede karaikol kuvveti var.' (Ibid, p.8)

4. 'Belki sperededir.' diye açıkladı yaşlı adam.

As we see in the above versions, even simple sentences cannot be translated literally in many cases. That is due to the reflection of the different interpretations and peculiar styles of different translators.

The fourth translation of the first sentence has nothing to do with the original because the approximate equivalence of
"The only noise in the cave now was the hissing from the heart where snow was falling through the hole in the roof on to the coals of the fire." (Ibid. p.209)

1. 'Mağara içindeki tek ses, tavanındaki delikten atesin üstüne düşen karların çıkardığı çıkmıyordu.' (Ibid. p.212)

2. 'Ateşin köşleri üstündeki delikten karların ocahta çıkardığı tıslama dışında çit çıkıyordu mağarada.' (Ibid. p.230)

3. 'Mağarada ocahtaki işıltıdan başka hiçbir ses çıkıyordu.' yani yukarıdaki delikten ateslerin üzerine kar düştüğe tıs-tıs ediyordu.'

4. 'Mağaradaki tek gürültü çatıdaki delikten kömürlerle düşen karın ocahta çıkardığı işıltıydı.' (Ibid. p.223)

The first version is more faithful to the original than the others. In the last version, the word 'roof' has been translated as 'çatı'. Literally it is correct but we do not use this word in this sense for the roof of a cave, it is only used for buildings. In this sentence, the word 'tavan' or 'dam' would sound better.

"Pilar' Fernando, said. 'Is there more of the stew?' 'Oh, shut up.' said the woman. (Ibid. p.209)

1. 'Pilar' dedi Fernando. 'Biraz daha yahni var mı?' kadın. 'Ee. kapa çeneni.' dedi. (Ibid. p.212)

2. 'Pilar' dedi Fernando. 'Daha yahni kaldı mı?' 'öf. kapat çeneni be.' dedi kadın. (Ibid. p.230)

3. 'Fernando: Biraz daha et suyu var mı, Pilar?' dedi kadın. kızgın bir tavırla: 'yok' dedi. (Ibid. p.268)

4. 'Pilar' dedi Fernando. 'Yahnidan daha var mı?' 'Kapa' dedi kadın. (Ibid. p.223)

There is a clear distinction between the third version and
the others. The writer uses a kind of dialogue technique in the third version. As a result, his version is more communicative. Although he neglects some words, he manages to convey the heart of the meaning and the influence of the utterances.

"But Maria took Fernando's bowl over to the big pot set back from the edge of the fire and laddled into it. She brought it over to the table and set is down and (she) patted Fernando on the shoulder as he bent to eat. She stood for a moment beside him, her hand on his shoulder. But Fernando did not look up. He was devoting himself to the stew. (Ibid. p.209)


2. 'Ama Maria. Fernando'nun çanagını alıp atesten kenara çekilmiş büyük tencerenin yanına gitti, çanagi kepçe gibi daldırdı tencereye. Çanagi getirip masaya koydu ve yemegi üstüne eğilen Fernando'nun omuzuna pat pat yurarak oksadı. Eli Fernando'nun omuzunda bir süre onun yanına durdu. Ama Fernando başını kaldırip bakmadı ona. Kendini tamamıyla yahniye vermişti.' (Ibid. p.230)

3. '... ama Maria. Fernando'nun kasesini aldı atesten indirilip kenara konmuş koca tencereye daldırdı, doldurup getirirken de omuzuna vurdu. Bir süre eli omuzunda. yanibasında durdu. Fernando başını çevirdi. Pat pat bakmadı. Et suyunu dalmisti.' (Ibid. p.223)

4. Ama Maria. Fernando'nun çanagini, atesin kıyısına oturtulmuş kocaman tencereye daldıriverdi. Çanagi masaya götürüp bıraktı, sonra o yemek üzerine egildiginde Fernando'nun omuzunu sıvazladı. Ama Fernando bakmadı. Kendini yahniye vermişti. (Ibid. p.223)

According to the first version, the stew was put into the bowl with a ladle. In fact, as we see in the other versions, the original says the bowl was used as a ladle.

The word 'pat' has been rendered as 'yepelemek', 'pat pat
vurmak', 'vurmak' and 'sivazlamak' This word should not be translated as 'vurmak'. 'Oksamak' will convey its sense better.

The word 'shoulder' has been rendered as 'sirt' in the fist version. We think the right word is 'omuz' there is no room for interpretation as the meaning of the word is so explicit.

In the same token, the word 'beside' has been translated as 'arkasinda' in the fourth version. As a matter of fact it means 'yaninda'.

"Now, Ingles,' she said. you have seen how he is.' (Ibid. p.209)

1. 'Eh, Ingles,' dedi. 'Onun ne durumda oldugunu gordun.' (Ibid. p.212)

2. 'Iste Ingles,' dedi. 'Simdi sen de gordun durumunu Pablo'nun.' (Ibid. p.230)

3. 'Iste gordun ya Ingles. Pablo ne adam?' dedi (Ibid. p.168)

4. 'Iste Ingles,' dedi. 'nasil oldugunu gordun onun.' (Ibid. p.223)

The third version differs from the others in interpreting the sentence. It sounds more idiomatic as it has been translated more freely than the others. When we study the rest of the text, we see that this interpretation is in tune with the rest of the text.

"What will he do?' Robert Jordan asked.
'Anything' the woman looked down at the table.
'Anything. He is capable of doing anything.' (Ibid. p.209)

1. 'Robert Jordan, 'Ne yapacak dersin?' diye sordu. Kadin bagni egip masaya bakark. 'Hersey.' dedi. 'Hersey yapabilir. Hersey.' (Ibid. p.212)

2. 'Ne yapacak simdi o?' dedi Robert Jordan. Kadin gezelerini masaya indirerek. 'Hersey yapabilir.' dedi,
"Hersey yapabilecek bir adamdır o." (Ibid. p.230)


4. "Ne yapacak' dedi Robert Jordan
"Her türlü sey' kadını masaya baktı, "Her türlü seyi. Herseyi yapmaya uygundur o.'" (Ibid. p.223)

"He is capable of doing anything." means 'He has the ability to do anything' but this ability, as it is understood from the context, is expected to be used for evil purposes. Therefore, it would be more proper to say 'Cndan hersey beklenir.'

"He would not do that," Pilar said. "He would not do anything with the Maquina." (Ibid. p.209)
"I thought you said he would do anything."
"He might," he said. "But he has no practice with the maquina. He could toss in a bomb. That is more his style.

1. "Bunu kullanmaz" dedi Pilar. 'Maquina ile birsey yapmaz'
"Bana hersey yapabilir demistin sanırım. 'yapabilir.' dedi kadın. 'Ama maquina'ya alışık değil. İçeri bir bomba savurabilir. Onun daha çok kullandığı usul budur." (Ibid. 212-213)

2. 'İste onu yapamaz.' dedi Pilar. 'Maquina'dan anlamaz. İçeri bomba atabilir mesela'. Bu tarz ona daha uygun. (The rest is deleted) (Ibid. p.230)

- 'Hani sen herseyi yapabilir demisti'n?' Kadın: 'yapabilir ama.' dedi. 'Maquinaları kullanmasını bilmez ki. İçeri bomba sallayabilir. Onun işi bu.' (Ibid, p.168)

4. 'Bunu yapamaz Pablo,' dedi Pilar. 'Maquentayla birsey yapmaz.'
"Her türlü sey yapabilir dediğini sanmıştırm.' 'yapabilir.' dedi kadın, 'Ama Maquina kullanmanmamıştır. Bomba atabilir. Bu daha çok onun tarzıdır.' (Ibid. p.223)
The translator is entitled to delete or extend some points when he believes it is necessary. We see an example of deletion in the second version. If the omitted points are compensated somewhere else in the translation, it can be justified.

'It is an idiocy and a weakness not to have killed him. Last night, Roberto should have killed him.' The gypsy said. (Ibid. p.209)

1. 'Onu öldürememes olmak hem delilik hemde güçsüzlük Roberto dün gece onu öldürmeliydi.' dedi çingene. (Ibid. p.213)

2. 'Onu öldürmemek budalalıktan, zaaftan başka birsey değil. Geçen gece onu öldürmeliydi Roberto.' (Ibid. p.230-231)


4. 'Bir budalalık ve zayıfluktur onu öldürmemes olmak. Geçen gece Robert öldürmeliydi onu.' dedi çingene. (Ibid. p.224)

All versions except the third are similar. The third differs from the others both in style and interpretation as it doesn't stick to the form and content of the original.

'Kill him.' Pilar said. Her face was dark and tired looking. 'I am for it now.'
'I was against it,' Aguustin said. He stood in front of the fire. his long arms. hanging by his sides, his cheeks, stubble shadowed below the cheekbones, hollow in the fire light. 'Now I am for it,' he said. 'He is poisonous now and he would like to see us all destroyed.' (Ibid. p.209-210)

1. 'öldür onu.' dedi Pilar. Geniş yüzü, dalının ve yorgun görünüyordu. 'Ben öldürülmesinden yanayım gayri.' Aguustin. 'Ben bu ise karsıyım.' dedi. Atesin önünde ayakta duruyor. kolları yana sarkmış, çene kemiklerinin altında kısa sakallarla gölgeyi yanakları, atesin aydınlığında içeri çökmüş görünüyor du. 'Şimdi öldürülmesinden yanayım gayri.' dedi. 'Cevresine zehir
sacıyor, herif hepimizin ölmesini istiyor.' (Ibid. p.213).

2. "Öldür onu.' dedi Pilar. Iri yüzü, karmış, yorgun görünyordu.
"Ben tarafım buna artık.'
"Ben tarafım değilim.' dedi Agüstin. Uzun kollarını yanına sarkmış, atesin yanında duruyor, elmacık kemiklerinin altına birkaç günük tıraşının gölgesi düşmüş avurtları, atesin aydınlığında çok büyük görünyordu. "Şimdi ben tarafım.' dedi. "Artık zehir sacıyor o. Ustelik hepimizin canını çehenneme yollama careleri arayacaktır.'

Agüstin: "Bende once razı değilim ama simdi razıyım.' dedi. Ocağın başında durmuş, o uzun kollarını iki yana sarkmıştır; yanakları atesin işığında çukur görünyordu. "Şimdi ortalığı zehirlemeye kalktı, hepimizin ölmünlü istiyor.' (Ibid. p.169)

"Ben buna karşıyım.' dedi Agüstin. Atesin karsısında duruyordu, uzun kolları iki yanından sarkıyordu. yanakları, sakalin gölgediği elmacık kemiklerinin altı ates işığında çukur görünyordu. "Şimdi buna hazırlan.' dedi. "Şimdi o zehirli ve hepimizin mahvını görmekten hoşnut olacak.' (Ibid. p.224)

It is usually difficult to translate the items and the words which are used figuratively and have multi-senses. The word "dark" means "karanlık, esmer and koyu" in Turkish. However, it can also mean "sad" connotatively. In the second and fourth versions the word "dark" has been used literally and in the third and first ones connotatively.

In the third version the descriptive adjectives about Augüstin's cheeks are missing. There is similarity between the translations of "I am for it." except the fourth. In the fourth, we see the translator's
interpretation, not the linguistic meaning.

Even the different translations of the last sentence indicate us that there are many ways of expressing something no matter how simple it looks.

"Let all speak," Pilar said and her voice was tired. "Thou Ardes?"
"Matario," the brother with the dark hair growing far down in the point on his forehead said and nodded his head.
"Eladio?"
"Equally" the other brother said. "To me he seems to constitute a great danger. And he serves for nothing." (Ibid. p.210)

İki kardeşten kara saçlı dar alınlı olanı başını sallayarak "Matario (ölmeli)" dedi.

İki kardeşten kakülü uzayıp alınından sark olanı. "Matario" dedi.
"Eladio?"
Kardeşlerin öbürü "aynen" dedi. "Bence bir tehlike meydana getiriyor. Bir ise de yaramıyor." (Ibid. p.231)

İki kardeşin o dar alınlı, kara saçlısı, başına sallayarak: "Matario" dedi.
"Eladio, sen?"

"Aynısı" dedi öbür kardeş. "Bence o büyük bir tehlike olusturacağa benziyor. Ve hiç bir seye
As it will easily be seen the translations of "the brother with the dark hair growing far down in the point on his forehead said...." are almost the same in the second and fourth versions and faithful to the original. As for the first and second, they are quite different since they have been translated freely.

'None of that,' Agustín said. 'None of that filthiness' "It was only an idea," Rafael, the gypsy said. 'It seems to me that the facciossos would be happy to have him.' "Leave it alone," Agustín said. "That is filthy." "No filthier than Pablo," the gypsy justified himself. "One filthiness does not justify another," Agustín said. "Well, it is all. Except for the old man and Ingles." (Ibid. p.210)

1. Agustín, 'Öyle sey olmaz.' dedi. 'Öyle mordur sey olmaz.'
Çingene Rafael, 'Ben sadece bir düşüncede ileri sürdürüm.' dedi. 'Bana öyle geliyorki facciossos (fasiistler) onu ele geçirmek için can atarlar.'
'Bırak şimdi,' dedi Agustín. 'Mordur sey o'
Çingene kendini haklı çıkarmak istercesine, 'Pablo'dan daha mordur değil.' dedi.
'Bir pislik başka pisliği haklı çıkarmaz.' dedi Agustín.
'Eh, yeter. Yalnız yaşlı adamla Ingles kaldı.'
(Ibid. p.213)

2. 'Olma bu luların hiçbiri.' dedi Agustín. 'Böyle pis olmaz.'
'Sadece bir fikir olarak ortaya attım.' dedi Çingene Rafael.
'Bana kalırsa facciossos onu ele geçirirlerse çok sevinirler.'
'Bırak bunu şimdi,' dedi Agustín. 'Pis bir is bu,'
'Kötü örnek örnek olmaz.' dedi Agustín.
'Eh iste bu kadar. Yalnız ihtiyarla Ingles kaldı.'
(Ibid. p.231)

3. Agustín. 'Öyle sey olmaz.' dedi. 'Alçaklık olur.'
Rafael, yani Çingene: 'Bir düşüncede olarak söylediim.'
'dedi. 'Facciossos sevinirler besbelli.'
Agustín: 'Vazgeç alcaklık olur.' dedi.
Çingene kendini haklı çıkarmak istiyordu.
The second and third interpretations of the sentence "One filthiness does not justify another," are different from the others as they put the focus on the communicative aspect rather than just convey the meaning. In fact, we have a saying in Turkish that can convey the meaning of that sentence. "Kanı kanla yumazlar." 

The last utterance, "Well, it is all. Except for the old man and the Ingles," has not been translated very clearly. We are of the opinion that an expansion is necessary rather than a literal translation. That utterance means everybody said his opinion except the old man and Ingles as they were absent. It is not clear whether they agree or disagree with the others. Therefore, the third version is far from expressing the intended meaning.

'I think that you exaggerate, Pilar,' Fernando said. 
'I do not think that he has such conception.' 
'I do not think so either,' Agustín said. "Because that would blow the wine up too and he will be back in a little while to the wine.'

"Ben de öğle." dedi Aguistin. "Zira şarapları da havaya uçmuş olur o vakit.halbuki o biraz sonra şarap içmek için geri dönecektir." (Ibid. 232)

Aguistin:"Ben de sanmıyorum." dedi. "Şaraplar havaya uçarsa ne yapar o." (Ibid. 169-170)

"Ben de sanmıyorum." dedi Aguistin. "Çünkü Pablo bu şarabı da uçuracaktır ve az sonra o şaraba geri dönecektir." (Ibid. 225)

We believe that the translation of the last sentence in the third version is very succinct. Generally translations are longer in bulge than the originals but it is the other way around in this sentence. The writer prefers using an expression to replace the original and he does it properly. It is, therefore, completely reader-centered.

The last version sounds rather awkward because we see a word for word translation here. e.g., the word "concept" has been taken literally and that is not a common use in Turkish. Instead of looking at the surface forms, the deep structure must be considered. Both the structure and its meaning are not in tune with the original.

"You could blind him and he would be easy to
handle.'
'shut up.' Pilar said. 'I feel something very justified against thee too when thou talkes.

1. 'Gözlerini kör ettiniz mi. ona istenilen şeyi kolayca yaptıramılsınız.'
   'Kapa çeneni!' dedi Pilar. 'Sen böyle konusurken, sana da birseyler yapmak geliyor içimden.' (Ibid. p.214)

2. 'Pablo'nun gözlerini kör edersiniz, o zaman ele gecirmek kolay olur.'
   'Kapat çeneni!' dedi Pilar. 'Ağınızı açtığın zamanlar haklı olarak senin için de hiç iyi şeyler düşünmüyorum yani.' (Ibid. p.232)

3. '... sen kör edersin kolayca yakalarız.'
   Pilar: 'Sus bakalım' dedi. 'Sen böyle konustuğça sana da hincim artıyor.' (Ibid. p.170)

4. 'Onu kör edebilirdiniz. böylece yönetilmesi de kolay olurdu.'
   'Kapa,' dedi Pilar. 'Sen konustuğun zaman sana karşı da çok haklı çıkarılabilecek kötü birseyler hissediyorum.' (Ibid. p.225)

The word 'you' in 'you could blind him' is impersonal but it has been translated as the second person singular in number three. The first sentence has been translated in Past Simple in the last version, in fact it refers to Present Simple in the original.

'He would be easy to handle' has been translated as 'We catch him easily' in the second and third versions. I think the verb 'handle' does not mean it at all. The third means 'you could have him do everything easily.' It is also far from the actual meaning of the original. Instead, it should have been translated as: '... Onunla uğraşmak kolay olurdu'.

The last sentence has been rendered word for word by the last translator. That sort of translation can be justified as long as it conveys the meanings of the original properly. But the meaning
has been sacrificed for the sake of the words here.

"Close thy mouth." Pilar said to him. She was embarrassed before Robert Jordan by this talk of blinding.
"I have not been allowed to finish." Fernando interrupted.

Fernando araya girerek, 'Benim sözümü bitirmeme fırsat verilmedi.' dedi. (Ibid, p.214)

2. 'Kapa çeneni.' dedi Pilar. Robert Jordan 'ın önünde bu köretme lafinin edilmesinden sıkılmıştı.
'Yahu bırakmadınız ki sözümü bitireyim.' diye lafa karısı. Fernando. (Ibid. p.232)

3. 'Pilar, 'Kes sesini,' diye bağırdı. Bu 'köretme' lafından bıkmıştı... Fernando lağırdıya karısı. 'Ben daha söyleyecelerim bir bitirmedim.' (Ibid. p.170)


We see different interpretations of the word 'embarrassed' in the above versions.

It means 'bored' in the second and third versions. It means 'worried' in the first one and 'ashamed' in the fourth one.

"Finish." Pilar said 'For the love of God, finish.' in any class of negotiation." Fernando proceeded calmly.
"I am agreed that it is perhaps best that he should be eliminated in order that the operations projected should be insured of the maximum possibility of success.'

1. Pilar. 'Bitir' dedi. 'Allahını seviyorsan bitir şunu.' Fernando sakin sakin, 'Tasarrımmış harekatın en büyük ölçüde basarıya ulaşmasını güven altına almak amacıyla, adi geçenin yok edilmesi
düşüncesinin en iyi çıkar yol kanısına katılyorum. (Ibid. p.214)


The phrase 'in any class of negotiation' has been omitted both in the first and third translations. The same phrase has been rendered very differently in the second and fourth ones. The second version, "Bu teslim isi ne cesit bir anlaşmaya olursa olsun..." and the fourth "Herhangi bir satış demek istiyorum" are so different that we can not guess they are the translations of the same phrase. To refer to the previous part of the text can be of aid to comprehend the meaning.

Our translation for this phrase would be 'her ne surette olursa olsun...'

The phrase 'the operations projected' has been translated as 'kurdugumuz tasarı' in the third version. In fact it must be 'tasarladiğımız harekat'. In this phrase 'operations' is the noun and 'projected' is the participle that modifies the preceding
noun.

"That is my opinion," Fernando said. "I believe we are justified in believing that he constitutes a danger to the Republic."

1. 'Benim düşüncem budur,' dedi Fernando. 'Benim inancım odur ki adı geçenin Cumhuriyet için tehlike yarattığı kanısını taşımakta haklıyız.' (Ibid. 214-215)

2. 'Benim fikrim budur,' dedi Fernando. 'Onun Cumhuriyet için bir tehlike teşkil ettiğine inanmakta haklıyız zannederim.' (Ibid. 232)

3. Fernando: 'Bu benim düşüncem' dedi. 'Sanırım onun Cumhuriyete karşı biri olduğunu düşünmekte hakkımız var.' (Ibid. 170)

4. 'Benim görüşüm budur.' dedi Fernando. 'Onun Cumhuriyet için bir tehlike oluşturduğuna inanmayı hakkı kıldığımızı inanıyorum.' (Ibid. 225)

We believe that the first and second versions convey the meaning of the original but the third and fourth ones deviate from the original. e.g., 'he constitutes a danger...' does not mean 'he is against...'. Therefore, the third version cannot be justified as a proper translation. The last part of the last sentence of the fourth versions is vague. It is not only clumsy but incorrect as well.

"What's the matter?" he thought. "From listening to him I am beginning to talk like Fernando. That language must be infectious. French, the language of diplomacy. Spanish, the language of breacucracy."

1. 'Ne oluyor?' diye düşündü. 'Adamı dinliye dinliye bende Fernando gibi konuşmaya başlıyorum. Demekki konuşma şekli insana geçicidir. Fransızca diplomasi dili. İspanyolca. bürokrasi dili.' (Ibid. p.215)

2. 'Ne oluyor yahu?' diye düşündü. 'Fernando'yu dinliye dinliye bende onun gibi konuşmaya baslıyorum. Bulasıcı bir dil olsa gerek bu. Fransızca diplomasi
3. İçiinden de: 'Ne oluyor bana böyle?' diyordu. 'Fernando'yu dinliye dinliye bende onun gibi konuşmaya başladım. Bu biçim konuşma insanda insana geçiyor sanırım. Fransızca siyaset dilidir. İspanyolca da kırıtsıyecilik dili.' (Ibid. p.170-171)


Almost all versions are the same except the third one. Its translator uses 'said silently' in place of 'thought'. 'Fernandolastım' would have been more proper in place of 'Fernando gibi konuşmaya başladım.' to reproduce the effect of the original.

The blanket fastened across the opening of the cave was lifted and Pablo put his head in. He grinned at them all, pushed under the blanket, and then turned and fastened it again. He turned around and stood there, then pulled the blanket cape over his head, and shook the snow from it.

"You were speaking of me?" he addressed them all. "I am interrupting?"


Hepsine birden seslenerek, "Beni konuşuyordunuz, değil mi?" dedi. "Engel olmuyorum ya?" (Ibid. p.215)


"Benden mi bahsediyordunuz?" diyeye ortaya konustu. "Konuşmanızi mı kestimi?" (Ibid. p.233)

çektı. Üzerindeki karları sildi.
"Benden sözediyordunuz ha?" dedi. "Yazık yarım kaldı" (Ibid. p.171)

"Benden sözediyordunuz ha?" diyordu hepsine. "Sözünüzü keşim demek?" (Ibid. p.226)

The last sentence "I am interrupting?" has been translated in various ways: 'Engel olmuyorum ya?' "Konusmanızı mı keşim?" 'Yazık yarım kaldı.' and 'Sözünüzü böldüm demek?' Though they look so different as separate utterances, they may express almost the same thing in context.

.... Pablo watched her kneeling, holding the bowl up and watched the light red wine flooding into the bowl so fast that it made a whirling motion as it filled it.

1. Pablo yere diz cökmüş kızı: canağı yukarı doğru tutusunu, hızla aktığı için canakta anafor yapan açık kırmızı renkli sarabın canağa dökülüsünü seyrediyordu. (Ibid. p.216)

2. Pablo' nun onun cömelip, canağı yukarı tutusunu ve canağa hızla dolarken girdap meydana getiren kırmızı sarabın akışını seyrediyordu. (Ibid. p.234)

3. Pablo durmus, kızın eğilip canağı doldurunusu, kalkıp canağı getirisini seyrediyordu. Açık kırmızı sarap canağın içine öyle hızlı dolmuştu ki çevrinti gibi ortası çukurlaştı. (Ibid. p.171)

4. Pablo onun diz cöküşünü, canağı kalkırısının izledi sonra kırmızı sarabın çok hızlı akışından ötürü dolarken oluşan fıkırdamayı izledi. (Ibid. p.226)

Comparing to the others, the third version can be considered a free expression of the translator's interpretation. Almost all
words and patterns have been changed. It is an example of a
drastic translation. Yet, the use of some unnecessary words such
as, 'yükari doğru' and 'renkli' in the same version decreases its
quality. The phrase 'Whirling motion' has been translated as
'anafor', 'girdap', 'cevrinti' and 'fikirdama' in respect. The
last translation is not the equivalent of the original at all.

"Be careful" he said to her. "The wine is below the
'chest now.'
No one said anything.

"I drank from the belly-button to the chest today,'
pablo said.
"It is a day's work. What's the matter with you all?
Have you lost your tongues?"

1. "Dikkatli ol' dedi kızı. "Şarap tulumun gögsünden
aşağı indi gayrı.'
Kimse birsey söyledi.
"Bugün göbeğinden gögsüne dek indirdim sarabı,' dedi
Pablo. "Bütün gün içtim. Sizlere ne oldu böyle?
Dillerinizi mi yuttunuz yoksά?" (Ibid. p.216)

2. "Dikkat et' dedi Maria'ya. "Şarap tulumun
gögs kısmından aşağıda simdi.'
Kimse ses etmedi.
"Bugün ta göbeğinden gögsüne kadar içtim' dedi
Pablo. "Sabahtan aksama kadar içtim. Ne oldu size böyle?
Dillerinizi mi yuttunuz?" (Ibid. p.234)

3. Pablo kızı: "Dikkat et. bu gece boğazıma kadar
saraba boguluyorum.' dedi. Kimse birsey söyledi. Pablo
devam etti: "Bugün belden başladım. boğazıma kadar
icitim. Ne o? Dilinizi kedi mi yedi?' (Ibid. p.171)

4. "Dikkatli ol' dedi kızı. "Şarap gögsün altında
simdi.'
Kimse birsey söyledi.
"Göbekten gögse kadar içtim bugün,' dedi Pablo.
"Bir günün ısı bu. Ne oluyor yahu hepimize de?
Dillerinizi mi yuttunuz?" (Ibid, p.227)

Comparing the original with the third version, we can
conclude that the translation does not mean what the original
does. e.g., 'The wine is below the chest now' has been rendered as 'boğazıma kadar boşuluyorum'. The original means the wine container whereas its translation means the drinker. In the same token, the sentence 'I drank from the belly-button to the chest today' has been rendered as 'Bugün belden başladı boşazima kadar içtim.' Once again the referent has been misunderstood.

'He is working himself up to it, may be,' Robert Jordan thought. Maybe Aquistin is going to do it. He certainly hates him enough. I don't hate him. He thought. 'No, I don't hate him. He is disgusting but I don't hate him. Though that blinding business puts him in a special class. Still this is their war. But he's certainly nothing to have around for the next two days. I am going to keep away out of it.' he thought.


The first sentence 'He's working up to it, may be. Robert Jordan thought' has been translated in four different forms as: 'Aguistin herife tuzak kuruyor galiba...', 'Delkide Pablo kendisine bela arıyor.', 'Belasını kendi arıyor...' and 'kendini ayarlıyor olabilir...'. The last of these seems to be far from conveying the sense of the original.

It seems that the subject of the sentence 'he' causes ambiguity. It is not certain whether it refers to Pablo or Aguistin if we only depend on the individual sentence. When we study the preceding sentences, we realize that the pronoun 'he' refers to Aguistin. Therefore, the second translation can not be considered as a sound one. It is a translator's duty to study the whole text not to make such howlers. Besides, the meaning of 'He is working up to it' has ben understood very differently. Probably it is not unjust to say it has not been understood at all. We can say the same things for the translations of 'Though blinding business puts him in a special class' and 'But he is certainly nothing to have around for the next two days.'

In the second version, we see that the verb 'hate' has been rendered as 'düşman olmak', in fact it can be translated literally in this sentence. There is nothing to justify the translator's
changing it radically. A translator has to take the text and the
writer's intention into consideration.

Let's look at the translation of 'Though that blinding
business puts him into special class’ in the third version.
'Yalnız bir yaralının gözünü çıkarmış, o kötü.' There is
no parallel between the original and the translation. They are
completely two different statements.

The translations of 'But he is certainly nothing to have
around for the next two days' in the third and fourth versions
have nothing in common with the original.

The last sentence 'I am going to keep out of it' has been
translated as 'Ben isi sona erdireceğim' that means 'I am going to
finish it.' Of course it does not convey the meaning of the
original.

'I made a fool of myself with him once tonight and
I am perfectly willing to liquidate him. But I am not
going to fool with him beforehand. And there are not
going to be any shooting matches or monkey business in
here with that dynamite around either. '....you deserve
whatever happens to you....' he thought.'

1. '..onunla bu gece bir budalalık ettim ve onu
temizlemeye tam anlamıyla can atıyorum. Hem de, su
dinamit oradayken, bu mağarada ateşle oynamak olmaz.
...Sen basına geleceği haketmiş bulunuyorsun, diye
düşündü.' (Ibid. p.216)

2. 'Bu gece bir kere onun önüne kendimi aptal
mevkiine düşürdüm; onu yok etmeyi çok isterim doğruyu.
Yalnız daha önce onu küçük düşürmeye de kalkmıyacağım.
Dinamitler varken de, burada ateş etmek, hir çıkarmak
dogru olmaz. ....Artık basına ne gelirse hakettin bunu,
diye içinden geçirdi.' (Ibid. p.234)

3. Bu gece onu öldürmeye karar verdim, yine de bal
gibi öldürürüm ama burada bu dinamit varken ateşle
oyunmaz. ... Başına ne gelirse layıklıdır. (Ibid.
The first sentence and some expressions have been deleted in the third version. The translator may shorten the passage. That might be approved but the expression "be willing to ..." has been translated as "to decide...?" The translator's interpretation contradicts the core of the meaning of the original text.

In the same token, the third version excludes the sentence "But I am not going to fool with him beforehand." though it constitutes an important part of the text. The expression "shooting matches and monkey business" has been translated as: "atesle oynamak", "ates etmek, hır çikarmak" and "vurma işleri, maymunluklar". The last rendering is an exact word for word translation. Some expressions and idioms are not to be translated in this way. That is why it does not reflect the sense of the original expression.

Now we shall examine some extracts from "The Mother" by Pearl Buck. (1963)

The first version is by Mebrure Sami (1940) and the second version is by Nihal Yeginobil (1990). The versions will always appear in the given order not to leave any room for confusion:
Now when the pedlar said the price, at that moment the mother came forth with the money in her hand counted and exact to the last penny and she cried out alarmed. 'We can spend no more.' (The mother, 1973:37)

1. 'Tam satıcı fiyatını söylerken, ana, avucunda, metelik, metelik sayıdığı, tamamladığı parasıyla çıkageldi (p.63)
Korkarak bağırdı:
- Paramız yok bizim.... fazla birsey alamayız!'
(Ana, 1940:63)

2. 'Tam satıcı kumasın fiyatını söylerken ana elinde öteki parçanın parasıyla çıkageldi ve olup biteni görünce telaşa kapılarak: - Daha fazla verecek paramız yok ki!' diye bağırdı. (Ana, 1990:53-54)

Both versions have been translated communicatively. The individual words haven't been much considered. E.g., the word 'alarmed' has been absorbed in the versions as 'korkarak..' and 'telaşa kapılarak'.

'We can spend no more' can be translated as 'daha fazla para harcıyamayız.' literally but here it has been translated as 'paramız yok bizim!' and 'daha fazla verecek paramız yok ki!'

'Now those three coins were of good value and the coins the mother had brought with her when she came to be wed. and her own mother had handed them to her for her own when she left her home. They were her precious possession and. she had never found the hour when she could spend them...' (Ibid, p.37)

1. 'Doğru idi!
Vardı ama, bu üç gümüş para, evlenirken, kadının getirdiği kendi parasıydı.
Gelin olurken, baba evinden çıktığı günü, bunları anacağını vermişti ona. Kadin da o vakitten beri, gözü gibi saklıyordu. Hichir zaman ve hichir hadiseyi bunları elden çıkaramacak kadar esaslı saydıımstı....' (Ibid. p.63)

bugündür ne denli darda kalırsa kalsın onları harcamaya kıyamamıştı. (Ibid. p.54)

When we compare these two version, we conclude that they do carry the message of the original although their forms are quite different from each other. In other words, both translators give priority to the communicative aspects of the text. The individual words are not important for them but the whole text. They use more common and idiomatic expressions. e.g., the first translator says "... gözü gibi saklıyordu." and the second says "genc gelin gümüşleri evine çeyiziyle birlikte getirmisti" although neither of these expressions exist in the original.

"But from that day on, the woman harboured this hour against the man..." (Ibid. p.38)

1. "İste o günden sonra, kadıncağız, kocasına karşı adeta garez beslemeye başladık..." (Ibid. p.65)

2. "Ama o günden sonra: kadın erkeğine bu olaydan ötürü kin besler oldu..." (Ibid. p.55)

The sentence "The woman harboured this hour against the man' has been translated as "... she bore grudge against her husband in both versions. Studying the prior and following texts, we can infer that "the woman didn't forget this hour' and behaved her husband coldly. That is, this event caused her to remember how she was hurt by her husband. Therefore, the translation of "..harbour this hour against..." as "...remember this hour..." would be more faithful and appropriate rather than "bear grudge against...".

"Slowly the sun climbed to noon and she put her spinning down and rose.
'He will be coming home soon and hungry for all his blue robe,' she said dryly, and the old woman answered crackling with her ready feeble laughter. 'Oh, aye, what is on a man's belly is not the same as what is in it. (Ibid, p.40)

Sert sert.
Mavi elbise kari doyurmaz... acıklmıştır, nerede ise gelir,' dedi. İhtiylar ninede ezelı girgiri ve vara yova gülüşü ile:
- Sahi...sahi... bir erkeğin. karnının dışını saran başka, içini doyuran şey gene başka... diye cevap yetistiirdi. (Ibid, p.68-69)

2. Günes yavaş yavaş tepeye çıktı, öğlen oldu. Ana ıgi elinden bırakıp ayağa kalktı. Acı acı:
- Handiyse çıkar gelir. Oyle ya, mavi urba adamın karnını doyurmaz diye seslendi.
İhtiyarda herzamanki gibi gülmege hazırıldı:
-Doğru dedin. erkeğin üstündeki başka, içindeki başka...' (Ibid, p.58-59)

Neither of the versions of the first sentence seems proper. The first says 'günes yavaş yavaş yayılıyordu.' I think the verb 'rise' doesn't mean it at all. The second says 'Günes tepeye çıktı.' that isn't an approximate equivalent of the original either. Our translation of the first sentence would be 'Günes yavaş yavaş yükseliyor. öğlen oluyordu.'.

The first version renders the word 'dryly' as 'sert sert' and the second as 'acı acı'. Both seem far from reflecting the meaning of the original. Ours would be 'Monoton bir sesle'.

The first version says 'Ana da kalktı, örekesini yerine bıraktı.' The order of the action is wrong. The original says 'örekesini yerine bıraktı ve kalktı.'
The last sentence "What is on a man's belly is not, the same as what is in it..." means what we wear isn't the same as what we eat or clothes and food are different things we believe that the second version does not give this meaning thoroughly.

"Aye, it cost him dear, I swear!" said the mother suddenly her voice hard. (Ibid. p.41)

1. Ana acı bir sesle:
   - Doğru söylemis! Hemde ne pahalıya mal oldu ona, bir bilse! Diye karşılık verdi. (Ibid. p.70)


The first version concludes that mother speaks bitterly but the second version says she speaks in a hard voice.

The term "I swear" has been omitted in both version although it is possible to translate it literally.

"Turn yourself where you sit, old mother, and watch and tell me if you see the new blue of his robe, and I will put the meal on the table." (Ibid. p.41)

1. - "Sen oturduğun yerden kalkma nine; başını iyice çevir, yolu gözle, açık mavi elbiseyi Görür görmez, haber verirsin, yemeği sofraya korum." (Ibid. p.70)

2. - "Oturduğun yerden gözünü yoldan yana döner, koca nine, urbasının mavisini seçer seçmez bana haber ver; yemeği sofraya koyarım. (Ibid. p.59)

The first translator renders "the new blue of his robe" as "acık mavi elbise" but "new" doesn't mean "light". The second translates it as "Urbanın mavisi" and omits the word "new."
new blue...' can be translated as 'parlık mavi' considering the deep structure of the sentence.

"They waited a while and the old woman grew hungry and faint with the smell of the food in her nostrils and she cried out, in a sudden small anger, being so hungry.

Wait no more for that son of mine! The water is leaking out of my mouth and my belly is as empty as a drum and still he is not here. (Ibid. p.41)

1. 'Bir zaman beklediler, ihtiyar nine çok açıkmisti ve yemek kokularını duydukça üstüne fenalıklar geliyordu: fazla dayanamıyacağını anlayınca, birden öfkeyle bağırdı.
Artık oğlumu beklemiyelim biz! Açım sulanıyor, karnım zil çalıyor... o daha hala ortalarda yok!' (Ibid. p.71)

2. 'Bir kez bekleştiler. Sonra koca karının karnı iyice açıktı. Yemek kokusuyla içi bayılır gibi oldu ve açılığın verdiği huzursuzlukla:
- Beklemiyelim gayri benim olacak herifi' diye bağırdı. 'Ağızımın suları akar oldu, karnımın içi davul gibi boşaldi da hala geleceği yok.' (Ibid. p.60)

The second translation of "They waited for a while.' is 'bir kez bekleştiler'. 'A while' can be translated as 'bir zaman' as in the first one or 'bir süre' but it doesn't mean 'bir kez' which means 'once'.

"... the old woman grew hungry and faint with smell of the food in her nostrils...' has been translated very idiomatically and communicatively by both translators though they use different idioms such as 'üstüne fenalıklar gelmek,' and 'icü bayılmak'.

We can't say the same thing for the translations of "...my belly is as empty as a drum and still he is not here!'.

The first translator manages to convey the meaning of an English idiom using a Turkish idiom. However, the second version
of the same expression is very literal and it doesn't sound as natural as the first one.

The comparison of the two translations of 'Wait no more for that son of mine!' illustrates the significance of the style and convention.

The first says 'Artık oglumu beklemiyelim biz!' and the second 'Beklemiyelim gayri benim oglum olacak herifi!' A translator must not only convey the lexical meaning but the other semantic properties, such as, affective and cannotative meanings as well.

...and she fed the children too and even let them eat of the cabbage, only, she saved the heart of it for him. She ate also after this, but sparingly, for she seemed less zestful in her hunger today, somehow, so there was still much rice left...' (Ibid. p.41-42)

1. '... çocukların da önlerine kendi paylarını sürdü, hatta lahananın göbeğini babalarına ayırdıktan sonra dış yapraklarından, onlara da vereceğini söyledi'. Birazcık da kendisi yedi... her vakt ki gibi istahı yoku...'' (Ibid. p.71)


The first version of the first sentence does not express what the original means. The original says 'she fed the children...' but its translation says 'cocukların da önlerine kendi paylarını sürdü. The translation says 'she said she would give them...' on the other hand the original says 'she let them eat of...'. The sentence 'her zamanki gibi istahı yoku' is ambiguous because it
means both `she has no appetite as usual' and `she has not got her usual appetite.' In order to disambiguate it we must omit the preposition `gibi'.

The second version is more faithful to the original semantically comparing to the first one.

"...It was as though some strange anxiety gathered like a power in her body. She had never known the man not to come for his food. She murmured to herself. `It must be he has gone to the town to game or for something or other: (Ibid. p.42)

1. "...İcine garip bir korku girmisti. Sanki bir el yureğini mengene ile sıkiyordu. Kocasının simdiye kadar yemek vakti gelmemezlik ettigini hiç görmemisti. Kendi kendine:
   - Belki kumar oynamaga, yada bir is icin kasabaya gitmistir' dedi. (Ibid. p.72)

2. "...Bir tuhaf kuruntu gövdesine ikinci bir can gibi yayilmisti. sanki. Erkeginin yemek için gelmeyi aksattigini simdiye degin hic bilmiyordu. Kendi kendine: 
   - Oyun filan icin kasabaya gitmis olsa gerek,' diye mirildandi. (Ibid. p.60-61)

The translations of the first sentence are the expanded forms of the original. However, the second one does not convey the meaning of the original. Both versions do not sound natural. They are not effective either, especially the second one. I think the interpretations of the word `power' casuses them to distort the meaning. The word `anxiety' has been translated as `korku' and `kuruntu'. But ours would be `sıkıntı' for it.

"Now her heart eased itself somewhat, and..." (Ibid. p.42)

1. "Yüreği biraz rahat etmistı. (Ibid. p.72)

2. "$... annanın içi biraz yatışmistı' (Ibid. p.61)
In Turkish we don't say 'yüregim rahatladı'. We say 'yüregim ferahlandı'. In the same token, we say 'ici rahatladı' not 'ici yatısti'.

She rose at last impatient with her waiting and weary of the empty street that was empty for her so long as she did not see the one she sought, and she took up the babe and set him on her thigh and she took her hoe and went to the field, and she called to the old woman, 'I go to weed the corn on the south hillside.' (Ibid, p.43)

   İhtiyar neyeye:
   - Dağın batı sırtındaki misirlarımızı çapalamaya gidiyorum ben.' diye bağırdı. (Ibid, p.73-74)

2. En sonunda beklemekten ve sokakın boşluğundan usanarak ayaga kalktı. Sokak insan da dolup taşısa, kendi beklediği gelmedikçe onun gözünde bombostu. Ana bebeciğini kolunun altına kistirip kalkışının üstüne oturttu, tırmığıni öbür eline aldı ve ihtiyara:
   - Güney yamaçtaki misirların otunu yoluya gidiyorum.' diye seslenerek tarlaya yollandı. (Ibid, p.62)

It is very natural for a translator to break a complex sentence into pieces or use a complex sentence to take the place of some kernel sentences at a pinch. In the first version, the first sentence has been broken and expressed in a few sentences. Nothing is wrong with this but a translator is not expected to deviate from the core of the meaning changing some key words.

In the second version the word 'tırmık' has been used for 'hoe' but it isn't the equivalent of it.

In the first version, 'on the south hillside' has been translated as 'dağın batı sırtındaki'. There is a concensus on the
principle that a translator in no means has a right for distorting
the original text.

"...at last in her pride the mother made a tale of
her own and she answered boldly from a sudden thought in
her head. "He has a friend in a far city, and the friend
said there was a place there he could work and the wage
is good so that we need not wear ourselves upon the
land. If the work is not suited to him, he will come
home soon, but if it be such work as he thinks fit to
him, he will not come home until his master gives him
holiday." ' (Ibid. p.48-49)

1. "Nihayet ana kibirinden bir hikaye uydurdu.
Birdenbire aklına söyle birsey söyleyivermek gelmiştir.
- Uzak bir şehirde oturan, iyi yüreklı bir ahbabı
vardı. Kocama aylığı dolgunca bir is buldu. Artık
eskisi gibi toprakla uğraşma uğraşma canımızı
cıkarmayacağız. Eğer isine gelmiyeneck olursa dönecek;
yok eğer hosnut kalırsa efendisiizin verinceye kadar
oturacak. Bize de beklemek düşünüyor. Ne yapalım?" dedi
(Ibid. p.83)

2. "Sonunda ana kendi gururunu korumak için durdu ve
sorumlara istifini bozmadan cevap vermeye basladı:
- Uzak kentin birinde bir arkadaşi varmış.
Bizimkinin. Onunda bildiği bir kapı varmış, iyi para
veriyormus. Tarımda dinmekten daha iyi demis.
Bizimki bakacak. işine gelmezse dönüp gelecek, yok işine
gelirse kalacak. O zaman efendisiizin verene dek
dönemez elbet." (Ibid. p.68-69)

At the end of the first version some common expressions have
been added to make the translation more natural.

In the second version the sentence "she answered boldly from
a sudden thought in her head" has been translated as "istifini
bozmadan cevap vermeye basladı." We think the source of difficulty
in this sentence is the word boldly? The translator's translation
for this word is "istifini bozmadan" but it does not cover all
semantic properties of the original. Ours would be "renk vermeden"
because she feels distressed but conceals it.
"... the old woman astounded and she cried, 'and why did you not tell me so good luck thing, seeing I am his mother?'

And the mother made a further tale and she answered: 'He told me not to speak, old mother, because he said your tongue was as loose in your mouth as any pebble and all the street would know more than he did, and if he did not like it he would not have them know it.'

'Did he so, then!' crackled the old mother leaning forward on her staff to peer at her daughter's face her old empty jaws hanging, and she said half hurt. 'It is true I ever was a good talker, daughter, but not so loose as any pebble!' (Ibid. p. 49)

1. "İhtiyar kadın şaşırarak bağırıdı:
- Böyledi de, bu iyi havadısı bana ne söyledim, a kızım? Anaso dégêlmîyim ben?
Kadin gane birsey uydurarak söyle cevap verdi:
- Oğlun söyleme diye teimbh etti idi koca nine.
Cünkü söz aramızda senin cenen durur mu hic? Havadisi
dakikasında, koyun içine yayardın, eger kapelanaçığı yerde beceremeyip de dönüverek olursa, bari kimseler
duymus olmasın diye düşündükü.
Aurları disizilikten büsbütün çekmiş porsuk
ihtiyar, sopasına dayanarak, gelini iyice görebilmek
için, burnuna girecek gibi sokuldu ve kırın bir sesle:
- 'Ya öylemi! Çenem çok işler ama. öyle söylenmiyecek
birsey oldumu, susmasını da bilirim elbette...' dedi.
(Ibid. p.83-84)

2. ".... kaynanası saskınlıklar içinde kalarak:
- Ayo, böyle güzel haberı bana niye söyledim, ben
onun anası değilmiyim?' diye bağırıdı.
Ana bir yalan daha uydurarak: 'Oğlun kimsaye birsey
deme diye teimbh etti de ondan' diye cevap verdi.
'Helé anamin dili düşküttür, yalan yanihs herkese laf
yayar,' dedi. Kapiyi begunmezde hemen döner gelirse,
kimse birsey bilmesin istedi.'
Kocakari degnege dayanıp gelinin yüzünü bakan
'Öyle dedi ha?' diye güldü. Ama biraz da alinnıstı.
'Gerci laf etmesini eskiden beri severim ama, dilim de
gayri öylesi düşük deegdîr elbet!' (Ibid. p.69)

According to the first version, both mother and her husband have planned what to say to the old woman together. In other words, mother seems to be a part of the subject. That is the other
way around in the original. Mother only quotes what her husband tells her. Such a radical change creates a new text which has nothing to do with the original.

The second translator uses "dili düşük" for "loose tongue" but in Turkish we say "çenesi düşük" instead.

"...She said half hurt" has been translated as 'gül dü ama alınmisti' in the second version. In fact the original does not imply the old woman's laughing at all.

The first translator uses the term "burnuna girecek gibi sokuldu" for "...leaning forward on her staff to peer at...". In Turkish, we do not have such an expression but we do have "ağzının içine girecek gibi...".

Now we shall apply the same translation methods to some Turkish utterances, sentences and longer units of translation.

1. İnsan dünyaya bir kere gelir.

Semantic translation: Man comes to the earth only once.

Pragmatic translation: You live only once.

2. Türk sanat müziginin dev soluklarından M. Nurettin'i de kaybettik.

Semantic translation: We also lost M. Nurettin who was one of the most distinguished figures of the classical Turkish music.

Pragmatic translation: Unfortunately, one of the most distinguished figures of the
3. Şimdi onlarla birlikte olmak için neler neler vermezdim.
   If we translate this sentence word for word or too literally it sounds silly. In this case, the translator has to find the equivalent expressions in TL to express the core of the meaning.
   Semantic translation: I would be really happy to be with them now.
   I would do everything to be with them now.
   I would sacrifice everything to be with them now.
   Pragmatic translation: If only I were with them now!

4. Aksilik bu kadar olur.
   Semantic translation: Nothing can be worse than this.
   Pragmatic translation: Everything is going wrong.

5. Gözlerime inanamadım.
   Semantic translation: I couldn't believe my eyes.
   Pragmatic translation: Both translations overlap.

6. Yetişkinler karşısında gençlik.
   A word for word translation can not convey the meaning of this because the word 'kısısında' has not been used in its lexical sense.
   Semantic translation: The young in the eye of the old.
   Pragmatic translation: What the old think of the young.

7. Yaklaşık 40 yıldır Kadıköyde ikamet eden merhum İbrahim Şahin Efendi 103 yaşında dünya alemindenbekaa alemine irtihal
If the language of the text is very old the translator may simplify and use up-to-date expressions in place of the old ones.

Semantic translation: The late Mr. İbrahim Sahin, who had been inhabiting in Kadıköy for 40 years, moved from the earth to the eternal world at the age of 103.

Pragmatic translation: The late Mr. İbrahim Sahin, that had lived in Kadıköy for 40 years passed away at the age of 103.

8. Hey millet, nasıl sınınız?

Semantic translation: Hi, folks, how are you?

Pragmatic translation: Hi, everybody, how are you?

The lexical meaning of 'millet' is nation but in this sentence obviously it is not used in its lexical meaning.


Pragmatic translation: I am trying to soothe everybody but you don't understand it.

Semantic translation: I am trying to conciliate them, but you are doing just the opposite.

The subject of the sentence is first person plural but it is used in place of the first person singular. The word 'kalkmak' means 'get up' or 'rise' but in the above sentence it has nothing to do with its dictionary meaning.

10. Ne olur ne olmaz, sen yine de yanına biraz para al.
Semantic translation: Nobody knows what may happen, so you'd better have some money on you.

Pragmatic translation: Thinking of all possibilities, you'd better take some money with you.

11. Nerelere kayboldun yine? (said to a thinking person)

The above sentence can be translated as 'Where have you been again' if we only take surface forms into consideration.

It can be translated as 'What are you thinking about?' if we consider the grammatical deep structure.

It can be translated 'What is your trouble?' or 'What is the matter with you?' if we think of the rhetorical deep structure. The first type of translation method gives priority to the structure. The second puts the emphasis on the sense and the last puts the focus on the communicative aspects of the text.

12. Alem ne bilsin bizim halimizi. Aç olmayanın halinden tok ne anlar!

Semantic translation: How can the other people know the circumstances we are in? Those who are not hungry can not know the problems of the hungry ones.

Pragmatic translation: How can the others know our troubles? you can't expect the people with full stomach to understand the problems of the hungry ones.
13. Gelyorum efendim, on tane ayagım yok ya.

Semantic translation: I am coming. Mr. I haven't got ten feet.

Pragmatic translation: Just a moment, Mr. I've got only two feet.

The following extracts are from Haldun Taner's story called "Bir Kavak ve İnsanlar" (1988)

"İste simdi mezarını yine o kovağın gövdesi gölegeleyecek. Yine dalgalar 'ayak ucunda o çok sevdiği besteyi söyleyecektir." (Kızıl Saçılı Amazon, 1988:155)

Semantic translation: Here, that poplar tree is going to cast its shade on his grave. The waves are going to sing his favourite melody again.

Pragmatic translation: Now the same poplar tree is casting its shade on his grave and the waves are singing his favourite song at his feet.

The Present Continuous Tense has been used instead of the Future Tense as the Future Tense in fact means the present times in the original sentence.


Semantic translation: So the summer passed. The fall passed. The winter passed. The almond trees turned white suddenly when the spring came and the may sun exhaled its warm breath like that of a
young girl into nature. The country regained its lavender smell. The sea calmed down all of a sudden. It recovered its silent blue again.

Pragmatic translation: The summer ended in this way. The fall and the winter are gone. The almond trees wore their white dresses suddenly with the arrival of the spring when the warm breath of the may sun like that of a young girl was exhaled into nature.

Tevekkelı oraya gömülmek istemisti adam. İste ne yapmış yapmış ruhunu ağaca verip kendini çok sevdiği yeryüzüne atmanın yolunu bulmuştu... Nitekim simdi sağlığında iken yapamadıklarını yapıyor, nezle bronşit korkusu olmaksızın göğsünü yaz yağmurunda ıslatıp aksam rüzgarında kurutuyordu. (Ibid. p.156)

Semantic translation: The man wanted to be buried there on purpose. As you see, he found a way of coming back into the world he liked by giving his soul to the tree. He was actually doing what he could not do while he was alive: he was soaking his chest in the summer rain and getting it dry with the evening wind with no fear of getting cold or bronchitis.

Pragmatic translation: Now it was clear why he wanted to be buried there. Somehow he managed to return to the earth by giving his soul to the tree... As a matter of fact, he was doing what he couldn't do while he was living: he was getting drenched in the rain and wiping himself dry with the evening breeze having no fear of catching cold.

Fakat hangi saadet ebede kadar sürmüş ki? (Ibid,157)

Semantic translation: Which happiness has lasted forever?
Pragmatic translation: Whose happiness lasts forever? or Does eternal happiness exist?

"Elindeki planlardan mimar olduğu anlamılan bir tanesi, üç katlı enesinden mal sahibi olduğu anlamılan bir baskanına izah ediyordu. (Ibid. p.157)

Semantic translation: The one who was identified as the architect due to the plans in his hands was explaining to the other who was recognized to be the landlord because of his thick neck with three layers.

Pragmatic translation: The one who gave the impression of being the architect due to the plans in his hands explained to the other one whose fat and wrinkled neck proved that he was the landlord.

"Kavak gerisini dinlememi, Bu duydugu sözlerden yaprakları diken diken olmuştu.' (Ibid. p.157)

Semantic translation: The poplar tree didn't listen to the rest. What he heard made his leaves stand on.

Pragmatic translation: It overlaps the semantic translation.

"Maliyet fiyatı diyor da gözleri başka birsey görmüyordu.' (Ibid. p.157)

Semantic translation: They were only talking of the cost and saw nothing except it.

Pragmatic translation: They only thought of the cost of it. or The only thing that interested them was the cost.

"Küslerin civilişi santiyeden yükselen çekic
sesleri arasında gümüş gittiginden onlarda birlesıp koro halinde őtmeyi denediler.' (Ibid. p.157-158)

Semantic translation: The birds tried to sing in chorus as their songs were not heard in the noise of the hammers increasing from the wharf.

Pragmatic translation: The birds attempted to sing in chorus in an effort to be heard over the hammer sounds came from the wharf.

'Ve gelincikler bir yıl evvel fabrika kurumundan solup giden cedlerine inat kıpkırmızı açıverdiler'. (Ibid. p.158)

Semantic translation: And poppies bloomed quiet red on the contrary of their ancestors that fainted away because of the smoke of the plant a year ago.

Pragmatic translation: And poppies bloomed as red as the ember of oak wood as if they wanted to take the revenge of their ancestors that passed away due to the smoke of the plant a year ago.

'Fakat fazla yağlarını eritmek için karıştı ile yürüyüşe çıkan fabrikatör, onu bu halde görünce küplere bindi.'

'Vay namussuz' diye haykırdı. 'Bu devirdiğimiz kavakta yapılan direk değil mi? Görüyor musun hanim bana inat yapıyor. İnan olsun bana inat yapıyor.' (Ibid. p.159)

Semantic translation: But the manufacturer who was taking a walk with his wife to lose his overweight went mad when he saw it in this case.

'Oh, the shameless tree!' he shouted. 'Isn't this the pole
made of the poplar tree we cut down? You see, dear, it is doing it so just out of spite. I believe it is doing it just to appose me.

Pragmatic translation: But the owner who was having a walk with his wife to lose weight flew into rages when he saw it like that. 'Oh! that wretched tree!' he cried out. 'Isn't this the one made of the poplar tree we cut down? Don't you see honey, it is doing this to anger me? I am sure it is doing so to defy me.'


Semantic translation: 'Where is a telephone post with leaves seen?' he shouted. 'That is an unbearable scandal. Let the wires give fruit from now on. We are trying to economize the work hours but this pole is giving out leaves and branches. If all trees give out branches, how can we find enough people to trim them?'

Pragmatic translation: 'Where can you see a telephone post with green leaves?' he was howling. 'What a scandal this is! I wouldn't be surprised if I saw the wires giving fruits. We are trying to save labour but this pole is giving out leaves and branches. If all the poles do this, how can we find people to trim them all?'

Hırsını bununla da alamadı. direği adamlarına kusbası kusbası doğrattı. Bu parçaları dahi ortada bırakmakdan korkuyordu. Ne olur ne olmaz; bir dahaki bahar yine kimbiir ne madık cynardı. Direğin enkazını orada gözünün önünde bir güzel yaktırdı. Ve küllerini toplatıp denize attırdı. (Ibid. p.159)
Semantic translation: He couldn't keep his temper, so he had the pole cut into small pieces. He was even afraid of leaving those pieces in the open. You can't know what may happen; it may play another game next spring. He had the pieces of the pole burnt completely before his eyes over there and had the ashes gathered and thrown into the sea.

Pragmatic translation: But he hasn't cooled down yet. He had the pole chopped up into very small pieces. He was afraid of leaving these pieces in the open. Who knows what it will do next. It might play a dirty trick again next spring. He had the pieces burnt in his presence. He also had the ashes swept and thrown into the sea.

O gece çiçekler sabaha kadar kan ağladılar. Kuslara gelince, onlarda ilk in anı vah ettiler ama sonra basbasa verip bu harekete bir misillemearesi aradılar. (Ibid. p.160)

Semantic translation: That night the flowers wept and wept till morning. As for the birds, first they cried and felt sorry, later, they came together and looked for a way of performing a counteraction.

Pragmatic translation: That night the flowers mourned till the morning. As for the birds, first they cried but later they gathered and planned how to revenge this evil deed.

Canı tatlı bir saksagan 'Herifler dislerine kadar silahli.' dedi. (Ibid. p. 160)

Semantic translation: A magpie whose life was very precious, said: 'The men are armed from the top to the bottom.'
Pragmatic translation: A magpie that never wanted to endanger his life. said: "The guys are armed from head to toe."

Ertesi gün daha sabahın erken saatinde, fabrikada bir faaliyettir, başladı..... Ne davetliler vardı ne davetliler! (Ibid. p.160)

Semantic translation : An activity started in the plant in the early morning the next day.....What guests there were!
Pragmatic translation: The next day, there was a stir in the plant at the crack of dawn.....You should have seen the guests!


Semantic translation: At first the listeners were astonished. A few female guests couldn’t help laughing. The others encouraged by this released their laughters.
Pragmatic translation: At first, the guests were bewildered. A couple of ladies couldn’t help laughing. The others, who were encouraged by this burst into laughters.

The following passages are extracted from the story called "PLAJDAKİ AYNA" by Sait Faik. (1974)

Aynayı kırmamanın hiçbir sebebi yoktur. Sebepsiz yere kırdım. (Plajdaki Ayna, 1974:14)

Semantic translation: There was no reason for my breaking the mirror. I broke it without any reasons.
Pragmatic translation: There was no reason to break the mirror. I broke it out of the blue sky.
Hangi enayi onu hangi zamanda icat etmişse etmiş; saçımızı taramak. suratımıza kara var mı diye bakmak. burnumuzu silerek biraz tümük kalmış mı diye göz atmak yahut da:
- Ulan! benim gözlerim fena değilmiş be! Hele şu ağzımın kenarına inen çizgiye bak! Vay anasını! ifade veriyor suratıma! Şu karılar da erkekten anlamıyorlar vesselsam... (Ibid, p.14-15)

Semantic translation: We don't know when but one of the fools had invented it; so that we can comb our hair, see if there is a mark on our faces, blow our noses and see if any mucus remained or to be able to say:
- Why! My eyes aren't bad at all! Look at that line that reaches the corner of my mouth! Oh God! It gives meaning to my face! The women don't know anything about man at all...

Pragmatic translation: A stupid guy had invented it to let us comb our hair, to let us see if there are any black marks on our faces and any mucus remained after blowing our noses or to say:
- Man! My eyes aren't ugly at all! See that remarkable line that reaches the corner of my mouth! Gosh! What a meaning it gives to my face! Women don't know nothing about man after all....

"Insan isterse pekala bir aynaya kırma sebebini felsefeye, edebiyata, ruhiyata, tibba, sinire yükleyebilir." (Ibid, p.15)

Semantic translation: If a person wants, he can find causes related with philosphy literature, psychology, medicine or nerves for the reason of breaking the mirror.
Pragmatic translation: If one intends, he can blame philosophy, literature, psychiatry or nerves as the causes of breaking the mirror.

İçimden 'haklı' dedim. (Ibid. p.16)

Semantic translation: I said 'he's right' inaudibly.
Pragmatic translation: I said 'he is right' to myself, or I thought 'he is right' to myself.

Gözlerini göze kaldırdı. İkimizde mavi mavi baktık. (Ibid. p.16)

Semantic translation: He looked at my eyes. Both of us looked at each other gloomily.
Pragmatic translation: He directed his eyes to mine. We exchanged a sad look of understanding.

'Olur mu ya?' 'Bak dedim, doctor sevilmez olur mu?' (Ibid. p.17)

Semantic translation: 'Is it right?' 'Look said I, is it possible not to like the doctor?'
Pragmatic translation: That's not fair. Look. Said I — How come you don't like the doctor?

'Bir daha kimsenin kalemini alıram' dedim. (Ibid. p.17)

Semantic translation: I said I wouldn't take anybody's pencil again.
Pragmatic translation: I decided not to take anybody's pencil
again.

In Turkish the word 'say' may mean 'think' 'intend' or 'decide'. That's why the word 'decide' has been used instead of 'say' in the second translation.

- Asıl ağabeyin değil mi?
- Nasıl asıl ağabeyim?
- Bayağı asıl ağabeyin, babanın oğlu değil mi, o da?
(Ibid. p.18)

Semantic translation: - Isn't he your real brother?
- What do you mean?
- I mean isn't he also your father's son?

Pragmatic translation: - Isn't he your own brother?
- How do you mean? My real brother?
- Your own brother, isn't he your father's son?

- Elinin körü.
- Bu laf ayıp ıste. Senin kulaklarını çekerim.
(Ibid. p.18)

Semantic translation: - You are being too much.
- To say that word is a shame. I'll pull your ears.

Pragmatic translation: - The hell with you.
- To speak like that is a shame. I'll spank you.

- Bak ne güzel söylüyor.
- O kendisi olsun doktor. Sen bana demiyormuydun?
Allah kahretsin o herifi! Gözlerini toprak doyursun! diyse. (Ibid. p.19)

Semantic translation: - Look how sweet things he says.
- Let him himself become a doctor.
  Didn’t you tell me like that? God damn those fellows! I hope they die.

Pragmatic translation: - Why! what good advice he gives you.
- Let him become a doctor himself.
  Didn’t you tell me? God damn those doctors! I hope they all go to hell!

Allah hekime hakime muhtac etmesin. (Ibid. p.19)

Semantic translation: May God help us not to need doctors and judges!

Pragmatic translation: I hope I don’t get into trouble and need a doctor’s or judge’s help to solve it.

İçerisi yıkanmamış bir sefil insan kokusu ile aptesane kokuyordu. (Ibid. p.20)

Semantic translation: There was the smell of a dirty man and that of the toilet inside the room.

Pragmatic translation: In the room, it stank like an unwashed miserable fellow and a toilet.

Küçük çocuk kulübenin kenarına yığılmış taslardan yukarıda bir delige sıkışmıştı. Kaşasını uzatmış, mavi mavi bize bakıyordu. (Ibid. p.21)

Semantic translation: The boy got stuck in a hole above the
stones heaped near the hut. He was looking at us curiously stretching his head.

Pragmatic translation: The small boy squeezed in an opening, over the pile of stones by the hut. With his head stretched through the hole, he was watching us curiously.

In the original, it is vague whether the boy looks at them with blue eyes or is it used figuratively.


Semantic translation: First, I threw two quarters to keep him quiet but it didn’t help. Then I threw another quarter. There was silence for five minutes. Later he rang like a bell which filled the cellar. He produced the whisling voice of a train.

Pragmatic translation: First I tossed two quarters to hush him. It didn’t work. Then I tossed one more. He kept quiet for five minutes. His ringing cries were like the peels of a bell which filled the room. He imitated a train whistle.

Mahzenden adeta erimis bir öğle aydınlığına çıktığım zaman, sakaklarımda bir zonklama vardı. (Ibid. p.21)

Semantic translation: There was a pulsing in my temples when I got out of it into the strong light of the afternoon.

Pragmatic translation: When I left the cellar and plunged into the blinding afternoon light, my temples were pulsing awfully.

Semantic translation: Then I saw the eyes of the woman's child. They were on my back. I can't describe how the bastard was looking!

Pragmatic translation: I saw the eyes of the woman's child. I was still feeling them on my back. What a look it was of the bastard's! or (I will never forget that look of the bastard's!)

"Vallahide hayır, billahi de hayır."

Semantic translation: I swear that it isn't true.

Pragmatic translation: I swear in God's and Christ's name, I haven't done it.


Semantic translation: The men ran. I ran. They couldn't catch me. Later I returned and lay on my chest under a tree from where I could clearly see the beach.

Pragmatic translation: The fellows chased me and I ran away. They couldn't catch me. After a while, I returned and lay prostrate under a tree which faced the whole beach.
CHAPTER VII

SOME PROBLEMS OF TRANSLATION

VII.1. Figurative Expressions

The main purpose of figurative expressions is to describe something, an event or quality more comprehensively and in a more complex way than is possible by using literal language. In figurative speech, the traits of the animate can be used for the inanimate and vice-versa. That is why a car may 'lie down and die', the wind, 'kisses' our cheeks, the waves are 'angry' and, 'roar', the cliffs are 'treacherous' the mountains 'look down' on the sea, the machine guns 'spit', revolvers 'bark', volcanos 'vomit fire' and engines 'cough'.

We know that words have connotative meanings in addition to their conceptual meanings. In other words, they have effective connotations besides their informative values. e.g., 'I have been waiting for ages.' is a more effective way of saying than 'I have been waiting for a long time.' Likewise, 'He's got tons of money.' is more effective than saying 'He's got a lot of money.'.

If figurative expressions are interpreted literally, they are nonsensical. From the point of view of effective communication, inaccuracy or inappropriateness of the informative connotations of our words are irrelevant. Therefore, we may refer to the moon as 'a beautiful lady', 'a grandfather', 'a tray' or 'a silvership', or anything as long as the words arise the desired feeling. That is why literary works are difficult to translate from one language into another. A translation that follows informative connotations
will often falsify the affective connotations and vice-versa.

A word may have additional meanings assigned to it which are very different in every essential aspect from the primary meaning; and where the link is not through essential components such meanings are called 'figurative'. The more figurative the language is, the more extended the sense is. We must keep in mind that figurative expressions are those that extend the sense of a word in various directions. The comparison of 'It is a fox.' with 'He is a fox.' indicates us how figurative expressions extend the meaning. The first sentence indicates that the animal is a fox. The latter tells us about a man who is deceptively clever.

Figurative extensions are based on some supplementary complements in the primary meaning which becomes essential in the extended meaning and often they are arbitrary and conventional. Therefore, they are usually specific to a particular culture and language. e.g., 'owl' is considered to be exceptionally clever in English but its most important connotation in Turkish is its bringing bad luck. The traits assigned to animals differ from culture to culture. That is why the Turkish expression 'as clever as a djinn' replaces the English expression 'as clever as an owl.' Proper translation is impossible without knowing the figurative expressions and their closest equivalents in the relevant languages. Therefore, teaching such expressions occupies an important place in teaching translation.

11.1.1. Metaphor

Metaphor as well as simile is the main feature of figurative
writing which often appears in the works of the outstanding writers. It is the constitutive basic element in language. It is the most affective way of reflecting the writer's ability of seeing the striking resemblances, and conflicting differences.

Several factors may influence the translation of metaphors: the importance of the metaphor within the context, the cultural factor in the metaphor and the reader's knowledge and of course the type of the metaphor. The types of the metaphor can be given in three categories:

V11.1.1.1 Dead Metaphor: Dead metaphors are the ones that have removed from their source and whose figurative aspects are ignored. Normally these are the easiest to translate. Some metaphors are so commonly used for their quick effective power that they become a part of the ordinary language. In other words, they become dead metaphors. e.g., we talk about the 'face of a cliff', the 'hands of a watch', the 'branches of a river' and the 'chain of stores' without realizing that we are using metaphor.

V11.1.1.2. Stock Metaphor: The metaphors which reflect a speech community's culture are called 'stock metaphors'. They cover all kinds of social and cultural values of society. Since they reflect the particularities of society, they are difficult to translate into another language. The translator has to find out the approximate equivalent expression in the TL. e.g., horse symbolizes 'strength' in English but the same connotation is symbolized by a lion in Turkish.
V11.1.1.3. Creative Metaphor:

This type of metaphor reflects particularly the writer's (speaker's) personal interest and imaginative power. Creative metaphor is the most common and convenient descriptive instrument in language. This type of metaphor is often dramatic and shocking in effect as they establish points of similarity between one object and another without clearly stating what these resemblances are. E.g., 'the claws of the darkness,' 'the fingers of the fear,' 'the killing smile' etc.

If a figurative expression does not exist in the TL, the translator is entitled to translate it communicatively. E.g., the expression 'you are like a newly baked loaf of bread.' may not say anything to the people who do not feed on bread as they have no idea about its shape, taste, flavour etc. In translating a metaphor, the translator must know that words in context are not the same symbols as individual words but components of a larger symbol. All symbols are metaphor or metonymy which replace their objects. Sometimes the image (vehicle) may be physical but it is often chosen for its connotations rather than its physical characteristics. E.g., 'She is a cat.' or 'He is a pig.'

V11.1.1.4. How to Translate Metaphors

A metaphor can be translated applying one of the following techniques.

V11.1.1.4.1. Translating a metaphor by transferring the same image or using a similar one in place of it: E.g., 'aray, of hope' can be translated into Turkish as 'bir umut ışığı,' 'eye of a needle' as 'igneinin gözü.' 'a circle of death' as 'öldüm çemberi.'
This technique is common for metonyms. It can also be applied to complex metaphors if there is a cultural overlap. e.g., 'a gold band' can be translated as 'altın halka', 'His life hangs on a thread' as 'Hayatı pamuk ipliğiine bağlı', 'A pen is mightier than a sword' as 'Kalem kılıncıtan keskindir' and 'New blood is needed' as 'Taze kana ihtiyaç var'.

In some cases, the translator transfers the same image and adds an explanation to make sure it is well understood.

e.g., 'Fakirlik atesten gömlektir.' can be translated into English as 'Poverty is a shirt of fire. Fire burns and brings unhappiness and so does poverty.' 'You are an elephant' can be translated into Turkish as 'Sen bir filsin. Filler asla unutmaz.' In the same token, 'you are an angel' can be translated as 'Sen bir meleksin. Melekler asla yalan söylemez.' and 'you are a puzzle.' can be translated as 'Sen bir bilmecesin. Onu çözmek zor (seni anlamak zor)'. 'Sen benim dünyamın.' can be translated into English as 'you are my world. You mean everything to me.'

V11.1.1.4.2. Translating a metaphor with a different image that has the same sense in the TL: e.g., 'rainy days' is translated into Turkish as 'kara günler'. 'For one's blue eyes' becomes 'for one's black eyes' when translated into Turkish and 'sleep like a log' can be expressed as 'sleep like a dead person' in Turkish.

V11.1.1.4.3. Translating a metaphor by converting it into a simile: e.g., 'He is a giant' can be translated into Turkish as 'o dev gibidir.', 'He is a fox.' can be translated as 'O tilki
gibidir.' 'She is an angel.' can be 'O melek gibidir' in Turkish.

V11.1.1.4.4. Translating a metaphor by qualifying the simile with sense: e.g., 'He is a lion' can be translated into Turkish as 'He is as brave as a lion.' 'He is a chicken' can be translated as 'He is coward like a chicken' or 'He is as coward as a chicken.' 'The grandfather's photo stands out a mile when you enter the house.' can be translated as 'Büyükbabanın resmini, eve girince, kapı gibi karşısında görürsün.' 'Gandi is the father of Indians.' can be translated into Turkish as 'Gandi is the father of indians like Atatürk for Turks.'

V11.1.1.4.5. Translating a metaphor by interpreting the sense behind the image: Before applying this technique the sense must be analyzed in detail to find out its multidimensions. e.g., 'He keeps a good cellar.' can be translated as 'Onun zengin bir şarap mahzeni var.' 'She is as good as gold' can be translated as 'O Altın kalplidir.' or 'O kimsenin kötüsünü istemez.' 'To make a mountain out of a mole hill.' can be translated as 'pireyi deve yapmak' or 'abartmak'. 'My grandfather has green eyes.' can be translated as 'Dedem bahçivanlıktan iyi anlar.'

A translator has to bear in mind that any sentence even any lexical word can bear several metaphoric interpretations. He has to weigh each option and choose the most proper technique to translate metaphor considering the two concerning cultures. If there is an overlap, the symbols of concepts must be translated straight. The connotations of the animals differ from society to society. Therefore animal metaphors must be translated taking this
point into account. Euphuistic expressions are like metaphors and the images must be replaced by their cultural equivalents. E.g., 'durgun' may mean 'aptal' and 'zihinsel özürlü' may mean 'geri zekali'. When there is no cultural overlap, to transfer the same image into TL will be nothing but an invitation to inaccuracy.

V11.1.2. Simile

As for similes, they are easier to translate because they are more precise and more restricted and they limit the resemblance of the object and its image to a single property. The main problem may be cultural.

Some examples for the translation of some common similes are the following:

1. "He is as busy as a bee." This sentence can be translated into Turkish literally because the object and the image it creates are the same in Turkish.

2. "I am as hungry as a bear." is translated into Turkish as "I am as hungry as a wolf."

3. "We are as free as a bird." is translated into Turkish literally because the object denotes the same image in Turkish.

4. "She is as happy as clam or a lark." is translated into Turkish as "she is as happy as a child."

5. "He is as innocent as a lamb." is translated as "He is as innocent as an infant."

6. "He is as stubborn as a mule." can be translated literally or "goat" can replace "mule."

7. "He is as strong as a horse." converts into "He is as
strong as a lion.' in Turkish.

8. 'He is as quick as flash' is translated into Turkish literally.

9. 'Her face was as white as ghost.' becomes 'her face was as white as paper' when translated into Turkish.

10. 'She is as good as gold.' becomes 'she is as good as an angel.' in Turkish.

11. 'It was as black as coal.' remains the same.

12. 'It is as heavy as lead.' can be translated literally or as 'It is as heavy as iron.'

13. 'as blue as the sky' and 'as deep as seas'. are literally translated into Turkish.

14. 'He is like a giant.' can be translated literally or as 'O dağ gibi bir adam.'

15. 'like a fish out of water.' is translated word for word into Turkish.

16 'at a snail's pace' becomes 'at a turtle's pace' in Turkish.

17. 'He is a whelf in sheep's clothing.' is translated into Turkish as 'O kuzu postuna bürünmüş bir kurttur.'

18. 'as the crow flies' can not be conveyed into Turkish literally. 'walk four blocks as the crow flies, then turn left.' is translated as 'Dört blok doğsdğru yürü. sonra sola dön.'.

19. 'as proud as peacock' converts into 'yüksek dagları kendisi yaratmış gibi kibirli' in Turkish.

20. 'like a bull in a china shop.' can be translated into
Turkish as 'kel basa simsir tak'.

11.1.3. Idioms

Idioms are special expressions composed of the words with meanings assigned to the whole unit. In other words, the meaning of the whole idiom is not the sum of the meaning of the words that constitute it. Idioms reflect the way of living of the society that uses them and they change from language to language. New Webster's Dictionary (1975:746-747) defines idiom as: "a form of expression peculiar to one language; an expression whose understood meaning is not expressed by the exact meaning of the individual words." Palmer's (1976:41) following view is also valid for idioms:

To seek a semantic unit within the boundaries of the words simply because these boundaries are clearer than others is like looking for a lost ball on the lawn simply because the ticket provides poor ground for such a research.

If we define idioms as phrases or word groups whose meanings cannot be predicted from the individual words that constitute it, then we have to stress that idioms are never translated word for word. e.g., 'apple polisher' must be translated into Turkish as 'yağçı' not as 'the one who polishes apples'. In some cases it is difficult to find a TL equivalent with the same degree of informality and effectiveness. In such cases, the translator uses literal language furnished with some creative metaphors.

There are some restrictions to some idioms. Although an idiom is counted a single unit semantically, it doesn't function like a
single word grammatically. e.g., the past form of "upset the apple cart" is not "upset the apple carted" but "upset the apple cart." The verbs of the idioms which are made up of verb + noun can be put into past tense but the nouns remain the same, they keep their singularity or plurality e.g., kick the bucket but "spill the beans". The former is always singular and the latter is always plural. Some idioms can be used both in active and passive forms but some can never be used in passive.

Phrasal verbs are a common type of idioms which are made up of verb plus adverb or verb plus preposition. The meanings of these combinations can not be predicted from the individual verb, adverb or preposition.

Besides these, there are partial idioms where one of the words has its usual meaning but the other has a meaning peculiar to the particular collocation. Comedians make utilization of this type of idioms to have fun. e.g., "make bed" can be taken literally or idiomatically. The first means to produce a bed and the second means to get the bed ready for use.

VII.1.3.1. How to Translate Idioms:

There are two techniques of translating an idiom:

1.) The translator must convey the meaning of an idiom into the TL with an equivalent idiom if possible.

2.) If it is not possible to practise the first technique, he will convey the meaning of an idiom using literal language enriched with some creative metaphors. It is natural that the translator prefers using idiomatic renderings to make the
translation effective rather than non-idiomatic expressions.

The following are not all but a few English idioms and their approximate Turkish equivalents just to show the way of translating idioms:

1. to get the feel of: huyunu suyunu anlamak

   After a couple of weeks, I began to get the feel of the new machine.

   Biriki haftadan sonra yeni makinenin huyunu suyunu anlamaya başladım.

2. to turn over a new leaf: yeni bir sayfa açmak

   I didn’t want to keep making those same mistakes, so I decided to turn over a new leaf.

   Aynı hataları sürdürmek istemediğimden yeni bir sayfa açmaya karar verdim.

3. to read someone like a book: çiğerini okumak

   I know why we did that. I can read him like a book.

   Bunu neden yaptığını biliyorum. Onun çiğerini okuyabilirim.

4. to read between the lines: Lep demeden leblebiyi anlamak.

   Persembenin gelişini carsambadan tahmin etmek.

   It is easy enough for anybody who can read between the lines to see what is at the back of his mind.

   Lep demeden leblebiyi anlayan herkes için onun kafasında ne olduğunu görmek kolaydır.

5. You can’t tell a book by its cover: Görünüşe göre karar veremezsiniz. Görünüşe ailenmamalı.

   He looks like he’d be able to do the job. I am not sure,
you can not tell a book by its cover.

İsi yapabilecek gibi görüyor ama emin değilim: Görünüse göre karar veremezsin.

6. by the book : kitabına göre
He always obeys the rules and goes by the book.
O her zaman kurallara uyur ve kitabına göre hareket eder.

7. to use every trick in the book : yasal her yola basvurmak
We used every trick in the book and still could not get it done.

Yasal her yola başvurduk yine de yaptıramadık.

8. In one's book : Birinin kitabına göre: birine göre
In my book, that's the best way to do it.
Bana göre, onu yapmanın en iyi yolu bu.

9. to paddle one's own canoe : kendi göbeğini kendi kesmek
As my colleagues all refused to assist me. I had to paddle my own canoe.

Bütün meslektaslarımız bana yardım etmeyi reddettiginden, kendi göbeğini kendim kesmek zorunda kaldım.

10. water under the bridge : köprülerin altında çok su geçti; eski çamlar bardak oldu.

Don't worry about the problem we had last year; that's all water under the bridge.

Geçen yılı sorunumuz için üzülme: köprülerin altında çok su geçti.

11. to swim (or go) against the current : herkes gider Mersin'e ...... gider tersine.
I don't know why he always swims against the current.
Neden herkes Mersine giderken onun tersine gittigini bilmiyorum.

12. to cry wolf: tehlike tellallığı yapmak
Nobody believes in what he says as he often cries wolf.
Sık sık tehlike tellallığı yaptığı için kimse ona inanmaz.

13. Wolf in a sheep's clothing: kuzu postuna bürünmüş kurt
You must be very watchful because your partner is a wolf in a sheep's clothing.
Ortaqın kuzu postuna bürünmüş bir kurt olduğu için çok uyanık olmalısın.

14. to make ends meet: ayağını yorganına göre uzatmak
The Green family found it very difficult to make ends meet after the birth of the new baby.
Yeni bebeğin doğumundan sonra Green ailesinin ayağını yorganına göre uzatması zorlaştı.

15. to bark up the wrong tree: yanlış hedefe ateş etmek.
In blaming us for what has happened, you are barking up the wrong tree.
Olanlar için bizi suçlamakla yanlış hedefe ateş ediyorsun.

16. to beat about the bush: Kırık dereden su getirmek
Why don't you come to the point instead of beating about the bush?
Kırık dereden su getireceğine neden sadete gelmiyorsun?
17. **to bite off more than one can chew**: Boyundan büyük işlere girmek.

The employer realized that he had bitten off more than he could chew when he talked to his lawyer.

İsveren avukatla görünce, boyundan büyük işler girmiş olduğunu farketti.

18. **to make one’s blood boil**: tepesini attırmak.

It makes my blood boil to hear him speak of his parents in that disrespectful way.

Onun annesi babası hakkında bu denli saygıszca konustuğunu duymak tepedi attırıyor.

19. **to burn one’s fingers**: Ağızı yanmak.

He burned his fingers badly in that deal.

Bu iste ağızı fena yandı.

20. **to call a spade a spade**: dobra dobra konuşmak.

He is the kind of person who calls a spade a spade.

O dobra dobra konuşan türden bir kişidir.

21. **to change hands**: el değiştirmek (sahip değiştirmek)

That store has changed hands no less than three times during the past five years.

Su dükkan son beş senede en az üç kez el değiştirdi.

22. **be cut out for**: bicilmiş kaftan.

I am sure he would make a good teacher; he seems to be cut for the job.

Eminim iyi bir öğretmen olacaktır; bu işin için bicilmiş kaftan gibi görünüyor.
23. to do away with oneself : Canına kıymak.
It is still unknown why she has done away with herself.
Niçin canına kıydığı hala bilinmiyor.

24. to eat one's words : Birinin sözünü yemesi
We challenged his statement and before long had him eat his hat.
Açıklamasına hodri meydan dedik ve çok geçmeden sözünü ona yedirdik.

25. to hit the nail on the head : taş giğini koymak.
You hit the nail on the head when you said that he did the same thing.
Aynı şeyi onun da yaptığını söyleyince taşi giğini koymu fête.

26. to keep the pot boiling : karnını doyurabilmek için
This is not kind of work I should choose; I have had to do it in order to keep the pot boiling.
Bu benim tercih edeceğim türden bir is değil; karnı doyurmak için bu işi yapmak zorundayım.

27. to keep the wolf from the door : Muhanete muhtac olmamak.
In those days life was very difficult; we were thankful if we could keep the wolf from the door.
O günlerde yaşam çok zordu: Muhanete muhtac olmazsak sükrederdik.

28. to fall on one's feet : dört ayak üstüne düşmek.
Lucky people fall on their feet no matter what they do or what risk they take.
Sanslı insanlar ne yaparsalar yada ne tür riskе girseler dört ayak üstüne düşerler.

29. to let the cat out of the bag : baklayı ağzından çıkarmak.

There was a speculation as to the purpose of the constant meetings between the representatives of the two firms until one of them let the cat out of the bag by referring to the possibility of a merger.

İki firma temsilcileri arasındaki sürekli toplantıların amacı hakkında, temsilcilerden birinin firmaların birleşmesi olasılığından söz ederek ağzından baklayı çıkarmasına degen bir süpe kilasyon vardı.

30. to mind one's P's and Q's : hal ve hareketine dikkat etmek.

Your uncle is coming to stay for the weekend, so you'll have to mind your P's and Q's.

Hafta sonunu sizinle geçirmek üzere amcan geliyor, bu nedenle hal ve hareketine dikkat etmek zorunda olacaksın.

31. to miss the boat : treni kaçrmak.

If you had applied for the job a week ago, you would probably have had it but now you missed the boat as someone else had already taken it.

Bir hafta önce basvursaydın belki işi alırdın ama şimdi işi bir başkası aldığına göre treni kaçırdın.

32. to pass the buck : yükü başkasının üzerine yıkmak.

It is always very well for those at the top; they can
always pass the buck to their subordinates.

Tepedekiler için herzaman sorun yoktur: herzaman yükü aslarının üzerine yükabilirler.

33. to play the devil: azizlik etmek; kadıne ugramak.
The frost has played the devil with my plants.
Don ağaçlarımı (bitkilerime) azizlik etti.

34. to pull one's leg: Makaraya almak; işletmek
Harry didn't find out until later that Jimmy had been pulling his leg with the story about the horse.

Harry Jimmy' nin kendisini atla ilgili hikaye ile işlettiği uzun süre anlamadı.

35. to pull the wool over one's eyes: göz boyamak; aldatmak.
He thought he could pull the wool over my eyes but he was mistaken: I saw his schemes from the very beginning.
O benim gözlerimi boyayacağını sandı ama yanlıdı: onun yalanlarını ta ilk bastan anladım.

36. to put one's foot in: Pot kırmak; çam devirmek.
You put your foot in when you suggested that he might like to give a bottle of whisky as a prize: he is a teetotaler.

Onun ödül olarak bir şişe whisky vermesini önerdiginde pot kırdın zira o bir yeşilaycıdır.

37. to put two and two together: İpuçlarını bir araya getirmek.

Putting two and two together, I should say he was the culprit.

İp uclarını bir araya getirerek, onun bir suçlu olduğunu
söyleyebilirim.

38. to Rob Peter to pay Pall : Ali'nin külahını Veli'ye, Veli'nin külahını Ali'ye giydirmek.

It is no solution to the difficulty to transfer money from one fund to the other: that's merely robbing Peter to pay Pall.


39. to see eye to eye : Aynı kafada olmak.

My father and I have never seen eye to eye where politics are concerned.

Siyasetin söz konusu olduğu yerde bahamla ben hiçbir zaman aynı kafada olmadık.

40. to smell a rat : Bir bit yeniği olduğundan kuskulanmak

Up to now. I had regarded him as a curious tourist but when he started asking me questions about the nature of the scientific work I was engaged on. I smelt a rat.

Simdiye dek onun meraklı bir turist olduğunu düşünümüz ama mesgul olduğum bilimsel işin mahiyeti hakkında sorular sormaya baslayınca bu İşte bir bit yeniği olduğundan kuskulandım.

41. to sponge on (someone) : baskalarının sırtından geçmek; asalaklık etmek.

The idle fellow preferred to sponge on his friends rather than work for a living.

Hayatını kazanmak için çalışmaktansa, arkadaşlarının
42. **to stew in one's own juice**: ettigini bulmak; yaptığının cezasını çekmek.

He insisted doing the job by himself. Now let him stew in his own juice.

İsi tek başına yapmakta ısrar etti. Simdi bırak ettigini bulsun.

43. **to throw in the towel**: havlu atmak; pes etmek.

When he realized that it was impossible to overcome the difficulties he confronted by himself, he threw in the towel.

Karsılıstığı güçlükleri tek başına aşmasının mümkün olmadığını anlayınca, havlu attı.

44. **to whistle for (sth.)**: havasını almak; eli boş dönmek.

If he wants his money by the end of this week, he will have to whistle for it; I can't pay him until I get my salary.

Bu hafta sonuna dek parasını almak istiyorsa, havasını alır; maasını alana dek ona ödemem.

45. **to wind (someone) round one's finger**: Parmagında oynamak.

If she has made up her mind to do something, it doesn't matter what her husband thinks; she can wind him round her finger.

Eğer o birsey yapmayı kafaya koymassa, kocasının ne düşündüğü önemli değil; o kocasını parmagında oynatabilir.

46. **to play one's cards well**: kartlarını iyi oynamak.

You must play your cards well because it might be your last chance.
Kartlarını iyi oynamalısın zira bu senin son şansını olabilir.

47. to be up to one's eyes in work: kafasını kasıyacak vakti olmamak

I am up to my eyes in work. I have too much to do.
O kadar çok isim var ki kafamı kasıyacak vaktim yok.

48. to hold a candle to: eline su dörmek.

Marianne could not hold a candle to her sister for beauty.

Marianne güzellik bakımdan kız kardesinin eline su dökemez.

49. to upset the apple cart: bir cuval inciri berbat etmek.

We decided to make a surprise for H. John upset the apple cart telling her what we would do.

50. the apple of one's eye: gözünün bebeği; en değerli varlığı.

The probability of losing the apple of his eye has made him mad.

Gözünün bebeğini yitirme olasılığı onu deli etti.

Alongside with the English idioms, we think that it will be helpful to give some Turkish idioms and their approximate English equivalents as well:

1. Pireyi deve yapmak: to make a mountain out of a mole hill.

2. Aynı çesmeden su içmek: to be trained by the same
teachers: to have the same education.

3. Göz kulak olmak : to take care of; to look after.

4. Pabucunu dama atmak : to do better than the others; to attract more attention.

5. Öküzün altında buzagi aramak : to make fuss out of the blue sky


7. Kasla göz arasindas : in no time at all.

8. Gözleri yolda kalmak : to look foward to seeing someone; to be worried.


10. Baklayı ağzından çıkarmak : to spill the beans; to let the cat out of the bag.

11. Baltayı taşa vurmak : to put one’s foot in.


14. Eli açık : generous; open-handed

15. İşık tutmak : to throw light.

16. İpe un sermek : to make excuses.

17. Kelleyi koltuğuna almak : to take a great risk.

18. Küplere binmek : to get into rages.

19. mürekkep yalamış : educated; trained.

20. Nalları dikmek : to kick the bucket.

21. Omuz vermek : to back; to support.

22. Üstüne gül koklamak : to love someone else.

23. Aralarından su sizmamak : to eat out of one’s hand.
24. Başlı derde girmek : to get into trouble.
25. Bir ıse burnunu sokmak : to poke one's nose into someone's affairs.
26. İçtikleri su ayrı gitmemek : to live in each other's pocket
27. Kafa kafaya vermek : to cooperate.
28. Kefeni yırtmak : to overcome a deadly disease.
29. Madalyonun öteki yüzü : the other side of the coin.
30. Makaraları koyvermek : to burst into laughters.
31. Nalıncı keşeri gibi kendini yontmak : to be too selfish; to think of only oneself.
32. Sözüm yabana (teşbihte hata olmaz) : Excuse the expression.
33. Geçti Bor'un pazarı : Good morning after supper.
34. Köprüleri atmak : to cut off the relations...
35. Karnı zil çalmak : to die of hunger.

V11.1.4. Proverbs and Sayings

Obviously there are sayings and proverbs in every language which stem from the actual use of the language in course of the years. Proverbs, like idioms, reflect the worldview of the society and the way of living besides giving some clues about the culture and the history of that society. Proverbs express certain judgements made in various conditions by different people. Therefore, it is possible to meet conflicting proverbs in the same language for each proverb stems from certain experiences and it is
very natural that different people have different experiences. There are some proverbs borrowed from other languages as languages are living things.

V11.1.4.1. How to Translate Proverbs and Sayings:

The same techniques that are applied to translating idioms are also valid for proverbs and sayings.

1. If a proverb or a saying has a recognized equivalent in TL, its translation is straightforward. E.g., "Time is money." is translated in Turkish as "Vakit nakittir."

2. If it has not got a recognized equivalent in the TL, it is either expressed in effective words or figurative expressions or its meaning is absorbed in the whole text. E.g., "Mum dibine ışık vermez." can be transferred into English as "A candle is like people who don't help their friends and relatives because it casts its light away."

Here are some English proverbs and their translations in Turkish.

1. Act like Romans in Rome.


   Its pragmatic translation: Gittigin yerdekiler körse gözünü kirpta bak.

2. Cut your coat to suit your cloth.

   Ayagını yorganına göre uzat.

3. Don't count your chickens before they hatch.

   "Dereyi görmeden paçayı sıvama." or "Ayıyı vurmadan postunu satma." or "Doğmamış çocuğa don bicme."
4. A rolling stone gathers no mass.

"Yuvarlanan taş yosun tutmaz." or "İsleyen demir ısıldar."

5. A bird in the hand is worth two in the bush.

"Baskıdaki altında askıdaki salkım yeğdir." or "Bugünkü tavuk yarın ki kazdan yeğdir."


Geç olsun da güç olmasın.


Hacı hocayı mekkede, derviş dervişi tekkede görür.

8. Many hands make light work.

Bir elin nesi var, iki elin sesi var.

9. Too many cooks spoil the broth.

Horozu çok olan köyun sabahı geç olur.

10. Look before you leap.

"Bir ışı yapmadan önce iyi düşün." or "İki ölç bir biç."

11. People who live in glass houses should not throw stones.

Sıırça saray da yaşayanlar komşularına taş atmamalıdır.

12. Out of sight out of mind.

Gözden ırak olan gönülenden ırak olur.

13. Money doesn't grow on trees.

Para kazanmak kolay değildir.

14. Don't go into the water over your head.

Boyundan büyük işlere girisme.

15. Rome wasn't built in one day.

"Sabrın sonu selamettir." or "Sabreden derviş muradına ermiş."
16. If wishes were horses, beggars would ride.

`Lafla peynir gemisi yürümez.' or `Dilden gelen elden gelse, her fukara padisah olur.'.

17. All that glitters is not gold.

Her gördüğün sakallıyı denden zannetme.

18. Easy come easy go.

Haydan gelen huva, selden gelen suya gider.

19. Time waits for no man.

Demiri tavında dögmek gerek.

20. Love is a traveller on the river of no return.

Askın gözü kördür.

21. Make hay while the sun shines.

Rüzgar eserken harmanını savur.

22. Haste makes waste.

Acele ise şeytan karışır.

23. A bad worker blames his tool.

Beceriksiz işçi aletini suçlar.

24. A suspicious man would believe his eyes instead of his heart.

Süpheci kişi gönlüne değil gözüne inanır.

25. An empty wagon makes the most noise.

Bos teneke çok ses çıkarır.

26. In order to be master of knowledge I want to be the slave of work.

Bana bir harf öğretenin kölesi olurum.

27. Bad news travels fast.
Kara haber tez duyulur.

Some Turkish proverbs and their translations:

1. "Ayranım eksidir diyen olmaz." or "Yoğurdum karadır diyen olmaz."
   No salesman finds fault with his product.

2. Tatlı söz yılanı deliğinden çıkarır.
   All problems can be solved by treating people friendly and politely.

3. Bir musibet bin nasihatten yegdir.
   A sad experience is more effective than a number of advices.

4. Dut yaprağını döktü giyin, actı soyun.
   Never cast the cloth till May is out.

5. Komşunun tavuğu komşuya kaz görünür.
   The other side of the hedge looks greener.

   Speech is silver, silence is gold.

7. Akıllı köprüyü arayıcıya kadar deli suyu geçer.
   One who hesitates loses.

8. Rüzgar eken fırtına bicer.
   One who seeds wind, reaps storm.

9. Aptala nasihat vermek ölüye ilaç vermek gibidir.
   Giving advice to a fool is like giving drugs to a dead person.

10. Gönül kimi severe, güzel odur.
    Whoever you love, she is the beauty.

11. İki ölç bir biç.
Look before you jump.

Join your enemy if you cannot beat them.

.... killed two birds with one stone.

14. İste geldik gidiyoruz, sen olasın Halep şəhri.
Life is too short, so we must enjoy the life while we are alive.

V11.1.5. Collocations

The insights gained from the study of collocations usually puzzle linguists. At the moment, we are doubtful about the presence of systematic ways of handling data concerning collocations. It is almost impossible to draw a clear distinguishing line between the collocations that are predictable from the meanings of the words that occur together and those that are not clear.

There is almost a concensus that co-occurrences are determined both by the meaning of the individual words and by conventions about 'the company' they keep. However, some claim that all collocations are determined by the meaning of the words. The last view seems to be untenable because there are a lot of words that have almost the same sense but do not occur in the same setting, e.g., 'pretty' and 'handsome'. When someone says a pretty child, the addressee imagines a 'female child'. In the same token, 'buxom neighbour' denotes a woman not a man. In Turkish, the verb 'eksimek' is used for milk or meals but not for eggs or meat.
Likewise 'bozulmak' or 'kokmak' is used for the meat and 'bayatlamak' for bread.

The above examples indicate that there is an arbitrariness in the use of constituents of some collocations. When we study the collocations used for different groups of animals, we see it more precisely. e.g., we say 'herd of cows', 'school of whales', pride of lions', 'exaltation of larks', 'a pack of wolves', 'a colony of ants', an ostentation of peacocks etc. In Turkish, the word 'sürük' may correspond to all the above words used to refer to different groups of animals.

Collocations occupy a very significant place in a language. That is why. Newmark (1982) defines collocations as lexical tramlines of language. Some words occur together e.g., the word 'teacher' is likely to be found in a context with words such as 'school', 'classroom', 'students', 'exam' etc. Likewise, the word 'medicine' is likely to occur with 'hospital, patients, doctors, operation, nurses etc.' The words that seem to have the same lexical sense may have different semantic properties due to the company they keep. Firth (cited in Palmer 1976:94) points out that "We shall know a word by the company it keeps". However, words may have more specific meanings in particular collocations. e.g., We can talk about exceptional or abnormal weather if we have a cold wave in June but an exceptional child is not an abnormal child. In other words, synonyms cannot be used interchangably in many collocations. e.g., the underlying deep structure in the following sentences is 'to die' but we cannot use
them interchangably in the given contexts.

1. 'Vefât etti' means 'He died' in English.
2. 'Rahmetlik oldu' means 'He died' or 'He passed away'.
3. 'Hakkın rahmetine kavustu' means 'He passed away'.
4. 'Ahirete intikal etti' means 'He passed away'.
5. 'Bekaa alemine irtihal etti' means 'He passed away'.
6. 'Ebediyete intikal etti' means 'He passed away'.
7. 'Sizlere ömür oldu' means 'He died'.
8. 'Aramızdan ayrıldı' means 'He died'.
9. 'Hayata gözlerini yumdu' means 'He died'.
10. 'Öbür dünyaya göc etti' means 'He died'.
11. 'Dünyaçını değiştirdi' means 'He died'.
12. 'Taşıi köyü boyladi' means 'He went to the bone orchard'.
13. 'Geberdi' means 'He kicked the bucket'.
14. 'Nalları diki' means 'He kicked the bucket'.
15. 'Zibardi' means 'He kicked the bucket'.

Each sentence has additional semantic properties. The first ten sentences are used to express death in a more polite way than the others. The last three are used for the animals whose meat moslems do not eat. For the other animals the verb 'die' is usually preferred. The last four expressions are rather slang. If they are used for humans, it means the addressee rejoices over the mentioned person's death.

On the other hand the same word may signal different senses in different collocations. When we study the meaning of the verb
'almak' in the following collocations, we will see the point clearly. Each collocation has an English equivalent expressed with a different verb.

1. 'Satin almak' means 'to buy'.
2. 'haber almak' means 'to hear from'.
3. 'alev almak' means 'to catch fire'.
4. 'dert almak' means 'to get into trouble'.
5. 'ders almak' means 'to learn a lesson'.
6. 'rol almak' means 'to take part'.
7. 'yer almak' means 'to take part'.
8. 'pay almak' means 'to get share'.
9. 'hava almak' means figuratively 'to fail' and literally 'to breathe'.
10. 'yara almak' means 'to be injured'.
11. 'akıl almak' means 'to take advice'.
12. 'soğuk almak' means 'to catch cold'.
13. 'soğuk almak' means 'to inhale'.
14. 'borc almak' means 'to borrow'.
15. 'sonuc almak' means 'to achieve'.

As it will be seen fifteen different verbs are used to cater for the meaning of the Turkish collocations with 'take'.

The common verb in the following collocations is 'okumak' that means 'to read' but it is impossible to get the meaning of some collocations relying on the verb only.

1. 'okulda okumak' means 'to be educated'.
2. 'kitap okumak' means 'to read a book'.
3. 'sarkı okumak' means 'to sing a song'.
4. 'canına okumak' means 'to ruin' or 'to destroy'.
5. 'masal okumak' means 'to lie' or 'to tell a tale'.
6. 'haricen gazel okumak' means 'to poke one's nose into somebody else's business' or 'to speak without knowing the facts'.
The following are collocations with the verb ' açmak' whose common meaning is 'to open'.
1. 'kapi açmak' means 'to open a door'.
2. 'elbise seni actı' means 'the dress looked good on you'.
3. 'toplantıyı açmak' means 'to open the meeting'.
4. 'cumleyi açmak' means 'to explain or expand the sentence'.
5. 'gülle actı' means 'the roses bloomed'.
6. 'hava actı' means 'It cleared'.
7. 'yol actı' means 'It caused, it led or they cleared the way'.
8. 'fai açmak' means 'to tell one's fortune'.
9. 'savaş açmak' means 'to declare war'.
10. 'börek açmak' means 'to make pie'.
11. 'icini açmak' means 'to cheer someone'.
12. 'söz açmak' means 'to mention, to talk about'.
13. 'kucak açmak' means 'to welcome warmly'.
14. 'maymun gözünü actı' means '... woke up' or 'learned his lesson'.
The following collocations are with the word 'göz' whose common meaning is 'eye'.
1. 'suyun gözü' means 'the spring of the water'.
2. 'igneinin gözü' means 'the eye of a needle'.
3. 'anasının gözü' means 'a very cunning person'.
4. 'kedi gözü' means 'the rear light of a car'.
5. 'dolabin gözü' means 'drawer or shelf'.

V11.2. Ambiguity

It is possible to find ambiguity in some sentences if we try hard enough. There are various kinds of ambiguities. An ambiguity may be deliberate or unintentional and a deliberate ambiguity has to be kept in translation if possible as it enriches the text. An unintentional ambiguity must be clarified in the context to avoid any possible misunderstanding. If the translator cannot produce ambiguity he should normally translate one of the meanings and give the other in a footnote or just ignore it if he thinks it is not so important. A translator has to bear in mind that it is his job to reproduce a deliberate ambiguity even if it means to expand the original text. We believe the students who know the types of ambiguities and how to get rid of them will be in a better position to solve certain problems.

We shall mention the main ambiguities under six subdivisions.

V11.2.1. Lexical Ambiguity: Lexical ambiguity arises when a word has more than one meaning. It is a very common type of ambiguity. The senses conveyed by a word may be close or very remote from each other. We can see the examples of this type in riddles and puns. To clear out a lexical ambiguity is very difficult when the senses of the word in question are equally effective. The best way to disambiguate it is to study the
prior and following texts closely. In some cases, a punctuation mark may clear out the ambiguity.

e.g., "Dün cay'a gittik ve çok eglendik." is ambiguous because the word "cay" has two senses. One is "the river" and the other is "party". When we study the prior and following items, we can see which one is more probable.

"The school is by the bank" is also ambiguous for the above mentioned reason. The word "bank" may mean "the bank of a river" or "a place where people keep money."

VII.2.2. Grammatical or Constructional Ambiguity:

This type of ambiguity occurs when a word modifies more than one word or due to the word order and the structure of the sentence.

e.g., "The old men and women left." is ambiguous because the reader or hearer may think that the adjective "old" modifies only "men" or both "men" and "women". In the first case, it means only the old men and all women left but in the second case both the old men and the old women left but the young men stayed.

"The shooting of the policemen were terrible." may mean either the policemen were shot or the policemen were not good at shooting. "Flying planes can be dangerous" is structurally ambiguous. The sentence can be interpreted to mean "to fly planes can be dangerous." or "planes that are flying can be dangerous". These two meanings result from the structure of the sentence. In the same token, "The lamb is too hot to eat." is ambiguous because it means either the lamb is so hot that it can not eat anything or the lamb is so hot that no one can eat it. Most of the grammatical
ambiguities can be disambiguated if the context is informative enough. In some cases, grammatical or functional words themselves are a common source of ambiguity.

V11.2.3. Referential Ambiguity

This type of ambiguity occurs when what the writer/speaker refers to is vague. The ambiguous use of proper names takes place when a person, a town or a product is not clearly identified.

"Tegmenin ask onu öldürecek." is ambiguous because the word "onu" may refer either to "tégmen" or "his lover."

A passenger on a plane is asking the hostess: Sigaranız var mı?

The hostess: Şirketimiz sigara ihram etmiyor.

The question causes ambiguity on the hearer's part because the speaker refers to the hostess personally but the hostess thinks he refers to the company.

V11.2.4. Cultural Ambiguity

Many cultural and concept words that are almost international in many languages have different as well as common sense properties and it may not be clear whether they are used in the normal SL sense or in another cultural sense. e.g., the word "communism" is used for the view of conservatives in Russia but the same word means "extreme left" in Turkey and western countries. The meaning of "liberal" "capitalist" "bourgeois" may have different senses in different cultures.

The meaning of "a meal", "a kiss" "a gesture" or "a drink" etc. may be ambiguous unless the translator has a deep knowledge of the relevant community's social habits. e.g., man's kissing
another man on the cheek is a sign of friendship in Turkish culture but a sign of homosexuality in the U.S.A. If we want to show the perfection of something, we join all fingers and the thumb of one hand while the Americans and Europeans make an 'O' by joining their thumb and forefingers.

V11.2.5. Pragmatic Ambiguity

This type of ambiguity usually arises when the tone or the emphasis in SL is not clear.

E.g., the sentence 'There is a cow in the garden.' may mean 'Let's put it out' besides giving information. Usually the types of pragmatic signals are similar in all languages if they are culture free. Therefore, a literal translation will do in many cases.

The emphasis of a sentence such as 'I'm working here today.' can only be perceived from its context although italics for one word would help.

V11.2.6. Dialectal and Idiolectal Ambiguity

The former type of ambiguity occurs when the same word is used in different senses by the people who speak different dialects. The latter occurs when a word is used in a sense peculiar to a writer or a speaker. It is not unusual to meet some people who use some certain words in a peculiar sense.

We know that there are a lot of words that are used in different senses in the various dialects of the same language. E.g., the Turkish word 'düşmek' means 'fall' in Anatolian Turkish but 'inmek' in Azerbaijani Turkish. So 'He got off the bus.' may mean 'He fell off the bus' in Azerbaijani dialect. In short, this
type of ambiguity is a user-related variety. We can see many words that are used in different senses in American English and British English.

In order to clear out dialectal ambiguities, the translator must take both dialectal differences and peculiar words into consideration before starting the process of transfer. In other words, he should determine the dialect of the text and the particular words of the writer used peculiarly.

Now we shall introduce some examples of the above mentioned ambiguities and their translation.

1. "Burayı nasıl buldun?" is ambiguous as it means "How did you find this place?" or "what do you think of this place?" The source of ambiguity is the polysemous nature of "bulmak". This word means both 'to find' and 'to think of'.


The above sentence may mean "Open Disco" is an important problem among the young Japanese who stick to their traditions" or "It is an important problem among the young Japanese who stick to their Open Disco traditions. The source of ambiguity is referential.

3. "Sen baban gibi adam olamazsin." is ambiguous because it means both 'your father is a good man and you can not be like him.' and 'your father is not a good man and you won't be a good man either.'

4. Türk Tabipler Birliği küçük çapta bir "savasa hayır" kampanyası başlatmak için Ankara Valiliğine başvurdu. The above
sentence is ambiguous because of its construction. It is not clear what "küçük capta" modifies. So it may mean: "The Association of the Turkish doctors applied to the Governor of Ankara in order to start a "No small war" campaign." or "The Association of the Turkish doctors applied to the Governor of Ankara in order to start a small "No war" campaign."

5. "Paralı askerler'in iyi savastığını sanmıyorum." is ambiguous due to the double meaning of "paralı". Therefore it may mean: "I don't believe the soldiers with money will fight well." or "I don't believe the hired soldiers will fight well."

6. "Woman is half of man." is ambiguous. It may mean "Woman equals man (a woman equals a man)." or "Two women are equal to a man."

7. "Sizden bir ağabey olarak rica ediyorum." is ambiguous because it is not clear who the elder brother is, whether he is the addressee or the addressed. So double versions of this sentence is possible. "I ask you as an elder brother of yours." or "I ask you as you are an elder bother of mine."

8. "Kazı kazan geldi." is ambiguous as there is a referential vagueness. That sentence may mean "The name 'Kazı kazan' came or "The person who makes excavation' came.

9. "Petrol sadece Nisan ayında iki defa zam yapıldı." means both "The cost of petrole was increased twice only in April not any other time;" or "The cost of petrol has always been increased, in April and in other months as well."

10. "Beykoz civarında 'gayrimuslim köyleri basan bizi de dehşete düşüren cani rum çetelerine karşı Türk ve müslüman cemaat,
cami ve mescitlerde toplanıyorlar.'

In the above sentence, the adjective 'gayrimüslim' may modify the following noun or 'rum çeteleri'. So it might be translated as:

'The Turkish moslem community is gathering in mosques against the bands of Greek rebels who have raided on the non-moslem villages and also horrified us.'

'The Turkish moslem community is gathering in mosques against the bands of non-moslem Greek rebels who have raided on the villages and also horrified us.

11. 'Güzeldir, cuha giyince sirin görünür.' is ambiguous because the word 'güzel' can be either a noun or an adjective. Therefore the two versions of this sentence can be as: 'A beautiful girl looks pretty when she wears rags' or 'She looks pretty when she wears beautiful broadcloth.'

12. 'Her vakitki gibi istahı yoktu.' may mean 'He had no appetite as usual.' or 'He did not have his usual appetite.' The first version means he never has appetite but the latter means he always has appetite but he did not have his appetite just then.

13. 'Adam yere çökmüş cocukları seyrediyordu.' is ambiguous because it is vague whether the adjective 'yere çökmüş' modifies 'the children' or 'the man'.

'The man was watching the children who had kneeled.'

'The man had kneeled and watching the children.'

14. 'Uyuyamıyan tek anaydı.' may mean both 'Everybody was sleeping except mother' and 'All mothers were sleeping except her.'

'she was the only mother who could not sleep.'
15. 'Nasıl yazıyorsun?'
- Daktilyola.
- Çanım onu sormadık bu kadar değişik konuyu nasıl buluyorsun?

The first sentence of the above conversation is ambiguous as it may mean 'How well do you write?' or 'What do you write with?'

16. 'Sen ona bakma.' is ambiguous due to the double meaning of 'bakmak'. Therefore in can be translated as 'Do not look at him.' or 'Do not mind what he says.'

17. ' Cumhurbaşkanı, İnönü, partisinin bir toplantısında yaptığı konuşmada, Çankaya'nın gaflet ve hatta hiyanet içinde bulunduğu şeklindeki sözleri üzerine Menderes aleyhine dava açacağını söyledi.'

Here again, there is a referential ambiguity. One who does not know the political system and state of presidency in Turkey may interpret the above sentence in two different ways.

'The president, İnönü, said he would bring a suit against Menderes as he said Çankaya was thoughtless and even treacherous in a speech made in a meeting of his party.'

'The President İnönü said he would bring a suit against Menderes, in a speech made in a gathering of his party, as he said Çankaya was thoughtless and even treacherous.

'However, one who knows the Turkish Presidential system and political background can disambiguate it easily because he is well aware that the Turkish President does not belong to any political party. As a result, the appropriate interpretation is the first one.'
18. The teacher: Where is the English Channel?
The student: I do not know. We can not get it in our TV.
In this conversation, the source of ambiguity is "the English Channel" because it may refer to the sea between England and France and/or to the channel of the English TV.

19. "Bütün bankalarda böyle bir uygulama yok." may mean "There is not such an application in any bank." or "There is not such an application in some banks."

20. "Bush ve Türk düşmanı ermeniye tokat."
This newspaper heading is ambiguous because it may mean "A blow on the Armenian who is the enemy of both Bush and Turks" or "A blow on Bush and the Armenian who are the enemies of Turks."

21. "Oyunun hakkını ver. There is a lexical ambiguity here. That sentence may mean 'play as well as you can in the game' or 'Use your vote cleverly.'

22. - You are pretty dirty.
- I'm even prettier when I'm clean. That is another example for lexical ambiguity. We know that pretty may mean 'quite' or 'beautiful'. In the first sentence, the speaker wants to mean 'quite' but the hearer conceives it in the other sense.

23. "İzindeyiz." may be ambiguous because it can be interpreted either to mean 'We are on the holiday.' or 'We are following your principles.'
111.1. Introduction

The term 'translation' is a rather broad term as it covers both written and oral translation. In fact, there is a lack of knowledge as to what interpretation is among the general public. Some linguists and theorists argue that translation and interpretation are fundamentally one and the same process although the results they produce are different. However, a distinction has been made between the written and oral translation. The former is called just 'translation' and the latter is called 'interpretation.' The person who deals with translation is called 'translator' and the one who deals with interpretation is called 'interpreter'. In other words, the term 'translation' is confined to the written and the term 'interpretation' to the spoken language.

Interpreting is generally regarded as an offshoot of its sister activity, translation. As a matter of fact, in some languages, the term 'translation' refers to both translation and interpretation. e.g., there are no different terms for translation and interpretation in Turkish. The term 'çeviri' or 'tercüme' covers both activities.

Needless to say that oral language norms are variable and different from those of the written language. Although translation and interpretation are the modes of one basic language operation, there are significant differences between the professional standards that are applied to them and between their working conditions. Particularly, the linguistic and cultural nature of
the original text in translation contrasts with that of the speech to be interpreted. Accordingly the teaching methods of the two modes must also differ. At first sight, translation and interpretation might seem to be the same but when we study these two sister activities closely, we infer that there are a lot of differences between them both in terms of their nature and the conditions they take place in. The source is verbal in one case but written in the other. The types of texts and their contents differ. The target group is known to interpreter but unknown to translators in many cases. The interpreter is under the time pressure; therefore his rendering is often shorter than that of the translator who is not compelled by time pressure at all. The function of the interpretation is immediate communication whereas the product of translation is permanent. In some languages, there is a considerable divergence between the colloquial and formal varieties of language. Hence, it is very natural to see differences between the language varieties used by translators and interpreters. Above all, the interpreter's time is limited and he has no chance of correcting the mistakes he has made later on. On the other hand, the translator can spare as much time as he believes to be necessary for the material to be translated and has the opportunity of correcting his mistakes afterwards. Besides, the translator is not under the psychological stress that the interpreter suffers from. An advantage of interpretation over translation is the aid of intonation and other vocal features.

Considering the abovementioned points, we can conclude that translation is likely to be more precise, more detailed, better
planned and more accurate than interpretation. For the same reasons, interpretation is likely to be simpler, more colloquial and more communicative than translation.

Interpreting is a new, rapidly growing academic discipline. There is no doubt that there have been interpreters since the remotest ages but simultaneous interpreting developed into a recognized profession in the first quarter of the twentieth century. Until the First World War, all important international meetings used to be held in French. The speeches used to be interpreted consecutively. Although interpreting, as an activity (consecutive and liaison interpreting) is almost as old as mankind, the emergence of simultaneous interpreting as an internationally recognized profession is very new. It has expanded significantly with the decline of French as a language of diplomacy and international conferences. It has become more popular and attracted more attention after the World War Two following the emergence of technology necessary for simultaneous interpreting.

The early conference interpreters were skilled and well-educated people who spoke more than one languages. After the Second World War, some professional interpreters who were teaching at colleges began to make researches in this discipline. The publications appeared in this field are few. Yet, there has been a fast increase in the number of publications in the last twenty-five years. Not only the interpreters but also psychologists, sociolinguists, translation theorists and academicians have contributed to the research activity concerning interpretation.
In the past, interpreting training was rather different from the present system. In fact, there were no interpreters' schools or institutions until the end of the second World War. Only then, the first training schools were set up. We see the emergence of such institutions in Turkey in 1983. Interpreting teaching as an academic study took place in Bogazici and Hacettepe Universities then. Up to that time, some people who had satisfactory intellectual and linguistic knowledge have become interpreters after participating a post-graduate course of interpreting abroad. It is obvious that the whole area of interpreting is still virgin.

What is interpreting?

Interpreting is a performing skill which is much more demanding than language competence. A certain level of language knowledge must exist before any interpreting is possible but it is not the only requirement for performing satisfactory interpreting. Therefore, the view that anyone who knows languages can interpret is an absolutely wrong and harmful approach. Interpreting is more than the mere transposition of words from one language into another. It is not the oral equivalent of written translation either. When a translation is executed, the writer, the translator and the reader of the written text work on it separately. On the other hand, when an interpretation is performed the three phases happen almost at the same time and in the same place. There is a direct contact between the speaker, the interpreter and the listener. Interpreting is a rare ability to understand a verbal utterance in one language and to render it comprehensible in another immediately.
Interpreting occurs whenever a message originating in one language is reformulated and transmitted in a second language. Most linguists agree that the dynamic influence or equivalent effect principle in translation is also valid in interpretation. They suggest that a successful interpretation should produce the same impact or impression on its audience as the impact or impression which the speaker wishes to create on the audience who understand him directly. There is a consensus on the view that the prime purpose of interpreting is communication and the mastery of the pertinent languages and cultures are prerequisites for the achievement of this activity.

To be a good interpreter involves acquiring some skills and features, such as: sensitivity to the content of the utterance, knowledge of the related subject, intellectual capacity, concentration, divided attention, good memory, perfect hearing and the art of public speaking. Another major feature is possessing sufficient cultural understanding. The wider the difference between the two cultures, the more difficult to interpret the utterance. Area studies can be of great aid to deepen the students' semantic and pragmatic knowledge of the cultures concerned and to perform a proper interpreting. The two functions of area studies are to communicate knowledge and to facilitate the understanding of texts. The interpreting of texts demands both linguistic and factual knowledge. The more background and cultural information an interpreter possesses about the speakers of his working languages, the better equipped he is to function as a mediator.
The would-be interpreters must keep in mind that interpreting is the process of communication and re-expression of a message in another language but not a word for word translation. In order to create the wanted effect, the interpreter who has to concentrate on the rapid comprehension, assimilation, analysis and reformulation of the message should have the skills of perceiving, thinking and expressing what he hears rapidly and accurately. Altman (1985:17) stresses the significance and the necessity of the aforementioned skills:

A student who has learned to understand a speech in the foreign language, to analyse and digest its content, and to reproduce before an audience an English version of it will surely have overcome the major problems of interpreting as a communicative skill.

Phases of interpreting

1. Hearing and Understanding: The interpreter has to concentrate on the utterance to be interpreted in order to grasp the crux of the utterance. The aural perception of a speech in a given situation is essential to interpret it. The interpreter has to listen to the speech actively while preparing his output at the same time. Needless to say that the interpreter must possess the skill of complete concentration and divided attention to carry out these overlapping activities. Each phase, inevitably, influences the following one and the quality of performance. If the interpreter can not hear well, he can not understand the message well and likewise he can not interpret it if he can not understand it well. As a result, he can not re-express the message properly. The success of each phase depends on the
previous one. The interpreter must concentrate not on the words but the units of meaning. Both short term recall and cognitive memory play their parts in this phase. The interpreter must focus on the pragmatic overall meaning rather than linguistic meaning because every communication consists of more than linguistic meaning alone. He also must pay particular attention to the identity and intentions of the speaker.

2. Analysis and Assimilation: Analysis during interpretation is essential for the interpreter because interpreting is not a natural activity but the result of a concentrated effort. The interpreter concentrates on the result of his analysis of the part of the speech already heard since what lies ahead is unknown. The interpreter's intellectual knowledge and cultural understanding will help him to analyse and assimilate what he hears. The interpreter has to grasp the main ideas of the speakers in order to work effectively. He has to concentrate on the sense of the message rather than the words which convey it. Therefore, he should not translate literally but express the idea as it would normally be uttered by a good speaker in TL. Particularly obscure and ambiguous statements, metaphors and culture-bound expressions may be problemetical in finding the matching patterns for the interpreter. Taking the linguistic and cultural differences into account, the interpreter reformulates the utterance. In other words, the interpreter grasps the underlying meaning scrutinizing the surface structures.

3. Re-expression: Once the interpreter has understood and assimilated the meaning of an utterance, he isolates it from the
words which convey it and re-expresses it normally in terms which will be readily understood by his audience. His words are his own but both the ideas and the style are those of the speaker. A good interpreter must be a trained public speaker. He should never pause or leave a sentence unfinished. Even if comprehension is complete, an interpreting may be misunderstood by the listener unless it is expressed appropriately.

V111.2. The Modes of Interpreting

In the professional sphere, when the term 'interpreting' is used, it usually refers to 'conference interpreting' with its two subcategories: simultaneous interpreting and consecutive interpreting. In addition to these, we have to include 'liaison interpreting' which is also called 'ad hoc interpreting' or 'bilateral interpreting'. There is almost a concensus in the order of the teaching of the modes of interpreting as liaison interpreting, consecutive interpreting and simultaneous interpreting.

V111.2.1. Liaison Interpreting

Liaison interpreting is the activity which takes place when an individual who speaks two languages mediates a conversation between two or more individuals who do not speak each other's language. It is probably the commonest mode of interpreting as it includes high-level talks between heads of states, business meetings, work visits, informal visits and so on. Parnell's (1985:46) view explains why liaison interpreting must precede simultaneous interpreting:
The aim of a liaison interpreting programme is to develop communication competence in the student. At the basis of 'communication competence' is the ability of the student interpreter to learn the 'rules' or 'patterns' (phonological, syntactic and semantic) of a language and to apply them in both encoding and decoding situations. In addition to a mastery of these rules and awareness of differences between the grammar and lexis of mother tongue and FL, 'communicative competence' implies also an understanding of a number of other factors which impinge on an act of speech. Such factors include a wide range of social and cultural associations of which FL student must be aware if his performance in LI is to reach influence.

Students learn how to overcome the difficulties which include deficiencies in pronunciation, stress and intonation through LI (Liaison interpreting) exercises. It is of vital importance for an interpreter to be able to recognize and produce appropriate intonation patterns of the working languages.

Interpreting teaching makes great demands on staff time and resources. At this point, we must mark that LI is a costly education as a LI class consists of a small group, i.e., not more than ten students, and two teachers—one native speaker of the mother tongue and one native speaker of the FL. The two teachers conduct a conversation, each in his native language on a set topic and the students take turns to render what is said in the other language. A student must be responsible for interpreting the whole conversation. So, as Keith (1985) states, he reaps the ensuring disaster if he sows a communicative disaster. The students must assume that the speakers do not speak each other's language and are therefore relying entirely on the interpretation. The teacher should select the student at random to attract all students attention on the performance.
Liaison interpreting provides students with the opportunity to develop and use the FL in all its forms in natural situations. The goal of LI exercises is to enable students to extract the meaning from the original message and then convey the same meaning in the other language as quickly and accurately as possible. The interpreter can and in fact, should change the form of the original message to give a satisfactory rendering due to the unique system of each language.

In interpreting exercises, students must be aware of the importance of communication and they must be encouraged to use other verbal means to express the message which they are trying to convey if they can not find the proper expression. At the beginning, students should deal with a few short sentences about the subject they are familiar with and for which they already have the vocabulary. If necessary, they can be informed about the topic in advance. At this stage the main goal is to establish the student's confidence. They must also realize that they are not doing oral translation and their 'customers' rely on their performance. Later on, longer and more complex sentences, speeches can be given. The students learn to pick up the principal message and the attitude of the two speakers and then convey it faithfully and accurately through these exercises. The final objective is not only to convey the message accurately and faithfully but express it more clearly than the original.

Towell (1985) suggests two models of interpreting exercises. In mode one, interpreting mostly depends on the surface structure but in model two it depends on the deep structure. Naturally the
former would reflect the norms of SL and cause some errors based on interference but the latter would sound very spontaneous and convey the message adequately.

Corrections of the mistakes can be made in two ways: either the students are corrected individually after each piece of interpreting or the members of the staff save up their remarks until the end of the class. The two strategies have their advantages and disadvantages. In LI, students are not expected to take notes. They are encouraged to have confidence in themselves and to rely on their memories rather than notes.

The assessment of students' performance depends on their mastery of FL, the content of their interpretation, the length of the time they take and their presentation.

VI11.2.2. Consecutive Interpreting

Consecutive interpreting is another important stage like LI that paves the way for teaching simultaneous interpreting. In fact Cons I (Consecutive Interpreting) is a valuable exercise for all language students and not only for prospective interpreters.

Consecutive I is very old and probably dates from the Tower Babel. In this mode of interpreting, the interpreter interprets after the speaker has finished speaking (either in short bursts, or at the very end of a discourse). This mode is widely practised in informal situations as well as in committees and small conferences.

Cons I precedes SI (Simultaneous Interpreting) in two senses: in terms of historical development, as it was practised long before SI and also in regard to interpreter training, since Cons I
needs to have been mastered before SI can be tackled satisfactorily.

Early studies of I focused, particularly, on Cons I since in Cons I the phases of listening, analysing, memorizing and TL rendering are distinct rather than overlapping, exercises can be varied and adopted to the students' level of competence. It is logical to teach Cons I before SI because the processes involved in the former are distinct but they are overlapped in the latter.

Cons I is a more formal exercise than LI demanding a reproduction at the end of a speech from a combination of memory and notes, which makes it easier to break down the interpreting processes and examine the skills required. Many linguists and theorists share the idea that LI should precede Cons I because of the formal nature and the length of the speech of the latter. Croft is one of those who advocates this idea: (1985:30)

Cons I is introduced after a few weeks of practice of LI. This is for two reasons: firstly, because the two-way exchanges can be pitched at a relatively simple level to build up confidence and secondly, because with LI the student immediately sees the clearly demonstrated purpose of interpreting. Language work, from being a neutral solo exercise practised almost for its own sake, in academic isolation, becomes an act of communication: the linguist becomes a true mediator.

Being in the same room with the delegates gives the Cons Interpreter an advantage. He can gear the pace of the speech and ask for the repetition of the matters of problem. However, this advantage should not be abused. That is, an interpreter should always keep in mind that he has a responsibility both for the speaker and the listener.
As the phases are more distinct in Cons I than in the other modes of I, it will be convenient to study these phases in order to see the real nature of Cons I.

First, the interpreter concentrates on the speech under particular constrains knowing that his rendering will depend on what he hears.

Comprehension follows hearing the message. The objective is not simply to memorize the speech but to analyse and extract its meaning at a purely linguistic level. Then, the interpreter assimilates the message with the help of his general, cultural and linguistic knowledge. The interpreter might have interference in this phase if there is a cultural gap between SL and TL. Storing of information via memory and note-taking is of importance for the performance of the next stage.

The final phase is the re-expression of the message in the other language comprehensibly. There is no doubt that the degree of the success of this phase entirely depends on the previous phases. However, what counts above all is that the interpreter should express himself clearly. Besides the afore-mentioned skills, the oratorical skills of the interpreter are essential to establish a convincing performance.

It is a common misconception among students and laymen that a photographic memory is essential to perform Cons I. What counts is to understand the sense behind the words, not to memorize all words. The words can be forgotten in a few seconds but the sense can be kept in mind.

In Cons I, note-taking is an aid to the interpreter to
reactivate the memory in keeping and delivering the speech. Therefore, note-taking is regarded as an auxiliary stage in Cons I. What to note-down and how to do it is a personal decision for each student to make although some interpreters suggest certain principles and symbols in teaching note-taking. The objective is not to convey the meaning of a message to paper but to be able to recompose it. Note-taking should help the interpreter to remember particularly numbers and proper names. Detailed note-taking may cause interference with a cohesive grasp of the essential meaning.

Though note-taking is an aid to the interpreter in Cons I, it must be discouraged in the early stages of Cons I because the less one takes notes, the less he is tempted to rely upon notes in rendering the speech. Keith points out the harm of allowing students to take detailed notes: (1985:4)

... For this reason it is important to discourage students from taking detailed notes beyond the occasional fact, figure or name. This is because the natural tendency to synthesise and restructure information as it is orally received and memorized can help to prevent literal translation from occurring.

A course in note-taking during the early stages of interpreter training can be offered. However, the teacher's role is not to impose his own personal systems of note-taking. Such a course is necessary for not only student interpreters but for those in other faculties to grasp a lecturer's message and to take clear notes.

The more complex the speech is, the greater the need to take
notes. Oral translation from surface structure to target surface is inadequate or impossible and that it is only possible via a non-linguistic deeper level. Note-taking, therefore, must support the message at the non-linguistic level. In other words, the concept not the words must be considered essential.

The language of the notes is of no importance as the interpreter is supposed to convey the ideas of the speaker rather than the words. He can use either SL or TL because during the analytical phase, the ideas are kept in a non-linguistic form. The objective is to convey the speaker's ideas rather than his words.

VIII.2.3. Simultaneous Interpretation

Both written translation and oral translation have very long histories. However, simultaneous translation has only been the object of study for a few decades.

Although, in a rough classification SI is regarded as a sort of oral translation, that is not acceptable at all because SI is something more than translation.

Layton (1985:73) emphasizes the same point:

... conference (and liaison) interpreting is not oral translation: It involves mediation, explanation and paraphrasing in other words, what is generally meant by the word 'interpreting'. The task of the interpreter is not simply to find an equivalent combination of meanings in SL, but to help the discourse to progress.

Simultaneous interpreting is one of the least understood psycholinguistic processes. In fact, SI is not truly simultaneous. There is inevitably a delay of a few seconds between the
reception of the message, its assimilation and re-expression of it in an acceptable form. However, the phases of SI are not so distinct as they are in the other modes of interpreting. Therefore, remarkable skills are required for SI. In no other form of communication, a person has to perform three processes almost at the same time. The 'ear-voice span' takes about two or three seconds but it may take as long as ten seconds or so if the text is complex. The brain has to remember what has just been said, listen to what is currently being said and figure out the construction of the message to be delivered.

It seems that an input speed of approximately 100 and 120 words per minute is a comfortable rate for interpreting. The upper limit of this will be about 200 words per minute. Even small increases in speed can affect the accuracy of output.

A common linguistic reason for the delay in interpreting may occur when the verb is at the end of the sentence. In this case, the interpreter has to wait until the speaker finishes his sentence in order to be able to interpret.

A simultaneous interpreter, like the interpreters of other modes, should have broad linguistic and general knowledge besides particular aptitudes as his task calls for concentrated listening, absorbing information, and reproducing it in a comprehensible way for the audience. Especially the speed of the activity urges the interpreter to acquire unusual skills through which he can seize the essential meaning of the speech and find an appropriate and, in most cases, completely different rendering.
All languages occasionally present great problems for interpreters who are in the strive of finding a meaningful equivalent for speakers of other languages. The general idea has to be grasped with high speed, and rapid language and concept substitution has to operate almost at the same time. Thus, in SI such operations raise more difficulty than in any other interpreting modes. Another important source of problem is the cultural differences. Riddell (1985:37) points out this difficulty in his article called "Teaching simultaneous interpreting in French and German":

Well-known land marks and concepts to one linguistic culture will mean little or nothing to another culture. ... Similar problems may be caused by particular words which are so much part of the daily reality of one linguistic entity that they automatically surface in meetings... Such words require the interpreter to have an extensive 'toolkit' of rough and ready substitutes.

Almost all interpreters agree that the exact translation based approach is quite wrong in a simultaneous situation. Due to the factor of speed, a quick reproduction of the message is necessary and this calls for renderings which are often not so exact or ideal as a written translation demands.

Besides the skills and the accumulated knowledge of the interpreter, the text structure and the communicative situation aid the interpreter to grasp the general sense of the text. In SI, the interpreter must never forget that not to find the exact word instantly is less harmful than to be at a loss for a word. The interpreter can use a general term in place of a particular one.
when he cannot find the exact word. e.g., 'The man died of arthritis' can be interpreted as 'The man died of a disease' if the interpreter does not remember the equivalent of 'arthritis' in TL. In this way, he can keep the communication going which is the main purpose of interpreting. An interpreter first comprehends the text in SL and divides it into meaningful units before interpreting. It is a fact that most utterances give only a hint of an idea to express the entire thought.

In most cases simultaneous interpreting involves to use middle register of language. In general, this register is the most comfortable and the safest way for the interpreter as it can be understood by almost all people who belong to different classes. However, in some cases a different register needs to be used in order to render the original faithfully.

All modes of interpreting hold the efforts of listening, analysis of the message and re-expression of it in the other language. The three phases, that is perception, conceptualization and re-production are overlapped in SI. In fact, SI is characterized by the three phases common to all forms of oral interpretation that overlap so closely that they occur at the same time.

V11.2.3.1. How to Teach (Simultaneous) Interpreting

Certain jobs require particular skills which are essential for the performance of these jobs. However, nobody denies or underestimates the importance of training in certain disciplines.

Croft (1985:29) advocates this view:
I am going to be quite honest from the outset in stating my view that we cannot really teach student to interpret. I do not know a method which, if applied consistently and conscientiously will regularly and inevitably turn all students into interpreters.

Since it is not possible to turn an ordinary student into an interpreter, we have to select the right students who possess the required capacity and skills to train the future interpreters. First, we have to know which skills are called for in interpreting and then we have to prepare and apply the test which would test them objectively. The required skills called for interpreting can be gathered under two main divisions: a) aural skills, that is comprehension, and a high-speed absorption of information which requires concentrated attention and analytical listening; b) oral skill, that is re-expression of the message in the other language which requires using rapid word substitution techniques and oratorical skills.

Suitability for interpreter training is assessed through aptitude tests. Therefore, the aptitude tests, in which the important criteria are auditory comprehension and the ability to express oneself orally along with a reasonable store of general knowledge, must be applied to choose the future interpreters. The test must also be designed to measure the speed of the work.

After selecting the students who have satisfactory intellectual and linguistic knowledge along with the particular interpreting skills by applying a standard aptitude test, interpreting courses which comprise speech analysis, oral text
reproduction, comparative terminology, public speaking, oral summary, precise writing, liaison interpreting, consecutive interpreting, simultaneous interpreting and on sight-translation must be designed. Many of the pre-requisites for interpreting such as substantial background knowledge and the skill of logical analysis can be taught through mother tongue. Through the courses, not only the students' knowledge is enhanced but also the professional skills which will enable them to perform the three phases of interpreting that is, comprehension, assimilation (analysis) and re-expression of the speech are developed.

Many kinds of exercises can be practised to improve the students' skills called for each phase of interpreting. e.g., to improve the students' listening and understanding exercises such as re-telling of a tale, story or joke can be utilized. Since the comprehension of a speech is facilitated by both the interpreter's linguistic and general knowledge of the world, the comprehensive training programs for interpreters should take not only the need to develop language skills but also the importance of the above mentioned knowledge into account.

It is helpful, at first, to dissociate the comprehension phase from the other phases. In this stage, ideas are stripped off their linguistic form. In other words, the content of the message rather than its form is the center of attention since the essence of interpreting is understanding, the first thing to do is to teach students to extract meaning from a speech and to enhance their power of comprehension. After each speech, one or two
students are asked to reproduce it in their mother tongue. Nobody is allowed to take notes to eliminate the problems of comprehension and to establish an analytical listening habit. This exercise helps students to form a concentrated listening and comprehension habit. Largely improvised source material is used to promote students listening and oratorical skills. Topics, of course, should be chosen and researched by speakers beforehand. Still they should not be allowed to read from a script. The same exercise can be applied with FL material. Oral summary exercises in the mother tongue can be the basis for objective analysis. Before professional skills are taught, students learn how to analyse and summarize a speech at first hearing.

Another useful exercise is the students' repeating what they hear from the console word for word. The students should leave a gap of at least three quarters of a sentence between the original and the repetition. The gap is crucial to train simultaneous listening and speaking. The monitor can gear this gap.

Later on, students can be asked to repeat what they hear, on a sentence by sentence basis, in different words. Cassette recording can be useful in these exercises. The students are advised to listen to them afterwards. Translation at sight which bases on written text follows oral versions.

The second phase of interpreting, assimilation and analysis of the speech, largely depends on the interpreter's background and cultural knowledge alongside with his mastery of the relevant languages. An interpreter should always see each language as an
independent system functioning in its own characteristic way. Thus, in analyzing a speech, the interpreter takes the linguistic and cultural differences into account and tries to find the equivalence at communicative level instead of word level. Particularly background knowledge helps the students to deepen the analysis of the message and to establish the cohesion between different elements of the speech. The reliable storing of information and memorization can be possible through a sound analysis and the assimilation of the message. That is, the better assimilation and analysis of the message, the more reliable memorization will be. The interpreter mentally reformulates what to say expanding the key words and expressions he has stored while listening to the speech. The interpreter does his best to ensure he understands the speaker's words in the sense intended and re-express it accurately.

The final phase of interpreting is the re-expression of the message. This phase of interpreting process involves more intellectual acrobatics. The interpreter should always remember that the act of communication is the guiding principle in interpreting. The interpreter must be aware of the fact that he is making a speech to communicate the other people in the room. In this stage, at least at the beginning, accuracy is more important than the style and fluency.

A course in oral expression serves to enhance and enrich the student's mastery of both the mother tongue and FL besides familiarising him with the types of the subjects he is likely to
encounter in meetings. Through oral expression exercises, the student progresses his productive skills and realizes the communicative use of language and the creative use of his linguistic resources in the FL to express a given content. Guided speeches followed by free ones are very useful exercises in promoting the students' productive skills. For instance, the student is asked to tell about his holiday by answering certain questions, such as, where he went, where and how long he stayed there etc. before being allowed to make a free speech about his holiday. First, the student is asked to make short, improvised speeches, not longer than two minutes, in class. Interpreting training exercises should be long enough and delivered at a natural speed. Too short and unnaturally delivered speeches tempt the students to repeat them word-for-word with little effort at comprehension.

Language activities used in teaching interpreting involve a number of switches between input and output. The teacher can offer various types of exercises which require changes in output or input, e.g., a text is given and students are asked to perform certain operations such as: changing the medium from the spoken into the written or the opposite, reading aloud, conversing, precise writing, summary and so on.

In interpreting exercises, the length of each utterance between interpreting cycles is determined by the teacher. The teacher points out that the time has come for the utterance to be interpreted and chooses a student to act as interpreter. The
suteent renders the utterance in TL, often in the form of summary. The version is corrected by the teacher either immediately after it has been uttered or at the end of the class. Details of the lesson vary from teacher to teacher. It is up to him/her whether the student will use first or third person pronouns, how long the utterances will be, whether the student will be allowed to interpret the speaker, when and how the student will be corrected, whether the student should be told beforehand whose turn it is and so on.

In interpreting exercises, the aim is to teach the mastery of the skills of listening, understanding and speaking at the same time. Real speeches are believed to be always more useful materials than newspaper articles or other written language sources. Later on, video-recording is a useful way of re-emphasizing performance details. Finally the actual use of booths can be possible. Ideally students should work in pairs in their booth one checking the other.

After a satisfactory linguistic, cultural and background study, the other modes of Interpreting are taught before simultaneous interpreting. The first mode of interpreting should be liaison interpreting because LI is essentially a hybrid exercise which gives students practice in a number of areas. An exercise of this type can increase the confidence of the students to express themselves in front of others not only in FL but also in their native tongue. Keith's (1985:9) statement on LI proves why it should precede SI:
One of the merits of LI exercise is that it can be linked with other exercises and thus serve as the nucleus of a whole series of language activities which together can serve for both language learning and language reinforcement.

In the second place, Cons I is offered as it gives the students studying the three phases of interpreting separately. Its phases can be broken down for the sake of analysing the mental processes involved into three parts: active listening, memorizing the cognitive content, and re-expression. SI is not taught until Cons I has been mastered. The aim is to teach students to listen, grasp the meaning of a message and to express what has been understood almost at the same time. In this mode of interpreting, the teacher has the opportunity of handling the methodological errors analytically.

After all these modes of interpreting, SI which is a form of Cons I, where the phases overlap rather than succeed one another, must be practised. In SI, the role of the memory is different from that of Cons I, since memorization ceases in SI on account of the speed to carry out the performance and the overlapping of the phases.

Teaching interpreting is an expensive form of education as it requires certain facilities. The basic facilities for teaching interpreting are a standard LL, (Language Laboratory) private study, audio facilities such as cassette machines, tapes for home loan, an overhead projector, a flexible teaching room, a conference laboratory, and a multi-purpose advanced language teaching and examining room.
The most important of all these is the LL. Very many kinds of exercises can be carried out in a LL. The LL can be a very useful instrument in developing a student's linguistic competence. Tapes can be utilized to promote the students' comprehensive, and productive skills. Due to the isolation of booths, even collective exercises can provide individual instruction. Although it is impossible to create the real conference atmosphere in a LL, adequate training can be provided. Different applications are possible in a LL; the instructor speaks through the console microphone to the student positions; tapes are played at the console, and the students interpret from their positions; students also interpret from their tapes on the tape-recorders in their positions. The televised or video-recorded speeches can be utilized to increase students' power of observation and performance.

The assessment of interpreting is rather different from that of translation. The three points on which the assessment of each student's performance should depend on are his communicative competence, efficiency and grammatical accuracy. However, the primacy falls on the fidelity to the communicative intention of the speaker rather than the grammatical accuracy or fidelity to the source text. If a student has transmitted all the basic information without distortion using the appropriate words, register and structure, he is considered to be a success.

Some people with a good linguistic ability are unable to communicate easily. On the other hand, some people with poor
knowledge of grammar and limited vocabulary can communicate better. Therefore, as pointed out before the most important of the aforementioned criteria is the communicative competence.
CONCLUSION

This research is a result of an attempt to contribute to the training of the student translators and interpreters aiming at making them explore the resources of the languages, shades of meaning and manner of expression. In order to achieve this goal, we have carried out the study in eight chapters each of which is of particular importance and interest to a translator and/or an interpreter.

In the first and second chapters, which consist of background information concerning the growth of translation in Turkey and abroad, the function carried out by translation in various fields and linguistic developments and their influence on translation has been presented. Semantics is within the scope of this study as well as linguistics since translation and interpretation involve interpreting and tranference of meanings across cultures. Believing that a translator or an interpreter who has acquired satisfactory linguistic and intellectual knowledge will be in a better position in fulfilling his task, different views of distinguished linguists, semanticists and translation theorists have been introduced. The objective of this chapter is to broaden translators and interpreters' perspective.

In the third chapter, we aim at providing the students with some theoretical framework or model that depends on comparative linguistics and semantics to assist the future translators and interpreters in assessing the proper methods and making use of a body of principles and rules for translating all sorts of texts.
We have tried to focus students' minds on the purpose and function of translation to enable them to choose the convenient method. This chapter proceeds with the discussions on the types of translation methods and whether translation is an art or science. What constitutes a translation theory and how it can be put into use is the core of this chapter. We have also examined and compared various approaches to translation including the present trend, the equivalent effect principle.

The fourth chapter deals with text analysis and text typology. In the training of the student translators and interpreters, text analysis, that is the interpretation of the text, forms the ground on which the transference of meaning and reexpression of it in TL can be possible. We believe training should concentrate on text analysis prior to translating activity so that students can assess any given text and reproduce a text that comprises the same information and effect as the original. What the unit of translation should be has been discussed for ages. Depending on our findings and insights, we have agreed to the idea that the unit of translation is the whole text and considering the whole text as the unit of translation will help translators to find remedies to most of the translation problems. A translator is supposed to bear in mind that there can be text within text to produce the consistent final product. The appropriateness of particular linguistic items can only be judged considering their position in the whole text. That is, equivalence and loyalty can be achieved at text level. In this chapter, we encourage the students to look at the whole text from different
viewpoints.

As the first stage of translation is to comprehend the text, the achievement of the following stages depend on this one. Therefore, the fifth chapter is confined to semantics, the study of meaning. In order to convey the message properly, all shades of meaning that result from the interrelations of elements that constitute the text are to be taken into account by a translator. We have also tried to lay considerable stress on differences in mentality and attitude in various language areas to help the translators grasp the meaning of the text. Different types of semantic problems and various suggestions to overcome them constitute the bulge of this chapter. We have suggested certain ways of solving some problems in the light of semantic and linguistic developments.

The sixth chapter proceeds with the application of data presented in the previous chapters to actual practice to make our discussions more factual. Particularly, the two popular translation methods, semantic and pragmatic methods, have been practised in our examples. We have tried to signal the differences and common points between these methods and tried to prove which method is more appropriate for a certain text. Choosing the proper method depends on the intention of the writer, the goal of the translator, the nature of the text and the demands of the consumers but the method itself is not the only criterion of quality of translation. It is not always possible to say which method is preferable to apply to a particular text due to the hybrid nature of texts. In certain cases, various methods can be
used in the same text. The above view points have extensively been dealt with in chapter six.

In chapter seven, some major and common translation problems such as, the translation of figurative expressions, idioms, proverbs and sayings, collocations and different types of ambiguities have been tackled one by one. Our intention is to bring some solutions to the mentioned problems applying certain techniques in our examples both in English and Turkish. This chapter aims at drawing the attention of translators that some texts call for particular attention due to their characteristics and therefore, they must be treated differently from the conventional texts.

Finally, we have included 'teaching simultaneous interpreting' in our research thinking that it is a sister activity of teaching translation. However, the findings and insights of our study and examination have indicated that teaching interpreting hasn't got much to do with teaching translation as the working conditions and the nature of these jobs are entirely different. Simultaneous interpreting as a recognized profession and its teaching is yet new both in our country and abroad but it is rapidly becoming popular due to the increasing demands to cater for the close communication between the countries in many fields. Training future interpreters require a lot of facilities in addition to the expert staff. The consequences of our study prove that the selection of the student translators and interpreters is as important as their training since it is a demanding job to turn anyone into a translator or interpreter through education.
Although the last chapter is confined to interpreting teaching, we believe that there are still a lot of things to say. Therefore, it needs to be furthered in another research.

We have excluded Machine Translation from this research although it has gained an increasing importance within the general framework of translation. The rapidly growing technology and translation industry have urged people to make use of Machine Translation and it has already been used in some technical fields to a limited extend. Therefore, we are of the opinion that Machine Translation should draw the attention it deserves in our country too.
ÖZET

Bu tez geleceğin çevirmenlerinin eğitimine katkıda bulunmayı amaçlayarak bu çalışma alanına giren konuları sekiz bölüm halinde sunmuştur.

Birinci ve ikinci bölümlerde çevirinin yurdumuzda ve dünyada gelişimi, dilbilim ile ilgili gelişmeler, bu gelişmelerin çeviriye etkisi ve çevirinin dilbilime katkısı gibi temel bilgiler sunulmuştur. İyi bir dilbilim bilgisi ve genel kültüre sahip olmanın çevirmene sağlayacağı yararlar vurgulanmıştır.

Üçüncü bölümün özünü çeviri teorileri ve bunların uygulanışı oluşturmaktadır. Bu bölümde çevirinin mahiyeti bazı çeviri ilkeleri ve çeşitli çeviri yöntemlerine ilişkin teorik görüşler yer almaktadır.

Dördüncü bölümdede çevirinin ilk aşaması olan metin incelemesi, bunun çevirideki önemi vurgulanmakta ve çeviri biriminin ne olması gerektiğini tartışmasına açıklık getirilmektedir. Çeviride sadakat ve eşitliğin nasıl sağlanabileceği tartışılmaktadır.

Besinci bölümdede anlamlı bir çevrideki önemi ve anlam çeşitleri ele alınmakta ve anlamın tam olarak aktarılabilmesi için izlenilmesi gereken teknikler ve çeşitli anlam sorunları ve çözümleri üzerinde durulmaktadır.

Altıncı bölümdede daha önce sunulan bilgiler ışığında çeşitli yöntemlerin uygulanmasına geçilmekte. bu konuya hem İngilizce den Türkçe’ye hem de Türkçeden İngilizceye yapılan çeviri örnekleriyle açıklık getirilmeye çalışılmaktadır. Çeviri yöntemini ve çeviri kalitesini etkileyen etmenler üzerinde durulmaktadır.

Yedinci bölümdede mecazi ifadeler, uygımlar, atasözleri,
özdeyisler, ve anlam belirsizlikleri gibi çeşitli çeviri sorunları ve bunların çevirisinde uygulanması gereken teknikler sunulmakta ve çözüm yolları örneklerle gösterilmektedir.

Son bölüm ise çevrinin kardeş faaliyeti olarak kabul edilen anında çeviri (simultaneous interpreting) öğretiminden sözetmektedir. Anında çeviri her ne kadar bir bölüm olarak tezimize dahil edilmişse de, ayrı bir inceleme konusu olabileceğini belirtmek isteriz.

Bitiş kısmında tüm bu sekiz bölümde verilen bilgi ve yapılan uygulamalar ışığında çeviren eğitiminin önemi vurgulanmaktadır.
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Halen Selçuk Üniversitesi Fen ve Edebiyat Fakültesi okutmanı olarak görev yapmaktayım.

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