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IMAGERIES OF HORROR IN LITERARY TRANSLATION: THE TURKISH TRANSLATIONS OF CLIVE BARKER'S *THE BOOKS OF BLOOD* VOLUME I

Ayşe Fırat DALAK ATAÖZÜ

Master's Thesis

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Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü

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ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Dr. Hilal ERKAZANCI DURMUŞ** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

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ÖZET

DALAK ATAÖZÜ, Ayşe Fırat. Yazin Çevirisinde Korku İmgeleri: Clive Barker'ın Kan Kitabı 1 Adlı Eserinin Çevirileri, Yüksek Lisans Tezi, Ankara, 2019.

Batı Edebiyatında özel bir yeri olan korku yazını, tarihsel olarak edebiyat kanonu içinde yer almamış olsa da, on sekizinci yüzyıl Gotik romanının doğuşundan itibaren popülaritesini korumuştur. Türkçe yazılmış korku eserlerinın sayıca az olmasından dolayı, Türk okuyucusu korku yazınını çoğunlukla çeviri aracılığı ile tanıdı. Korku duygusu bu yazın türünde merkezi konumda olduğundan, korku duygusunun hedef metne aktarımı büyük önem taşır. Edebi kavram olan imgeler ise edebiyatta korku duygusunun oluşturulmasına büyük katkı sağlar. Bu çalışmanın amacı, Clive Barker'ın *The Books of Blood* Volume I adlı eserindeki korku imgelerinin iki Türkçe çevirisinde hangi çeviri stratejilerinin kullanıldığını belirlemek ve bu bulgular ışığında kaynak metinde yer alan korku imgelerinin hedef metinlere aktarımına ilişkin betimleyici bir analiz ortaya koymaktır. Bu çalışmanın sonucunda, belli başlı çeviri stratejilerinin korku imgelerinin oluşumuna değişen oranlarda katkı sağladığı, ve bu stratejilerin belirlenmesinde metin odaklı bir yaklaşımdan ziyade imge odaklı yaklaşımın öncelik kazanması gerektiği tespit edilmiştir.

Anahtar sözcükler

imge, korku edebiyatı, çeviri stratejileri, sanatta korku, imge temsili

ABSTRACT

DALAK ATAÖZÜ, Ayşe Fırat. Imageries of Horror in Literary Translation: The Turkish Translation of Clive Barker's *The Books of Blood* Volume I, Master's Thesis, Ankara, 2019.

Horror fiction occupies a significant place in Western literature, although it is not historically canonical. It has maintained its popularity since the emergence of the Gothic novel in the eighteenth century. With relatively fewer examples of horror fiction in Turkish, Turkish readers have been exposed to horror largely through translated works. Since the emotion of horror is central to the horror genre, transferring this emotion to the target text is crucial. Imagery as a literary device is a major contributor to the emotion of horror, termed "art horror" (Carroll, 1990). This study aims to analyze the use of imagery in both source and target texts and to provide a descriptive analysis of the target texts, based on the translation strategies employed by the translators. Within this scope, the present study compares Clive Barker's *The Books of Blood* Volume I and its two Turkish translations. Ultimately, as a result of the analysis, it is found that particular translation strategies serve the purpose of re-creating ST art horror imagery in varying degrees and it is reasonable to evaluate those strategies in terms of their applicability in the reproduction of the source text art horror by prioritizing image representation over text representation.

Keywords

Imagery, horror fiction, art horror, translation strategies, image representation

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LIST OF ABBREVIATIONS

ST : *The Books of Blood* Volume I by Clive Barker (1984)

TT1 : The Turkish translation of *The Books of Blood* Volume I by Dost Körpe (2004)

TT2 : The Turkish translation of *The Books of Blood* Volume I by Fatoş Dilber (1996)

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INTRODUCTION

GENERAL REMARKS

Literature is a way to express the human condition, like every genre of art. Thus, as every writer leaves their mark on the world, literature becomes a growing record of collective impressions that constitute the corpus of human nature. This is true for any piece of literature: novels; short stories; poems and haikus, whether told or imprinted on paper, form images in our mind that show us something in regard to the human experience. The reader is no mere observer of this experience, but a willing participant vicariously experiencing what has been formed in the writer's mind through a work of literature. In the case of translated literature, a third party – the translator – becomes involved in this process. Through translation, the reader does not only experience what the original author intended but, the purposive choices of the translator in relation to the original work. These choices are part of a process that Qiuxia Jiang calls "aesthetic progression" (2008, p.860). He describes this process as the following:

> Aesthetic experience in literary translation is a progression also in that the image of the translator is actualized in two languages and his mental actualization is integrated with transference into another language, for he is always operating between a source text and a target text. The image actualization of the translator is first of all a gradation from one version toward another like that of the ordinary reader, and on the other hand undergoes the further progression in transformation, since he has to represent it in another language. (2008, p.861).

This "image actualization" noted by Jiang (2008) confirms the translator's role as the first reader of the source text. Before the act of translation takes place, the translator must first absorb the images in the source text and form an 'image gestalt' in his or her own mind. Jiang contends that a "successful literary translation" relies on "image representation" as distinct from "text representation" (p. 863). This has implications on the translation of horror fiction, the focus of this study, because horror fiction involves a lot of imagery which serves to elicit certain feelings in the reader. Before delving into the translation process of horror fiction, a brief explanation of what makes up horror

fiction is necessary. According to Noel Carroll, horror fiction relies on "characteristic structures, imagery, and figures in the genre that are arranged to cause the emotion of 'art horror'" (1990, p.8). When explaining which emotions constitute art horror, Carroll contends that "art horror requires evaluation both in terms of threat and disgust" (p.28). In establishing art horror in horror fiction, Clotilde Landais refers to the role of "the reality effect" and "suspense" in horror fiction as main "narrative mechanisms". According to Landais "the reality effect" (Barthes, 1982, p. 11-17) consists of "descriptions and details to make a place familiar or identifiable to the reader, precise time and space of the narrative and coherent characters' textual identity and psychology" (2016, p.1-2). According to Landais a successful "reality effect" is essential in enabling the reader to identify with the characters and "experience what the character feels" (p. 2). Thus, "the reality effect" paves the way for the reader to identify with the character, whose emotions and reactions serve to guide the reader towards the appropriate or "ideal" response which horror fiction ultimately intends to elicit (Carroll, 1990, p. 220).

Horror fiction as a genre has remained a popular form of fiction in Western literature ever since its emergence in Victorian Era England. Horror fiction is distinguished from other literary genres in its inherent goal; to elicit the emotion of "art horror" as explained above. Through horror fiction, and as a result of the masses' fascination with horrific imagery, popular culture has gained iconic and even archetypal characters such as Frankenstein's monster, Count Dracula, Pennywise the Clown, Mr. Hyde, Norman Bates or less specifically, monstrous beings such as vampires, zombies, the cosmic horrors of Lovecraft and many more, most of whose representations are universally recognized. Horror fiction has had a considerable cultural impact through its contributions to, or its popularization of, ancient myths and legends. However, horror fiction's impact on culture cannot be merely limited to popularity or creation of monstrous images. It also deals with serious issues and confronts readers with realities that they may otherwise avoid in real life. For instance, in the case of Clive Barker, he has forced "a 'reactionary' genre to take on taboos and open up to controversial issues: the politics of gender, feminism, male violence against women, homosexuality, AIDS, urban blight, Marxism, violence in the media, pornography, and censorship" (Badley,

1996, p. 74). Horror fiction's focus on fear, one of the most basic and fundamental of human emotions, enables discussion of instinctive universal behaviors that shape human nature and allows for much more meaning than a mere attempt to scare the reader. In this context, horror has been studied in academia and its translation is just as important because translated works help spread its impact on wider audiences which makes the role of translation crucial and therefore a valid field of study on horror.

As mentioned above, horror imagery serves horror fiction in performing its basic function. It contributes to the creation of monstrous beings that has taken part in our collective memory, to the creation of settings such as haunted houses, cemeteries and so on which are universally accepted as places of horror, as initially exemplified in the Gothic novel, and gives way to situations that elicit threat and disgust. This imagery include visual and kinesthetic images of repulsive monsters teeming with impurity, such as "a thousand snouts all moving in unison, budding, blossoming and withering rhythmically" (Barker, 1984, p.38) or organic and auditory imagery describing the fear and pain of characters in the face of such monsters "blood was in his throat, he heard his flesh tearing, and agonies convulsed him" (p. 40), or descriptions full of olfactory, auditory and gustatory images that elicit disgust and establish the "reality effect" for the reader to identify with the situation on a closer level: "the smell of opened entrails, the sight of the bodies, the feel of fluid on the floor under his fingers, the sound of the straps creaking beneath the weight of the corpses, even the air, tasting salty with blood" (Barker, 1984, p.25). The function of imagery in creating art horror necessitates the need for greater attention to correct interpretation and translation of imagery in order to replicate the same art horror sensation in a target text.

There are several prerequisites that must be met for the establishment of the emotion of art horror. What Noel Carroll simply refers to as "imagery" in the formation of art horror should be further explained (Carroll will be discussed further in the following chapter). Imagery as a literary device consists of visual, auditory, olfactory, tactile and kinesthetic images that appeal to the senses. Horror fiction draws on these images to establish a sense of "threat and disgust" which are two emotions that characterize art horror, along with the associated 'threatening' and 'disgusting' reality effect which

better captures the reader's imagination. Surrounded by such images, the reader is drawn to the experience of art horror not only as a mere observer but as a participant who is guided by literary expressions of sensory experience. Imagery used to elicit threat and disgust may also be found in the reactions of characters, such as when faced with a threatening or disgusting situation (or entity), as in "She suddenly felt giddy" (Barker, 1984, p. 15/43) or "Kauffman fell to his knees, spewing up his sandwich" (p. 90/96). Images may also be embedded into metaphors or wordplay. The preservation of these images in the translation process is crucial to re-creating the emotion of art horror in the target text, and conveying that threat and disgust. In light of this, Jiang's focus on "image representation" (2008, p.863) has important implications for the translation of horror fiction as he suggests that "image representation" takes precedence in the successful translation of literature. Naturally, however, the translator still relies on linguistic items or "textemes" (Broeck) in order to represent images found in the source text, because literary translation's end product is the target text. The translator must recreate art horror images by re-creating linguistic elements that result from the careful application of translation strategies intended to preserve the style of the source text. These strategies range from syntactic, semantic and pragmatic strategies proposed by Chesterman (1997) to literal translation, oblique translation (The Editors of Encyclopaedia Britannica, 2019) and strategies proposed by Baker. To preserve the images that create art horror in the source text, the translator should carefully analyze the effect of these strategies when used in the target text as these strategies not only serve "text representation" but also "image representation" that is essential to the preservation of source text art horror.

With this context, the present study aims to analyze the applicability of translation strategies that may serve to recreate art horror in the target text and discuss their implications for further research.

PROBLEM STATEMENT

While the number of academic studies on the translation of horror fiction and imagery are limited, studies specifically focusing on the translation of art horror imagery are non-existent. Global internet searches, and queries to the Council of Higher Education's Thesis Center database, yielded no results. It is possible that the present study is the first

to focus on the translation of art horror imagery in Turkey, and relevant translation strategies.

PURPOSE OF THE PRESENT STUDY

The purpose of the present study is to analyze two Turkish translations of *The Books of Blood Volume I* by Clive Barker. The book was translated into Turkish as *Kan Kitabı* by Fatoş Dilber in 1996 and later by Dost Körpe as *Kan Kitapları 1* in 2004 (which was reprinted in 2006). This study aims to comparatively analyze the translation strategies employed by the aforementioned translators and assess which translation strategies proposed by Chesterman (2016), and Baker (1992) were most effective in preserving the ST imagery which serves the purposes of creating art horror, and how those strategies contributed to the recreation of art horror imagery in the target text. The translation strategies that are encountered in the translation of art horror imagery in both TTs are mainly those proposed by Chesterman who categorizes translation strategies under three categories, which are semantic, syntactic and pragmatic strategies. Secondly, the translation strategies proposed by Baker which are word-level translation strategies are analyzed in the present study are: translation by a more general word (superordinate), translation by a more neutral/less expressive word, translation by cultural substititution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission, translation by illustration.

RESEARCH QUESTIONS

- How can the source text's horror imagery be recreated through translation?
- Which translation strategies in the two different Turkish translations of Clive Barker's *The Books of Blood* Volume 1 serve the purpose of art horror?
- To what extent do the Turkish translations of Clive Barker's *The Books of Blood* Volume 1 reproduce the horror imagery in the source text?

METHODOLOGY

30 excerpts from the source text including 82 examples of art horror imagery are randomly chosen for analysis. The chosen samples of imagery will be analyzed as clusters as they are context bound; however, each type of imagery, which contain types of imagery ranging from visual, auditory, olfactory, kinesthetic imagery to gustatory imagery will be labeled. Two Turkish translations of these passages are analyzed comparatively; and the translators' strategies are identified. These strategies are compared in terms of whether they preserve, do not preserve or partially preserve the imagery identified in the source text. Determinations as to preservation were based on the image model provided by Qiuxia Jiang (2008) in relation to the translation strategies proposed by Chesterman (2016) and Baker (1992). Finally, the study provides a quantitative assessment showing the types and frequency of the translation strategies employed in the two translations, based on the data from the comparative analysis.

LIMITATIONS

The present study will analyze two translations of Clive Barker's *The Books of Blood Volume I. The Books of Blood* is a series of short story compilations comprising six volumes, originally published separately in several editions. Later omnibus editions of *The Books of Blood*, published as *The Books of Blood Volumes 1-3*, and *The Books of Blood Volumes 4-6,* in several editions, exist. Multiple Turkish translations exist only for *The Books of Blood* Volume I, which makes it possible to compare different translators' strategies employed by different translators and is therefore found to be suitable for the purpose of the study.

AN OUTLINE OF THE STUDY

This study consists of three chapters: Chapter I focuses on the description of the concept of art horror proposed by Noel Carroll (1996), and the aims of horror fiction. It then gives a short background on horror fiction's emergence and the current state of the

medium in both Western and Turkish literature. Finally, it focuses on the significance of imagery as a literary device in the establishment of art horror in horror fiction.

Chapter II provides an overview of the challenges and strategies of translation. It also includes a literature review regarding the translation of horror fiction. Chapter III commences with a brief biography of the author of *The Books of Blood*, Clive Barker, and the book's two translators, Dost Körpe and Fatoş Dilber. Then it provides a summary of *The Books of Blood Volume I (Barker, 1984/2015)*. Finally, it includes the comparative analysis of Clive Barker's *The Books of Blood Volume I* and its two translations into Turkish by Körpe (*Kan Kitapları 1*, 2004/2009, p.1-258) and Dilber (*Kan Kitabı*, 1996, p.1-206). Both translations are analyzed in order to answer the research questions mentioned above. A translation criticism based on the translators' recreation of images (visual, auditory, olfactory, tactile and kinesthetic imagery, including but not limited to metaphors and wordplays) in the source text is carried out. The translation strategies used by the translators in relation to the translation of imagery are identified and discussed in terms of their implications and applicability for the preservation of art horror imagery.

CHAPTER I – HORROR FICTION

1.1. ART HORROR

Horror fiction has its own unique patterns and traditions. In his non-fiction work, Danse Macabre, Stephen King attempts to define, somewhat humorously, his own philosophy as a writer of horror fiction: "I recognize terror as the finest emotion … and so I will try to terrorize the reader. But if I find I cannot terrify him/her, I will try to horrify; and if I find I cannot horrify, I'll go for the gross-out. I'm not proud" (King, 1981, p.23). In providing a self-definition of his approach to horror fiction, King also comes close to defining the general pattern commonly found throughout the whole literary genre itself. Horror fiction is, quintessentially, a literary medium used by many horror writers to horrify the reader. However, as King (1981) puts it, the experience of reading (and writing) a piece of horror is multilayered. In horror fiction, emotions of terror and horror are meshed with a feeling of disgust on varying levels. While such emotions can be studied in the field of psychology, a theory of horror is also needed in the context of art—as it exists and is experienced through many art forms such as film, fine arts, theatre and literature— especially if one aims to study horror (and its intended reception by readers) objectively as part of the artistic experience. With the goal of providing such a theory of horror, Noel Carroll in his work "The Philosophy Horror" (1990) adopts, as the name suggests, a philosophical approach to the genre while simultaneously focusing on empirical data. Before further delving into the pattern of the horror genre and horror fiction, a specific explanation of horror in relation to the artistic experience is required. To provide such an explanation, Noel Carroll comes up with the term "art horror" as opposed to "natural horror" (Carroll, 1990). He describes what "art horror" means with the following example: "the type of horror to be explored here [by Noel Carroll] is that associated with reading something like Mary Shelley's *Frankenstein,* Algernon Blackwood's "Ancient Sorceries," Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde,* H.P. Lovecraft's "The Dunwich Horror," Stephen King's *Pet Sematary,* or Clive Barker's *Damnation Game…"* (Carroll, 1990, p.12). Limiting horror to "art horror" is useful for several reasons, both in this study and also perhaps for researchers of horror fiction generally. First, it serves the present study by providing a

specific yet diverse point of focus: horror fiction. While Carroll's (1990) focus is not only limited to horror literature, his definition of "art horror" is true and applicable for horror fiction as well, as made clear by the explanation above. Secondly, his definition of "art horror" further distinguishes itself from what he calls "natural horror" which is a feeling or notion, whose workings may be identify by only analyzing works of literature, because "natural horror" may require tools outside the ability or scope of literary analysis and is therefore irrelevant for the purposes of this study. To further exemplify this distinction, and rule out "natural horror" altogether, Carroll (1990) states that "this kind of horror [art horror] is different from the sort that one expresses in saying 'I am horrified by the prospect of ecological disaster,' or 'Brinksmanship in the age of nuclear arms is horrifying,' or 'What the Nazis did was horrible.' Call the latter usage of 'horror,' '*natural horror*' " (Carroll, 1990, p.12). Therefore, the focus of this study is not "natural horror", a type of feeling that is subjective, internal and open to interpretation and speculation; but "art horror". Art horror perhaps can be summarized as the sum of a set of literary devices, observable by merely studying works of art, typically emerging in works of horror; an end goal, which is, as King (1981) puts it, to terrorize, horrify and disgust the reader.

1.2. ART HORROR IN THE WORLD

In *Horror: A Literary History*, Aldana Reyes (2016) traces horror's roots as a literary genre back to the birth of the Gothic Novel in the 18th century (Tymn 1981; Jones 2002; Wisker 2005; Bloom 2007). The first example of the Gothic novel is considered to be *The Castle of Otranto* by Horace Walpole, first published in 1765, which was immensely popular at the time (Cregan-Reid, Thomas 2017). Other famous examples of the genre followed a few decades later, including Ann Radcliffe's *Mysteries of Udolpho* (1794), *Frankenstein Frankenstein; or, The Modern Prometheus* (1818) by Mary Shelley, *The Vampyre* (1819) by John William Polidori and *Dracula (1897)* by Bram Stoker. At a time when Ouija boards, spirit-calling sessions and an obsession with death and spiritualism were widespread, perhaps it is not coincidental that the Gothic Novel became immensely popular. Cheap thrillers known as the "Penny Dreadfuls", and released weekly, were also received well by the working class. The influence of this

early Gothic horror can still be seen in current works of horror fiction. Stephen King is known to have based his work, Salem's Lot, on Dracula, providing his own modern twist on the vampire narrative. The roots of current popular fiction's archetypal monsters can be directly traced back to the Gothic novel. While *The Vampyre* (1819) by Polidori is considered to be the progenitor of vampire fiction, Count Dracula in Stoker's novel is probably the most famous vampire in literary history. Dracula set off such a fascination with such monsters among the masses that the archetypal vampire has been built upon through many subsequent authors and works of horror fiction. Polidori turned vampires from senseless, bloodsucking, animals of ancient folk tales into more refined beings and gave them a name, while Stoker introduced the iconic Count Dracula, a character who was simultaneously intimidating, repulsive and charismatic. Toward the end of the 20th century, Anne Rice, with her work *The Interview with the Vampire (1976),* transformed the vampire even further by adding more humanity and complexity into the vampire archetype. Vampire fiction has maintained its popularity in the 21st century through the Twilight series, in which 'humane' vampires emerged. These vampires attend high-school, befriend humans and sparkle in the sun, nursing an ethically-minded penchant for animal blood—a far cry from the terrifying, monstrous beings of darkness of the old tradition. Despite these changes, they remain threatening, however.

The modern American tradition of horror fiction goes back as early as the 1920s and was pioneered by a publication called Weird Tales, a pulp magazine where many famous writers known today appeared for the first time (Scognamillo, 1996 p.55). One of the most famous of these was H.P Lovecraft, whose works introduced the 'cosmic horror' aspect to the genre. Other writers coming from the Weird Tales tradition include Ray Bradbury, Clark Ashton Smith, Robert E. Howard (who is mainly known for creating Conan the Barbarian), Robert Bloch (Psycho), and August Derleth.

American horror also introduced the world to Edgar Allan Poe, one of the most prolific and serious writers of horror fiction, Poe wrote numerous short stories and poems which influenced many famous writers such as Sir Arthur Conan Doyle, Ambrose Bierce and Stephen King. Walt Whitman, considered to be one of the most important of American

poets, initially had reservations about Poe but came to appreciate him: "For a long while, and until lately, I had a distaste for Poe's writings. I wanted, and still want for poetry, the clear sun shining, and fresh air blowing—the strength and power of health, not of delirium, even amid the stormiest passions—with always the background of the eternal moralities. Non-complying with these requirements, Poe's genius has yet conquer'd a special recognition for itself, and I too have come to fully admit it, and appreciate it and him" (Whitman, 1875).

1.3. ART HORROR IN TURKEY

Early examples of Turkish horror fiction were mainly influenced by the Anglo-Saxon Gothic tradition and emerged in the beginning of the 20th century with authors of the Republican Era literature. Hüseyin Rahmi Gürpınar (*Cadı*, *Gulyabani*, *Mezarından Kalkan Şehit*) Ali Rıza Seyfi (*Dracula İstanbul'da*) and Kerime Nadir (*Dehşet Gecesi*, 1980) are authors who incorporated Gothic elements into their novels. Although the works mentioned above are considered to be Gothic novels (Yücesoy, 2007), Hüseyin Rahmi Gürpınar could be distinguished from the rest because his end goal in writing such works of horror fiction was not just to scare the reader but to educate them. In *Cadı*, Gürpınar creates a setting typical of the Gothic genre: the protagonist of the novel, Şükriye Hanım, complains about the dilapidated waterfront mansion she has moved to after her marriage because it comprises many large and dimly-lit halls, dark passageways, and creepy light movements on the walls reflected by the water which remind her of invisible beings lurking around (Gürpınar, 1981, p.34). Moreover, the house is believed to be haunted by the ghost of Şükriye Hanım's husband's (Naşit Nefi Bey) previous wife. The plot centers on supernatural events which ultimately prove baseless; the seemingly threatening and supernatural events are understood to be the machinations of a manipulative neighbor who wants to take revenge on Naşit Nefi Bey for marrying another woman so soon after his wife's death, and to honor the deceased wife's wishes that she would give him no peace if he ever remarried. Gürpınar adopts a similarly positivist attitude to horror in *Gulyabani (1913),* where scary and supernatural events are nothing but false tales which turn out to be mere games played by Machiavellian characters to serve their own interests. He creates a Gothic tale where he

uses Gothic elements as a tool to educate the reader about the merits of Western positivist thinking against the folly of superstitious and false beliefs. In this way, his purpose as a writer of Gothic horror is essentially different from writers of horror fiction. His ironic use of horror elements reflects an attitude that was also prevalent when Gothic novels first became popular in Britain, where they were parodied by Jane Austen and, as with Horace Walpole, outright demeaned. However controversial Gothic horror was at its inception, and despite setbacks, it undeniably set off a new experience of fiction that has continued to evolve and flourish and has formed a genre with its own unique traditions and cult icons. In contrast to the already established Anglo-Saxon tradition of horror literature that spans over two centuries, Turkish horror fiction is still experiencing growing pains. Gürpınar's ironic attitude to horror fiction foreshadowed a trend which began in the 19th century and remains to this day – which may partially explain Turkish horror fiction's stunted growth. Ömer Türkeş, in his article "Korkuyu çok sevdik ama az ürettik" refers to Ahmet Haşim's criticism of *Ne Bir Ses Ne Bir Nefes* (1923) by Suat Derviş, which serves as an explanation as to why Turkish horror did not find success like it did in Britain: "Like every overrated thing, horror literature will soon prove to be tiresome". Also, as Türkeş points out, the period following the proclamation of the republic was marked by an emphasis on reconstruction and enlightenment which was intellectually contrary to the horror genre, predicated as it was in mysticism and irrational fears (Türkeş, 2005). This period of hiatus for Turkish horror fiction lasted until the 1980s. Altay Öktem attributes this lack of productivity to, among other things, a general fear of straying away from the mainstream (Börekçi, 2011).

Whatever the reason, it took several decades for Turkish horror fiction to revitalize. In the 2000s, Turkish horror fiction, not unlike early Gothic fiction, started to feed on local folk legends and myths. Considering that translated Western horror literature held a hegemonic power over horror literature in the Turkish literary system, this domestic approach to horror is not surprising, perhaps simply out of the desire to drop the 'guest' status of horror fiction and make it 'ours'. It is now safe to say that a genuine effort to establish a local tradition of horror fiction is underway. In furtherance of this, modern Turkish authors have incorporated Anatolian myths such as alkarası into their works.

Horror films incorporating Islamic elements such as djinns and ifrits have become popular during the 2000s and many works of horror fiction have been published. Albeit not exhaustive, Ömer Türkeş provides a list of such works, which range from *Ne Bir Ses Ne Bir Nefes*, by Suat Derviş (1923) to *Yaşayan Ölü Avcısı: Münzevi 1*, by Seran DEMİRAL (2005).

Importantly, and as set out by Altay Öktem, it would be wrong to compare Turkish horror literature with its Western counterpart, however, because Turkish horror is still "in its infancy" (though Öktem believes promising works by writers such as Zeynep Çolakoğlu (*Mina*, *Büyülü Sözlük*), Galip Dursun (*Pusova*), Orkide Ünsür (*Lamia & Kan Bağı*) and Şafak Güçlü (*Siccin*, *Vesvese*) signify a growing trend that horror in Turkish literature is "strengthening" (Arseven, 2016)).

1.4. SIGNIFICANCE OF IMAGERY IN HORROR FICTION

The importance of imagery in horror fiction cannot be properly understood without referring to Roland Barthes's concept of 'the reality effect':

> "The small details of person, place, and action that while contributing little or nothing to the narrative, give the story its atmosphere, making it feel real. It does not add to the plot to know that the character James Bond wears Egyptian cotton shirts, but it clearly does add considerably to our understanding of him. By the same token, knowing that he buys his food from Fortnum and Mason makes him more real. Thus, as Roland Barthes argues in his essay introducing this concept, 'The Reality Effect' (1968, reprinted in *The Rustle of Language*, 1984) no analysis of a text can be considered complete if it does not take these seemingly insignificant details into account" (Buchanan, 2019).

One of the ways Stephen King relies on the reality effect is by creating extremely realistic settings in his works – His novel *Bag of Bones*, opens with a description of the fictional small town of Derry, Maine, which could be a typical small town in 'anywhere', USA:

> The Rite Aid and Shopwell are less than a mile from our house, in a little neighborhood strip mall which also supports a video store, a used-book store named Spread It Around…, a Radio Shack, and a Fast Foto. It's on Up-Mile Hill, at the intersection of Witcham and Jackson. (King, 1998, p. 1)

These are far from horrific settings in and of themselves—unless you have an aversion to chain stores. The place described - a strip mall with real-world stores and well-known brand names commonly found throughout the USA (e.g. Rite Aid, Shopwell and Radio Shack) - will be very familiar to the American reader; familiar to the point of mundanity. However, this familiarity does not take away from the horror; rather, it adds to it since such descriptions combine to create atmosphere and characterization (Barthes, 1982).

Such an example of characterization can be found in Lovecraft's short story/novella, *The Shadow over Innsmouth*. Lovecraft uses a lot of descriptive detail to fully visualize in the reader's mind the eerie otherworldliness of a tiara found by the protagonist. The visual details also foreshadow what is about to come next in the story:

> It took no excessive sensitiveness to beauty to make me literally gasp at the strange, unearthly splendor of the alien, opulent phantasy that rested there on a purple velvet cushion. Even now I can hardly describe what I saw, though it was clearly enough a sort of tiara… It was tall in front, and with a very large and curiously irregular periphery, as if designed for a head of almost freakishly elliptical outline. The material seemed to be predominantly gold, though a weird lighter lustrousness hinted at some strange alloy with an equally beautiful and scarcely identifiable metal... puzzlingly untraditional designs—some simply geometrical, and some plainly marine—chased or moulded in high relief on its surface with a craftsmanship of incredible skill and grace. (Lovecraft, 2011, p.276).

"Unearthly splendor of the alien", "a head of almost freakishly elliptical outline" "some strange alloy", "puzzlingly untraditional designs…some plainly marine", "with a craftsmanship of incredible skill and grace" are all intricate details hinting at the ancient alien-amphibian-human hybrid civilization living under the sea, of which the protagonist later horrifyingly discovers that he is a descendant. With the tiara, Lovecraft increasingly builds the 'cosmic horror' which the protagonist and the reader are confronted with. Looking back at the story from its endpoint, all these small details gain even greater meaning. Moreover, as the protagonist comes upon the tiara among other artifacts in a library, he reports that this bizarre object "glistened … under the electric lights" (p.276). The visual imagery "glisten" here is also significant for it distinguishes

the tiara from other meaningless objects, helping it catch the attention of the protagonist, and the reader, as if guiding them both to the location of an important clue.

Clive Barker's work has been described as "the literary equivalent of the splatter film" (Carroll, 1990, p.21). *The Books of Blood* is not excepted from this description; to the contrary, this aptly collection of stories may have inspired the analogy. Barker intricately weaves graphic scenes of gore and violence, often using metaphors and visual, kinesthetic, auditory, and olfactory imagery to the point that they become not just images for shocking effect but a medium to form an inherent understanding of the situations the characters experience. "Barker's stories are generally set in well-constructed, complex, and detailed fantasy alternative realms that mix so perfectly and subtly with the real world that it gives you the impression that you're not actually reading fiction but a real narration" (Cara Chards, 2017).

In order to prepare the reader for such an experience, in his introduction to the Books of Blood Volume I, Ramsey Campbell (1983) begins by quoting the following excerpt: "The creature had taken hold of his lip and pulled his muscle off his bone, as though removing a Balaclava." Barker uses simile ("as though removing a Balaclava") and kinesthetic imagery ("taken hold of his lip", "pulled his muscle off his bone") to illustrate the horrifying power of 'the creature', so powerful and threatening that it can casually strip skin off bone by simply pulling somebody's lip. These add to the effect of 'art horror'. The rest of the passage follows with further examples of kinesthetic and auditory imagery: "His exposed teeth chattered away in nervous response to oncoming death; his limbs jangled and shook…These shudders and jerks were not signs of thought or personality, just the din of passing." (Barker, 2015, p. 39) The imagery in this passage are perfect examples to how in horror fiction the reader is led to enter the mind and body of a character dying in the most gruesome way. Moreover, the word choice "din", meaning "a loud and unpleasant noise or mixture of noises, esp. one that continues for some time" (Cambridge Academic Content Dictionary, 2019) rather than the mere words such as "sound" or "noise" or "racket" signify the length and dose of the torturous and disturbing situation that the character is in, which enhances the reality

effect. In the following passage, tactile imagery is used to illustrate a character weakening through exertion and heat, to elicit suspense:

> "He hauled the body off the carpet. It required a gargantuan effort, and the sultry heat in the room, after the chill of the outside world, made him dizzy. He could feel a jittering nervousness in his limbs… His body was close to betraying him, he knew it; close to failing, to losing its coherence and collapsing. Not here. In God's name, not here." (p.40)

In his opening short story in the Books of Blood, titled the Book of Blood, Barker creates a metaphor of ghost trains that constantly carry the souls of the deceased from the domain of the living:

> THE DEAD HAVE highways.
> They run, unerring lines of ghost-trains, of dream-carriages, across the wasteland behind our lives, bearing an endless traffic of departed souls. Their thrum and throb can be heard in the broken places of the world, through cracks made by acts of cruelty, violence and depravity. (Barker, 1984, p.1)

The dream-like quality of the ghost trains, which are abstract impressions at first, come alive with the addition of auditory imagery "thrum and throb"—use of alliteration also enhancing the sensory effect. The metaphor "across the wasteland behind our lives", as in 'right in our backyard', elucidate the imminence of death, so close that their "thrum and throb" "can be" easily "heard" (Barker, 1984, p.1). Through the use of these devices, Barker envelopes the reader in a blanket of sensation; Perhaps this effect can be backed up by Wolfgang Iser's "Reception Theory" in which he argues that "as readers we passively synthesize images on the basis of what we read—this means we form images in our minds as they come to us, not as a deliberate, intentional or conscious act. We constantly adjust these images as new information comes to hand. In doing so, we must push the background of our thoughts and memories and thus allow what we are reading to occupy the foreground. This process has the effect of alienating our own thoughts, thereby putting them into a fresh perspective" (Buchanan, 2019 p.402). For horror fiction, this immersive process is essential, and the use of literary imagery is crucial in bridging the distance between the reader's personal thoughts and those of the characters about whom they read.

In *The Midnight Meat Train*, Barker shows that small details of gustatory imagery such as the ingredients of a sandwich can be used to 'art horrify' the reader. Some time

before the story reaches its climax, and the protagonist gets into serious trouble with monstrous beings, we learn that he is about to eat a sandwich.

> Kaufman hurried back into the lobby with his sandwich, turning down his collar and brushing rain off his hair (Barker, 1984, p.10).

Sometime later, Kauffman returns home and the reader is given further detail about the sandwich. Now, at this point of the story, the sandwich seems insignificant; however, the writer describes it in what seems to be superfluous detail. All in all, one may think, a sandwich is just a sandwich.

> He unwrapped his ham on whole-wheat with extra mayonnaise and settled in for the evening (Barker, 1984, p.11).

Why, one might ask, would a horror fiction writer want us to pay attention to such seemingly insignificant detail about a sandwich?

> 'Serve,' said the father, and stuffed the tongue into his own mouth, chewing on it with evident satisfaction. Kaufman fell to his knees, spewing up his sandwich (Barker, 1984, p.40).

CHAPTER II – TRANSLATION OF HORROR FICTION

2. 1. CHALLENGES

It is the main goal of horror fiction, or horror writers, to elicit the emotion of art horror. Noel Carroll categorizes this emotion into two subcategories: "threat" and "disgust". These emotions are not merely subjective responses by the reader, but are also emotions expressly and implicitly attributed to characters (1990, p.18). While character emotion reaction serves as a guide for the reader about what the appropriate response is for a given situation, sensory details, graphic accounts of murder, torture and monstrous beings, or conversely, mundane objects (such as 'Clive Barker's sandwich', discussed in Chapter I) can also be used by horror writers to communicate fear and disgust to the reader. Use of metaphors, imagery, rhythm and suspense are crucial in communicating fear and disgust to the reader for they are used to heighten such senses. For instance, while describing "ghost trains", a writer may use words such as "thrum and throb" to alliterative and auditory effect in order to allude to the close proximity of the trains to the living (and thereby, ideally, the reader), just as the sounds produced by an approaching train car serve as a signal for passengers who might be waiting at the platform. An author may utilize such tools subtly or overtly - in the case of horror fiction, the "thrum and throb" of ghost trains is a sign of looming death—a common theme in horror fiction—and a subtle yet successful use of auditory imagery to elicit art horror. In whatever form, the translator should attempt to identify and analyze these tools and come up with a translation that does not hinder the "art horror" inherent in a piece of horror literature.

The famous quote commonly attributed to Anton Chekhov "If in Act I you have a pistol hanging on the wall, then it must fire in the last act" is true for translating horror fiction as well. 'Chekhov's gun' or, in this case, 'Clive Barker's sandwich', a seemingly functionless detail, is actually a plot element which serves a function in the source text to elucidate the horror and disgust felt by the protagonist in the face of monstrous beings he encounters. The 'sandwich' is mentioned by the writer at least twice before the story resolves, to acquaint the reader with day-to-day of the protagonist's life and

thereby enhance the reality effect, which in turn communicates the strong feeling of disgust to the reader when it ultimately pays off. In translating horror fiction, the translator should pay attention to these details for the sake of a successful reality effect, as intended by the writer, to evoke horror and disgust for the reader who is reading the text in the target language. As set out in Chapter I, horror fiction, and Clive Barker's stories in particular, are filled with many types of imagery which help form a reality effect to pull the reader into the protagonist's world of sensations, perceptions and feelings of horror and disgust, all of which are *sine qua nons* of his work and the horror genre in general. In *Challenges and Strategies for Analysing the Translation of Fear in Horror Fiction*, Clotilde Landais opined that this was necessary "for readers to willingly suspend their disbelief and to put themselves in the place of a character and to experience what the character feels" (Paul E. Jose and William F. Brewer, "Development of Story Liking: Character Identification, Suspense, and Outcome Resolution," Developmental Psychology 20, no. 5 (1984): 912).

Naturally, while such tools—whether linguistic, literary, or stylistic—may help the writer to evoke a sense of fear and disgust, they may pose challenges for a translator who is tasked with coming up with an equivalent TT for a foreign literary text: (1) made up of linguistic and cultural items that are different to those of the translator's TL; and (2) that intends to elicit "art horror". The translator cannot be deemed to have produced a successful translation of horror fiction if they focus on the former and downplay the latter. To exemplify this, one can reference the auditory imagery mentioned above: the writer used auditory imagery to enliven 'ghost trains' in readers' minds by adding sound related vocabulary such as the nouns "thrum", meaning "a continuous low sound" (Cambridge Dictionary, 2019), and "throb", meaning "(of engines, drums, etc.) to have a strong rhythmic vibration or beat" (Collins Dictionary, 2019). To direct the reader's attention to the auditory effect the writer also uses alliteration by repeating the /t/ sound in "thrum and throb" (in relation to /t/rain). This combination of auditory imagery and alliteration may be problematic in several ways: the words "thrum" and "throb" may not have corresponding equivalents in the TL; or, if they do, it may not be possible to keep the alliteration. In both cases the intended "art horror" will be hindered; ideally, both auditory imagery and alliteration would be kept in the TL in a way which allowed the

TT to correspond to the SL's aesthetic experience. A third possibility exists – namely that the translator may overlook the importance of the alliteration and imagery altogether, however this study will proceed with the assumption that the translator has identified the possibly important role of imagery and alliteration and will have to use strategies to transfer them to TT as faithfully as possible.

In conclusion, horror fiction brings together several narrative mechanisms to cause the emotion of 'art horror'. To produce art horror, one needs to achieve the reality effect – the use of metaphors and sensory imagery contribute to that effect significantly. These devices are also useful in creating suspense. It is the work of the translator to analyze these elements carefully and transfer them to the target language without downplaying the reality effect and/or suspense in order to produce the emotion of 'art horror' in the target text in a way that accurately represents the source.

2.2. STRATEGIES

An image-based model may produce interesting possibilities for translation strategies in relation to imagery translation. In his "Aesthetic Progression of Literary Translation", Jiang (2008) provides an image model for the translation of aesthetic experience in literary translation. Although he does not focus on specific strategies for a translation based on such a model, his model has interesting implications for the translation of horror fiction. As explained in the previous chapter, imagery as an artistic device is crucial to forming art horror. Kinesthetic, olfactory, visual and other kinds of imagery are not very different from imagery in the gestalt sense, since imagery's function as a literary device is to eventually form gestalt images in the reader's mind, albeit horrific ones in the case of horror fiction. According to Jiang, such gestalt images should initially form in the translator's mind, who must then try to transfer them into the target text using linguistic elements. To explain this mechanism of image formation, Jiang attempts to describe "an intermediary" process of translation where the translator relies on their "primary and secondary" imagination to transfer "images" from ST to TT (Jiang, 2008, p. 861). To transfer such images, the translator will have to do a gestalt reading since literary translation relies not on linguistic structures but on "meaning

gestalt" and "image gestalt" (Jiang, 2008, p.862). This is especially true for horror translation where a successful outcome depends on correctly interpreting the source text in terms of what Jiang calls aesthetic experience - art horror in this case - and creation of a TT which renders images of horror that reflect the aesthetic experience (imagery in art horror) in ST. It would not be too farfetched to connect the translation of imagery—the basic function of which is to form images in the reader's mind—with gestalt imagery. In this way, the importance of image transfer in literary translation, as proposed by Jiang, may be useful because imagery translation in horror fiction involves the rendering of stylistic elements to create images that contribute to art horror (as to the significance of which, refer to Chapter I). Therefore, the translator of horror fiction will have to rely on both their 'primary' and 'secondary' imagination to come up with a successful translation. Jiang associates the process of translation based on "primary imagination" with the creative work of an artist; while "secondary imagination" is associated with rendering linguistic elements in the target task "mechanically". Consequently, In Jiang's view, primary imagination should be the priority in literary translation because linguistic elements combine to form an image, and therefore preserving their specific form may not be as important. Jiang adds that, in translating images, "linguistic formal equivalence" may be "possible but not always". The following quotation from Jiang clarifies the point:

> Successful literary translation results from image representation apart from text-representation, text in the sense of formal linguistic structure. The linguistic equivalents in the translation are mainly due to similarities in the two languages ST and TT on the one hand, and the psychological tendency of the translator on the other hand (Jiang, 2008, p.863).

Broadly speaking, an 'image prevailing over linguistics' approach (although not overlooking language completely, since literary creation and translation happens textually by default) provides a creative space for the translator to focus on transferring images that the author of the ST created in the first place, rather than strictly dealing with linguistic items that may not correspond to the TL, or may actually hinder art horror as a result of their translation. This may be especially useful for culture-specific

items and elements that don't have a strict equivalent in TL. Of course, strategies exist to deal with such problems (e.g. Mona Baker (1992), Chesterman (2016), Vinay and Darbelnet ([1958] 1969) et al, which will be elaborated on later), however those strategies may not always serve the purpose of horror fiction because horror fiction translation's overall success relies on the preservation of certain stylistic elements. The transformation of such elements in TT (by omission, visibility change, partial translation and so on) may hinder the author's purpose in creating art horror, which constitutes the point of horror fiction. In such cases, where a literal translation may not produce an effective translation, the translator may be allowed to look for options that may work for re-creating an image successfully outside the scope of language, but within the scope of the imagination.

In addition to the importance of an image-based approach to literary translation, in most cases a combination of different strategies is necessary in tackling translation problems. In "Translation strategies and the student of translation", David Bergen (2006) brings together translation strategies proposed by scholars throughout the evolution of translation studies. The following table should be taken as a general guide for strategies that are commonly used by translators, and therefore is relevant for the purposes of this study, albeit it is not a complete summary of all translation strategies that came up in the history of translation studies.

Table 1

A summary of translation strategies brought together by David Bergen included in Translation strategies and the student of translation (Bergen, 2006, p.109-126).

Venuti	**House**	**Chesterman**	**Pym**
Foreignization	Overt Translation	Literal translation	
Domestication	Covert Translation	Loan translation	Double presentation
		Transposition (borrowed from Vinay and Darbelnet)	
		Unit Shift (borrowed from Catford 1965)	
		Phase Structure Change	
		Clause Structure Change	
		Sentence Structure Change	
		Level Shift	
		Scheme Change	
		Synonomy Antonomy	
		Hyponomy	
		Converses	
		Abstraction Change	
		Cultural Filtering	
		Explicitness Change	
		Information Change	
		Interpersonal Change	
		Illocutionary Change	
		Visibility Change	
		Coherence Change	
		Explicitness Change	

Among the translation strategies listed above, Chesterman's categorization of translation strategies is applicable in the translation of art horror imagery as several of the strategies above (along with those proposed by Baker) have been commonly used in the two translations analyzed in the present study. Chesterman categorizes the above strategies under three categories, namely syntactic, semantic and pragmatic strategies. The first group, syntactic strategies include the following:

Table 2

A list of Chesterman's semantic strategies included in Memes of Translation (2016, p. 91).

G1: Literal translation
G2: Loan, calque
G3: Transposition
G4: Unit shift
G5: Phrase structure change
G6: Clause structure change
G7: Sentence structure change
G8: Cohesion change
G9: Level shift
G10: Scheme change

Syntactic strategies deal with grammatical structures that involve changes during the process of translation in regards to word class, morphemes, neologisms, phrases (e.g. noun phrases), clauses (e.g. verb, object or subject clauses), rhetorical schemes such as parallelism, alliteration and metric rhythm. The syntactic strategies that are applicable in relation to art horror imagery occur in the form of transposition, level shifts, and literal translation that mostly take precedence over clause structure, sentence structure, cohesion change and other syntactic strategies that take place on a larger level. Art horror imagery and imagery translation usually happen on a word level. Visual, olfactory, kinesthetic, auditory and gustatory imagery contain words or short phrases that pertain to visual images (dead bodies); smells ("the smell of opened entrails"); movement ("a thousand snouts all moving in unison"); sounds (the thrum and throb of ghost trains); and taste ("the air tasting salty with blood"), whose semantic function is more significant than their syntactic function in the establishment of art horror. As art horror is evaluated in terms of threat and disgust, grammatical structures play a secondary role in creating meaning and therefore the focus of the present study in terms of translation strategies is more of a semantic nature and more often requires semantic strategies.

Table 3

A list of Chesterman's semantic strategies included in Memes of Translation (2016, p. 98-99).

S1: Synonymy
S2: Antonymy
S3: Hyponymy
S4: Converses
S5: Abstraction change
S6: Distribution change
S7: Emphasis change
S8: Paraphrase
S9: Trope change
S10: Other semantic changes

In the translation strategies listed above, trope change strategy is applicable in the translation of imagery that contain metaphors. In cases where literal translation wouldn't suffice due to lack of correspondence in the TT to the specific image/metaphor in the ST, translation by a different metaphor other than the ST one could be useful. The trope change strategy could also be useful in order to avoid empty metaphors in the TT. Botić (2018, p. 28), gives an example of kinesthetic and visual imagery that contain a metaphor in Clive Barker's short story *The Book of Blood* to trope change strategy:

> ST
> She felt his spine **ripple**: she could see his brain whirl.

Botić notes that, the kinesthetic and visual imagery "**ripple**" is a metaphor "associated with water" (p. 27). Botić further explains that the metaphor refers to the torturing of a character, whose spine is "bending" as a result, likened to the image of rippling water that forms waves over the surface. He states that the literal translation of ripple into Croation would not collocate well with the word "spine" and therefore a different metaphor ("izvijanje"; "bending" in English) other than ST "ripple" (mreškati) would still refer to a similar image and preserve image of torture.

Another subcategory of semantic strategies, namely hyponymy, is observed in the translation of horror fiction. Hyponomy entails the translation of ST words that are either hyponyms in the ST but a superordinate in TT or vice versa. An ST hyponym can also be translated by using a different hyponym in the TT. This strategy is also similar to "translation by a more general word (superordinate)" strategy proposed by Baker (1992); however, Baker's strategy only involves the translation of an ST hyponym into a hypernym, when a specific equivalent is not available in the TL, and does not note cases where a ST hypernym could be translated into a TT hyponym. Hyponomy may also overlap with the "translation by a more neutral/less expressive word" strategy when the hierarchal direction of the translation transforms the ST word from a larger category into a smaller category in the TT, and therefore the TT word is less specific. Thus, it can be concluded that all hyponyms in the TT can also be considered "translation by a more neutral/less expressive word"; however, not all translations by "a more neutral/less expressive" words are hyponyms. By the same token, translation by a more general word could also result in producing a "less expresive" or "more neutral" translation. How all these translation strategies are used in the translation of art horror imagery, either overlapping each other in the same TT, or by separate translators, can be observed in the following example:

> ST (*The Books of Blood*, Barker, 1984, p. 1)
> Their **thrum** and **throb** can be heard in the broken places of the world.

In the two Turkish translations of *The Books of Blood,* the translator of the TT1 uses the more general term "sesler" (sounds) for the auditory imagery "thrum and throb" which denote metallic sounds coming from machinery such as trains. The auditory imagery "thrum and throb" are used specifically to describe the sound of trains passing by in the story. The word "Sesler", in relation to "thrum and throb" is a superordinate because it is a more general term. This translation can also be considered "translation by a more neutral/less expressive word" because "sesler" does not express the specific metallic sounds of working machinery or trains and merely means "sounds". Chesterman would categorize this translation as a hyponymy because the TT1 "sesler" is a hypernym in

relation to "thrum and throb" according to his classification. For the translation of the same auditory imagery, the TT2 opts for "gürültü and titreşimler". In this case, similar to the TT1, "gürültü" again, is a more general term and is thus a superordinate in relation to ST "thrum and throb". "Gürültü" is also a more neutral/less expressive word because like "sesler" it does not express the specific sounds intended in the ST. According to Chesterman's categorization of translation strategies, the translation in the TT2 can also be considerd a hyponymy. As explained above, Chesterman's hyponymy goes hand in hand with "translation by a more neutral/less expressive word". In spite of this, both strategies should be studied separately because not all translations by a less expressive word can be considered hyponyms, which can be observed in the following example:

In *The Books of Blood*, Clive Barker uses the visual imagery "wasteland" to refer to the land of the dead, where the living only exist after death. The TT1 translates "wasteland" as "bozkır", which does not express or denote death or destruction as the ST "wasteland" and is therefore a more neutral/less expressive word than the ST visual imagery.

Table 4

A list of Chesterman's pragmatic strategies included in Memes of Translation (2016, p. 104).

Pr1: Cultural filtering
Pr2: Explicitness change
Pr3: Information change
Pr4: Interpersonal change
Pr5: Illocutionary change
Pr6: Coherence change
Pr7: Partial translation
Pr8: Visibility change
Pr9: Transediting
Pr10: Other pragmatic changes

Of the pragmatic strategies categorized by Chesterman, information change, partial translation and visibility change come to the fore in the translation of art horror imagery. Information change is described by Chesterman as a process where the translator either omits ST items that s/he considers irrelevant or adds information that is not available in the ST that is considered relevant to the TT reader. Partial translation refers to summarizing, paraphrasing or only translating sounds (Chesterman, 2016). The partial translation strategy is especially apparent in the translation of art horror imagery where an ST scene, character or place is described with more than one type of imagery that cannot be completely recreated in the TT due to various reasons or the translator's considerations. For example, translator may choose to keep ST visual imagery and drop auditory imagery; or drop olfactory imagery and reduce it to ST olfactory imagery to visual sense. Visibility change is another strategy that may also be used for cultural items in the ST, similar to cultural filtering or cultural substitution. In the case of visibility change, the translator may choose to add a footnote to explain ST words relevant to the ST that may otherwise not be understood by the TT reader. Landais (2016), argues that adding footnotes in horror fiction may be detrimental to suspense. In the translation of "The Raft", a short story by Stephen King" Landais (2016) suspense should take precedence over explaining a cultural reference at a certain point of the story where suspense would be hindered. Landais studies the French translation of a North American species of bird a "loon", whose shrill and loud cry is supposed to elicit horror in the reader in a way that it creates suspense. She maintains that:

> Whenever there is a footnote in fiction, it makes the reader stop reading to wonder why there is a note at that point. S/he becomes conscious of his/her act of reading; character identification and the suspension of disbelief are broken, and all the tension that has been building up disappears (p. 6).

Table 5

A summary of Mona Baker's Taxonomy of Translation Strategies included in In Other Words: A Coursebook on Translation (1992, p. 26-42).

a) Translation by a more general word (superordinate)
b) Translation by a more neutral/less expressive word
c) Translation by cultural substitution
d) Translation using a loan word or loan word plus explanation
e) Translation by paraphrase using a related word
f) Translation by paraphrase using unrelated words
g) Translation by omission
h) Translation by illustration

Baker (1992) focuses on translation strategies "used for dealing with non-equivalence at word level" (p. 26), which are applicable for the translation of art horror imagery because the types of imagery identified in the present study are constructed on a word level (which will be put into more detail further on). The first strategy Baker exemplifies is a) Translation by a more general word (superordinate): According to Baker, this strategy is one of the most often used by professional translators, which produces effective results as the semantic hierarchy of words are not language specific. Baker gives the example of "shampoo" (verb), which, when translated into Arabic, means "wash", which very well signifies the same act intended in the ST. In horror fiction; however, this may not always be the case because semantics play an important role in producing a specific effect on the reader, in which case, using a "superordinate" term could weaken this effect. The following example from the Spanish translation of The Call of Cthulhu by H.P. Lovecraft, studied by Szymyslik (2016):

Source Text (*The Call of Cthulhu* - H.P. Lovecraft in *The Call of Cthulhu: H.P Lovecraft and the Translation of Horror Literature*, Szymyslik, 2016, p. 123).

> "Void of clothing, this **hybrid spawn** were braying, bellowing and writhing about a monstrous ring-shaped bonfire […]"

According to Szymyslik, "hybrid spawn" evokes "powerful images" that require "an equally strong equivalent in the target language" (p. 123). "Hybrid spawn" has been

translated as “mestizas criaturas” into Spanish, meaning “crossbred creatures” which Szymyslik deems a translation choice that totally alters “the perception of reality described by Lovecraft” and weakens the effect of the original choice of words. Here, the translation “criaturas” or creatures connote a larger category of beings in relation to “spawn”.

Incidentally, the same translation could also be considered a “translation by a more neutral/less expressive word”, the second translation stategy noted by Baker (1992). In the context of *The Call of Cthulhu*, “this hybrid spawn” refers to beings that are part amphibian, part human. Therefore it is meaningful that the author used specifically the word “spawn” in English, as “spawn” denotes the offspring of full or semi-aquatic animals such as fish and frogs. The word “creatures” does not denote the same class of animals and also does not refer to the specific visual image in the ST, which therefore can be considered more neutral/less expressive than the ST spawn.

The third strategy noted by Baker is c) Translation by cultural substitution: this strategy is similar to what Chesterman (2016) calls “cultural filtering”, which as Chesterman notes, “is also referred to as naturalization, domestication or adaptation” (p. 104). This strategy entails finding cultural equivalents to ST CSI, rather than linguistic equivalents.

The fourth strategy proposed by Baker is d) Translation using a loan word or loan word plus explanation: this strategy deals with culture specific items (CSIs). Baker suggests that CSIs that are repeated several times in the source text can be explained by the translator in order to familiarize the reader with the CSI or in the case of non-equivalence, the ST word can be used without change in the TT. In *Bag of Bones,* Stephen King uses a lot of CSIs to establish a reality effect – in order to create extremely realistic visual scenes (realistic for the American reader) to *ideally* enable the reader to identify with the story and the characters, which can be observed in the following example:

> ST (*Bag of Bones* – Stephen King, 1998, p. 1)
> **The Rite Aid** and **Shopwell** are less than a mile from our house, in a little neighborhood strip-mall […] **a Radio Shack**, and a **Fast Foto**.

The words in bold in the above example are proper names that refer to typical franchise stores found in the USA (at least in the times the events in the novel take place). These help create a realistic environment for the reader to associate the scene with a typical

and ordinary small town shopping area. This reality effect may not work as effectively in the TT for they are foreign concepts to the target culture and the translator has to use certain strategies to deal with them. Translation using a loan word or loan word plus explanation is one of the ways to deal with such CSI in the form of visual imagery.

The next strategy proposed by Baker is e) Translation by paraphrase using a related word: this strategy is used when an ST verb is translated as the noun form, which is similar to Chesterman's "level shift" (2016, p. 97).

The sixth strategy proposed by Baker is f) Translation by paraphrase using unrelated words: this strategy is used when an ST item does not have a corresponding lexical item in the TL or is "semantically complex". In this case, the translator simply paraphrases the ST item or uses a modified superordinate.

The next translation in Baker's taxonomy is g) Translation by omission: this strategy simply refers to omitting the ST item if it is deemed irrelevant or vital to "text development". In the case of translating horror fiction, especially art horror imagery, this strategy could be detrimental to the aesthetic experience of TT when the omitted imagery or word plays a crucial role in the establishment of art horror. This can be observed in the following example:

> ST (*The Books of Blood* – Clive Barker, 1984, p. 13).
> A seething dark raged and **yawned at** her.

The author uses visual imagery to describe the vastness of darkness, which poses a threat to the character in the story. If this imagery is omitted, this horrifying aspect of darkness will not be available in the TT.

The final translation strategy proposed by Baker is h) Translation by illustration: this strategy is used when ST includes a concept that would require too much explanation due to lack of equivalence. The translator can use a picture to depict the ST item to transfer the item to the TT.

2.3. PREVIOUS STUDIES ON THE TRANSLATION OF HORROR FICTION

2.3.1. Comparative Studies

Robert Szymslik (2016) compares the Spanish translation of *The Call of Cthulhu* with the original text in "*The Call of Cthulhu: H.P Lovecraft and the Translation of Horror Literature*" (Szymslik, 2016, p.113-126). Szymslik analyzes the translation of what he describes as "lexicosemantic, cultural, stylistic, and pragmatic" (p.113). He suggests that the translator must be faithful to the original in order to preserve style and "to enable readers to assimilate the suggestive and literary beauty with which the author imbued [the Call of Cthulhu] originally" (p.113). Thus, Smyslik alludes to the importance of style in horror fiction translation.

Petar Bodic in his study titled "*Translating Horror Fiction – A Case Study of Short Stories by Clive Barker*" (2018) conducts a problem oriented study on three stories from *The Books of Blood* by Clive Barker and their translation into Croatian. He identifies general translation problems such as "translation shifts, change of voice, phraseological units (idioms and phrasal verbs), collocation, register, and wordplays." He then identifies what he calls specific translation problems in *The Books of Blood* such as "metaphors, sounds and imagery, and images of horror" (p.13). Bodic provides translations of three stories ("The Book of Blood", "The Midnight Meat Train", and "Dread") and describes the translation process in relation to the problems mentioned above. In the context of his analysis, Bodic observes that a "word-for-word" or "sense-for-sense" approach still remains an unsolved dilemma in regarding to literary translation, and that it is not always possible to provide a translation that preserves the ST's aesthetic functions while "reconciling the incompatibility of languages" (p.37).

In "*Overt and Covert Strategies for Translating a Gothic Horror Novel: A Comparison of Two Chinese Translations of The Vampyre: A Tale*", Tsu-Yen Yang (n/a) applies overt and covert translation strategies proposed by Juliane House (1977) for the translation of *The Vampyre* (John Polidori, 1797) into Chinese – one version being simplified Chinese and the other traditional Chinese. Yang suggests that the translator should combine both overt and covert strategies in case of culturally specific items in

the ST which would be incomprehensible to the TT reader in order to transfer the feeling of terror successfully.

2.3.2. A Study on the Translation Challenges and Strategies of Horror Fiction

Clotilde Landais (2016), in her article "*Challenges and Strategies for Analysing the Translation of Fear in Horror Fiction*" sets out several challenges to translating horror fiction. She applies translation strategies proposed by Jean-Daniel Breque, who translated Stephen King's works into French (p. 5). The challenges and strategies analyzed by Landais are summarized in the following table:

Table 6

Summary of Translation Challenges and Strategies Included in Challenges and Strategies for Analysing the Translation of Fear in Horror Fiction (Landais, 2016, p.1-13).

Challenges	**Strategies**
1. Technical description and dialogue	1.1. Translator may refer to external documentation such as a picture to understand technical descriptions. 1.2. Translator may keep the original cultural reference in the TT and add a footnote. 1.3. Translator may drop the cultural reference in the TT. 1.4. Translator may try to find an equivalent to the cultural reference.
2. Rhythm and Overtranslation	Adherence to: 2.1. "The original text structure" and 2.2. "Keeping the grammatical and vocabulary choices as well as sentence organization of the ST." (Landais, 2016, p. 12)

Landais (2016) proposes that since translation already requires a lot of research, looking for external documentation may be useful for the translator because they cannot "be familiar with every being, place, or device that exists" in order to translate "descriptions and dialogs" of a "technical" nature (p.4). Landais argues that Strategy 1.2, which encourages reading footnotes, may disrupt the flow of the reading experience since it will catch the reader's attention and direct it elsewhere, which is fundamentally detrimental to the continued sensation of suspense (p. 6). As for Strategy 1.3, dropping

the cultural reference may lead to a loss of meaning and hinder the reality effect. Also in case of vernacular, "non-translation" would occur (pp. 7-8). Landais argues that Strategy 1.4 is not always possible to apply because a "true equivalent" to a cultural reference is "rare" in TL (p. 8). In conclusion, Landais suggests that the above strategies should be carefully considered by the translator in order to produce a successful translation of horror fiction.

Almost all studies done on the translation of horror fiction, summarized above, show that the stylistic elements of the ST must be preserved in TT for the translation to be considered successful. Each study focuses on imagery translation in varying levels, which shows that imagery is a challenge in the translation of horror fiction to the preservation of ST's aesthetic experience in TT. Drawing on this, the importance of style and imagery should not be underestimated by any translator who is tasked with the translation of horror fiction - careful analysis is crucial.

CHAPTER III – THE COMPARATIVE ANALYSIS OF THE TURKISH TRANSLATIONS OF *THE BOOKS OF BLOOD* VOLUME I BY CLIVE BARKER

3.1. THE AUTHOR

Clive Barker is a prominent writer of horror fiction from Liverpool who is deemed to have revolutionized the genre with *the Books of Blood*. Stephen King says "I have seen the future of horror, his name is Clive Barker" which can be found on the back cover of *the Books of Blood*. Clive Barker is also a playwright and director who created the famous Hellraiser franchise based on the novella *The Hellbound Heart*. He is a skillful writer of gore and the grotesque.

3.2. THE TRANSLATORS

Dost Körpe is an author and translator translates horror fiction and science fiction into Turkish. Körpe therefore possesses a unique role as a translator in the Turkish literary system. He translated the works of authors such as Edgar Allan Poe, H.P.Lovecraft, Frank Herbert, Peter Straub, Mervyn Peake, Clive Barker, Ray Bradbury, Stephen King, Clive Barker, Robert E. Howard into Turkish, along with many more.

Fatoş Dilber is the translator of works by best-selling authors such as Danielle Steele, and of non-fiction works under Altın Kitaplar.

3.3. *THE BOOKS OF BLOOD (Volume I)*

The Books of Blood Volume I contains five, or six, stories depending on how one views a story.

The first narrative, 'The Book of Blood', forms the basis of the series and serves as a metaphor for a mythology which comprises tales of violent deaths, meticulously written on the skin of a young man by the dead, turning him into the titular 'Book of Blood'. The tales contained in the story are those appearing on the young man's skin, and it is

this ‘Book of Blood’ with which the reader theoretically engages. The most basic explanation of this mythology is that violent acts, perpetrated in the most gruesome ways, open tears between the veil of life and death and can then be witnessed by the living.

Of the Books of Blood itself, the first of the tales is the ‘Midnight Meat Train’ in which a serial killer murders the healthiest ‘specimens’ of citizens travelling on the subway and then treats them as meticulously as a butcher would if preparing animal flesh for human consumption. The story’s setting is a depraved (depending on your view of the city) version of New York City. The rulers of this version of New York are creatures called “City Fathers”, who consume the victims of the subway killer for sustenance. The subway killer, city bureaucrats and many other nameless characters are in collusion with the “City Fathers” to protect the existence of New York at the cost of some of its citizens’ lives. The story could very well serve as an allegory for corruption and collusion for the so-called survival of the state, with civilian lives dismissed by bureaucrats as mere collateral damage made necessary for the continuance of the system. The story is also a prime example of urban horror, where the subway takes the center stage. In the story, the reader follows the daily events surrounding the lives of Leon Kauffman, who is the protagonist, and Mahogany, who is the subway killer. In the end of the story, Mahogany is replaced by Kauffman in the sacred task of providing sustenance for the City Fathers, which Kauffman comes to accept for his love of New York City, despite his initial horror. The story contains many incidents of vivid horrific imagery depicting dead bodies and evil creatures with rigorous attention to detail.

The subsequent story in *The Books of Blood*, ‘The Yattering and Jack’, takes a somewhat wholesome turn after the gore of ‘Book of Blood’, though it is not lacking in its own threat and disgust, but additionally adopts an ironic and comical tone with underlying themes of tragedy and horror. The story tells the tale of a lesser demon called the Yattering who is tasked with claiming the soul of an unexceptional man named Jack Polo, by driving Polo to madness through repeated acts ranging from the annoying (breaking things in the house) to the violent (killing household cats).

Ultimately, Polo outwits the Yattering and claims him as his servant, henceforth to do Polo's bidding.

The next story, 'Pig Blood Blues', is again full of horrific and disgusting imagery. An ex-policeman starts work at a juvenile detention center, only to find that his new peers are all part of a mysterious cult-like group led by a terrifying giant sow, which is itself possessed by a young man who killed himself in order to live forever and attained the ability to possess humans.

In 'Sex, Death and Starshine' the dead rise from their graves in order to appreciate theater. The main antagonist is an undead human who kills actors in order to replace them, to participate in a performance of Shakespeare's the *Twelfth Night*. Ultimately the protagonist recruits other actors by killing them and raising them from the dead, for their company of the undead.

Finally, in 'The Hills and Cities', two lovers go on a trip to Yugoslavia to see the idyllic countryside but face the horror of two warring cities whose citizens are bound together to form, literally, two giant bodies made up of the cities' respective men, women and children. One of the characters, Judd, dies a quiet death while the other, Mick, driven insane by the spectacle, joins the massive horde of bodies.

According to Linda Badley (1996) "Popolac is a revision of the science fiction cliché of society as machine by way of Michel Foucault's vision of power embodied and harnessed through a network of forces and relations, economic, social, and political" (p.76), which confirms Barker as a visionary writer of horror fiction, and the horrific and repulsive images he has created possess meaning that encompasses significant ideas that require considerable attention.

3.4. THE TRANSLATIONS OF *THE BOOKS OF BLOOD* VOLUME I

3.4.1. "The Book of Blood"

Example 1

ST
THE DEAD HAVE highways. They run, unerring lines of ghost-trains, of dream-carriages, across **the wasteland behind our lives**, bearing an endless traffic of departed souls. Their **thrum and throb** can be heard in the broken places of the world, through cracks made by acts of cruelty, violence and depravity.
TT1
Ölülerin otobanları vardır. Ölü ruhları taşıyan hayalet trenler, düşsü at arabaları, **hayatlarımızın ardındaki bozkırdan** peş peşe, durmadan geçer. **Sesleri** dünyanın çeşitli yerlerindeki zalimlik, şiddet ve ahlaksızlık eylemleriyle açılmış çatlaklardan işitilir.
TT2
Ölümün de anayolları vardır. Bu yollarda çalışan düş vagonlarıdan oluşmuş hayalet trenler, **yaşamımızın gerisinde kalan çorak araziden** geçerek bu dünyadan ayrılan ruhları taşır. Ölümün bu yanılmaz hatlarında ruhların sonsuz trafiği yer alır. **Yollardaki gürültü ve titreşimler**, dünyanın kırık noktalarından; zulüm, şiddet ve yoksunluğun çatlattığı yerlerden duyulabilir.

Context and art-horror imagery:

The opening scene above is the backbone of the mythology created by Clive Barker - that there is a thin veil between life and death, and that acts of violence can cause a momentary tear between the two realms, which leads to the revelation of the stories told in *The Books of Blood*. Because of this, the opening scene carries great significance in

the establishment of the theme of "death through violence and depravity" throughout the series which ultimately benefits the art horror. Barker uses a lot of visual and auditory imagery, alliteration and metaphors to achieve this in the most powerful way possible, and the opening scene is a prime example. The most important piece of imagery here (and as discussed in preceding chapters) is the alliterative sound of the ghost trains, emphasized by the use of "**thrum and throb**". The careful choice of words establishes a reality effect (these would be the exact sounds one would hear coming from an approaching train – assuming one is not hearing impaired) which denotes the closeness of the dead to the living – a sign of imminent death, which constitutes the threat aspect of art horror because death is near to the living and therefore presents a danger. The close distance of death is further exemplified in the ST as ghost-trains (that carry dead people's souls) running "**across the wasteland behind our lives**", which is a visual image and metaphor signifying that death is near to or at the back of ("behind") the living. The word-choice wasteland also carries contextual significance in terms of art horror. Merriam-Webster defines "wasteland" as the following:

1 : barren or uncultivated land
// a desert wasteland
2 : an ugly often devastated or barely inhabitable place or area
3 : something (such as a way of life) that is spiritually and emotionally arid and unsatisfying

As seen in the example above, "wasteland" denotes barrenness and devastation (e.g. nuclear wasteland); a place not suitable for the living; therefore, in the ST, the word "wasteland" serves as a metaphor for the land of the dead, as this is the place where "departed souls" are taken to and only death exists. For its relation to death, which is a universal threat to not only humans but every living being (and the fictional characters in the story), the metaphor and visual imagery "wasteland" constitutes art horror in this aspect and it is important to study how the metaphor have been recreated in the both TTs.

As explained in Chapter II, the main challenge for the translator is the aesthetic functions of the ST that is aimed at eliciting art horror. The elements that form the

aesthetic experience of ST here is the alliterative use of the auditory imagery "**thrum and throb**" in relation to "**ghost-trains**" (specifically the phoneme /t/). Alliteration in SL is in and of itself a challenge because it may not always be possible to recreate it in TL. Jonathan Roper (2014) states in his article "Alliteration Lost, Kept and Gained: Translation as an Indicator of Language-Specific Prosaics" that "the initial-stress languages retained alliteration in translation more often than the noninitial-stress languages" (p.429). It is important to note that in Turkish, as a rule, "most words are stressed on the final syllable" (Woodard Jr, 2015, p. 2).

Translation strategy:

In the TT1, the translator translated the auditory imagery and alliteration "**thrum and throb**" as "**sesleri**". "**Sesler**" is a more general term which could be back-translated from Turkish as "**sounds**", which is different than the ST "**thrum and throb**"; therefore, the alliteration in ST is not available in the TT1. The translator has used the "**translation by a more neutral/less expressive word**" strategy proposed by Baker (1992). "**Thrum**", meaning "a continuous low sound" (Cambridge Dictionary, 2019), and "**throb**", meaning "(of engines, drums, etc.) to have a strong rhythmic vibration or beat" (Collins Dictionary, 2019) are specific words that denote the metallic sounds coming from working machinery (just as the ghost-trains described in ST). On the other hand, "**sesleri**" or "**sounds**" is more general and does not denote a specific sound and is therefore less expressive. Additionally, the word choice "**sesler**" ("**sounds**") in the TL can be considered a **hypernym** in relation to SL "**thrum and throb**". Chesterman (2016) lists "**hyponymy**" under the "**semantic strategies**" category. According to this, the translation in the TT1 can be summarized as the following, as exemplified by Bergen (2016, p.121):

SL hyponym => TL hypernym

In the TT1, the metaphor and visual imagery "**wasteland**" have been translated as "**bozkır**", which produces a "**less expressive/more neutral translation**" when compared to "wasteland" due to the following reasons: "**Bozkır**", when back-translated from Turkish, means "steppe, moorland, prairie", which are large areas of grasslands that are characterized by low levels of rainfall and temperate conditions, where plant

and animal life, though comparatively less diverse, are able to exist. On a cultural note, "**bozkır**", or the Steppes (of Central Asia), are also historically associated with the original homelands of Turks. Therefore, the TT visual imagery "**bozkır**" is different from the ST visual imagery "**wasteland**" because the latter is associated with death and devastation while the former is associated with being the ancestral home of the target culture. Due to these reasons, the art horror imagery of ST is not available in the TT1.

In the TT2, the translator has translated "**thrum and throb**" as "**gürültü ve titreşimleri**", using the "**literal translation**" strategy for "**throb**" ("**titreşimler**") and "**translation by a more neutral/less expressive word**" for "**thrum**" ("**gürültü**"). As a result, the alliteration in the ST is not available in the TT2, which hinders the art horror effect. "**Gürültü**", when back-translated from Turkish, means "**noises**" and, similar to the TT1, produces a different result than the ST. The translator has translated the ST visual imagery "**wasteland**" as "**çorak arazi**", using the "**literal translation**" strategy. The visual imagery "**çorak arazi**" corresponds to the ST's "**wasteland**" as it also denotes barrenness and devastation of life; therefore the ST visual imagery "wasteland" has been recreated in the TT2.

Example 2

ST
It was not rising damp that drove tenants from Number 65. ..., it was **the noise of passage**. In the upper storey **the din of that traffic** never ceased. It **cracked the plaster** on the walls and **it warped the beams**. It **rattled the windows**. It **rattled the mind** too. Number 65, Tollington Place was a haunted house, and no-one could possess it for long without insanity setting in.
TT1
Kiracıları 65 numaralı evden kaçıran şey, **… Trafik gürültüsüydü**. En üst katta **trafik gürültüsü** hiç kesilmiyordu. Duvardaki **sıvaları çatlatıyor**, **kirişleri büküyordu**. Camları **sarsıyordu**. Tollington Sokağı'ndaki 65 numaralı ev hayaletliydi. Orada uzun sure oturup da çıldırmamak mümkün değildi.
TT2

Kiracıları 65 numaradan uzak tutan **…** Kiracı adayların evi kiralamaktan alıkoyan **holden gelen seslerdi**. **Çatıdan gelen gürültü** bir türlü kesilmek bilmiyordu. Gürültüden ötürü duvarın **badanaları çatlamış, kapı kirişleri eğrilmişti**. Gürültü **camları takırdatıyordu**. Bu da doğal olarak **insanın aklını karıştırmaktaydı**. Tollington Place'deki 65 numaralı ev lanetli bir yerdi ve hiç kimse aklını kaçırmadan uzunca bir süre burada oturamıyordu.

Context and art horror imagery:

Barker here provides a detailed description of a haunted house, which is the setting for the story. The "**noise of passage**" mentioned in ST refers to the passing by of trains carrying the dead, whose sounds can be heard in the house, which will later manifest themselves horrifically (for the characters). The effect of the haunting is further explained by the visual imagery "**It cracked the plaster on the walls and it warped the beams**"; "**It rattled the windows**"; "**It rattled the mind too**". This is contextually important because the sounds of the ghost-trains heard in the house are the main reason why it is haunted, and therefore establishes the "**threat**" aspect of art horror (driving tenants away). The author uses the same term "**rattled**" for both the windows and the mind, creating wordplay. This adds another layer of **threat**; the threat of "insanity" because "no-one could possess it [the house] for long without insanity setting in" (Example 2).

Translation strategy:

The auditory imagery "**noise of passage**" is not available in the TT1 because the translator has used the "**translation by omission**" strategy for the said imagery, and has used the "**literal translation**" strategy for the auditory imagery "**the din of that traffic"** ("**trafik gürültüsüydü**"). The omission of "noise of passage" could easily mislead an average Turkish reader into visualizing the usual sounds of passing of cars, instead of ghost trains, because the word "**traffic**" in the opening scene in ST ("**the endless traffic of departed souls**"—as shown in Example 1), is not available in the TT1, which the author refers to with "the noise of passage" and "the din of *that* traffic". The link between the imagery and the haunting of the house is broken in the TT1. The

translator of the TT1 adopts the "**transposition**" strategy by using the present participle form "**çatlatıyor**, **büküyor, sarsıyor**" of past participle verbs such as "**warped**" and "**rattled**". This seems necessary to preserve the continuity of those actions in the ST; thereby preserving the art horror in relation to these imageries. The sound imagery "It **rattled the windows**" is available in the TT1 through **literal translation**; therefore preserving the said imagery of the ST. However, "**It rattled the mind, too**" has been **omitted**; which, in the context of the story, serves to establish the **threat** aspect of art horror through its association with insanity, as explained in the preceding paragraph.

The translator of the TT2 has chosen to use the **information change** strategy both for "**noise of passage**" (**holden gelen sesler**) and "**the din of that traffic**" ("**çatıdan gelen gürültü**"), which do not preserve the art horror aspect because the ST "**the noise of passage**" specifically refers to the passage of ghost trains through the house, which is different from the TT2 "holden gelen sesler". The "**din of that traffic**" similarly refers to the passing of ghost trains, the sounds of which are referred to through the word "**traffic**". This word is repeated here in reference to the "**endless traffic of departed souls**" in the previous example. The **literal translation** strategy for the ST visual imagery "**cracked**" and "**warped**" has been applied, without changing their form, as in "**çatlamış, eğrimişti**". However, the TT2 uses the present participle in "**takırdatıyordu, karıştırmaktaydı**" through **transposition**. In the TT2, the translator applied the **literal translation** strategy and chose "**aklını karıştırmaktaydı**" for "**rattled the mind**" and "**camları sarsıyordu**" for "**rattled the windows**", producing semantically different results.

Example 3

ST
These monsters, **frenzied**, **mush-minded blood-letters**, peeked through into the world: nonesuch creatures, unspoken, forbidden miracles of our species, **chattering** and **howling their Jabberwocky**.
TT1
Türümüzün yasak mucizesi olan o bilinmeyen yaratıklar **bağrışıyor** ve **uluyorlardı**.
TT2
Kanlı ve pelteleşmiş beyinleriyle cinnet geçiren bu canavarlar dünyaya sızıyordu.

Context and art horror imagery:

This is one of the climactic moments of the story where the dead appear; these are not the ghosts of ordinary citizens but of murderers and perpetrators of the most gruesome acts of violence. To deliver threat and disgust, the writer carefully details them using visual and auditory imagery describing a scene of chaos filled with violent monsters: "**frenzied**" (as in out of control, rabid); "**mush-minded**" (as in out of their minds); "**blood-letters**" (as in people who have shed blood violently); "**chattering and howling their Jabberwocky**" (talking and shouting meaninglessly).

Translation strategy:

In the TT1, the translator has used the "**translation by omission"** strategy for "**frenzied**", "**mush-minded blood letters**" which weakens the chaotic danger (and the threat aspect) of the monsters intended in the ST. "**Chattering**" and "**howling their Jabberocky**" have been translated as "**bağrışıyor**" through **semantic change** and "**uluyorlardı**", which preserve the auditory imagery in "howling their Jabberwocky". However, "**Jabberwocky**" has been omitted, which produces a **partial translation** of the imagery. On the whole, art-horror in the ST has been partly recreated in the TT1. Jabberwocky is a CSI, a reference to a poem by Lewis Carroll first appearing in "*Through the Looking-Glass, and What Alice Found There*" (1871). Jabberwocky was

translated into Turkish as "Cabbaroku" by Kıymet Erzincan Kına (2009). Since Jabberwocky is originally a nonsense poem, Barker probably means in his passage that the monsters were shouting nonsensical words, or at least words which sounded nonsensical to the listener. In this case, a "**trope change**" strategy could be useful; however, none of the translators have chosen to do this. In the TT1, the translator has omitted the CSI and chosen to proceed with the "**partial translation**" strategy by translating "**howling**", as "**uluyorlardı**".

In the TT2, the translator preserves this image by **literally translating** the images as **cinnet geçiren**" ("**frenzied**"); "**kanlı ve pelteleşmiş beyinleriyle bu canavarlar ("mush-minded blood-letters");** however the TT2 **omits** the auditory imagery "**bağrışıyor** ve **uluyorlardı**" which, similar to the TT1, weakens the overall chaotic image of the ST.

Example 4

ST
The paint **blistered**. The key **glowed red-hot**.
TT1
Boyası **kabarıyordu**. Anahtarı **kora dönüşmüştü**.
TT2
Kapının **boyası döküldü**. Anahtar **kırmızı bir renge büründü**.

Context and art horror imagery:

Here, the crack between the land of the dead and the living has begun to open and the dead manifest themselves upstairs. One of the characters, having heard the commotion, is becoming fearful and runs to the nearest door. The door itself is "rattling and shaking as though all the inhabitants of hell were beating on the other side" (Barker, 1984, p.12/29). To describe the hellish heat emanating from behind this door, the author uses **visual** ("**blistered**") and **tactile** (**glowed red-hot**) imagery. Here, "**blister**" is the result of burning, and "**glowed red-hot**" describes the intense heat. These imageries combine to present a **threat** to the character, a warning for what is going to happen to him, as he

instantly falls to his death as soon as the door opens, his face blistering "like the door" (p.12/29).

In the TT1, the intensity of the heat is preserved by translating "**blistered**" as "**kabarıyordu**" (**literal translation**) and "**glowed red-hot**" by "**kora dönüşmüştü**" through the "**trope change strategy**".

The visual and tactile imagery in the TT2 has been translated through **translation by less expressive word** ("**kırmızı bir renge büründü**") which does not recreate the image of "**glowed red-hot**" (kora dönüşmek). The TT1's "**kora dönüşmek**" is more effective in reproducing the ST's visual and tactile imagery. The visual imagery "**blister**" has been translated as "**boyası döküldü**" through the **semantic change strategy**, which produces a more different image than the ST image for it does not connote intense heat (and **danger**).

Example 5

ST
He screamed as the **torturing needles of broken jug-glass skipped against his flesh**, **ploughing it up**.
TT1
Çocuk **keskin sürahi parçalarının etini yardığını** hissettikçe haykırıyordu.
TT2
Üst kattaki delikanlı **kırık cam parçalarıyla bedeninde oluşmaya başlayan dövmelerin** acısıyla haykırıyordu.

Context and art horror imagery:

In the ST, broken pieces of a glass jug are being used by the dead to etch their stories on the young boy's skin. The kinesthetic image "**skip against**" describes the movement of the pieces of glass, and in this context, suggests that the broken pieces of glass is ripping through the skin; while plunging in and jumping on the surface of the skin. Additionally, the visual image "**ploughing it up**" refers to the appearance of open scars on the boy's skin, which is another metaphor that would elicit a comparison to farming;

ploughing of the lines of skin like lines in a field to place seeds (the dead is placing their stories). These details establish a **reality effect** that helps readers visualize the horrific violation of the young boy's body and empathize with the pain the character is feeling. The pain the boy is feeling is described by the tactile imagery "**torturing**".

In both of the TTs the horrific images are reduced to tactile sense because the vivid visual details "**jug-glass skipping against flesh**"; "**ploughing it up**" are not available due to the strategy of **translation by omission**. The tactile image "**torturing**" has also been **omitted** and not available in the both TTs.

Example 6

ST
…a **seething dark raged** and **yawned** at her.
TT1
…**azgın** karanlık **öfkeli** ve **tehditkardı**.
TT2
…**gecenin yoğun karanlığı öfkeli bir şekilde ona bakıyordu**.

Context an art horror imagery:

In this part the house itself becomes invisible and while Dr Florescu is still in the house, she begins to see another reality (that of the dead) beyond the house, which is described in the example above. If this image is preserved, the reader can more easily identify with the character's situation as a result of a successful **reality effect** and **art horror imagery.** The visual imagery "**seething**" and "**raged**" denote active hostility and anger ("**seething**" also denote movement as in "a seething city" according to Cambridge Dictionary); "**yawned**" connotes incomprehensible expanse and size (as in "the chasm yawned at our feet" (Soukhanov, n.d.). While the dark is universally associated with being a source of fear, the visual imagery "yawn" increases its dangerousness, which is another "recurrent symbolic structure" in horror fiction, which Noel Carroll calls "magnification of entities or beings typically adjudged impure or disgusting". (1990, p 48). The visual imagery "**seething**" and "**raged**" also signify that "**her**" (the

protagonist) is the target, creating the impression that the darkness is alive and possessed of intent, which enhances the **threat** and **impurity** aspect of art horror.

In both of the translations the **transposition** strategy has been used for "**raged at**" ("**öfkeli**") while "yawned at" has been **omitted**. In the TT1, "**seething**" has been translated as "**azgın**" through **the semantic change strategy**. It is translated as "**gecenin yoğun karanlığı**" in the TT2 also through **semantic change**.

3.4.2. "The Midnight Meat Train"

Example 7

ST
Finally, this **all too naked slab** had been hung by the feet from one of the holding handles set in the roof of the car.
TT1
Sonuncu tuhaflıksa, **o çıplak cesedin** vagonun tavanındaki tutamaçlardan birine ayaklarından asılmış olmasıydı.
TT2
Sonra da **ceset** ayaklarından metrodaki tutunacak yerlerden birine asılmıştı.

Context and art-horror imagery:

The above description is of the body of a murder victim found in a subway car. All the hair on the body has been meticulously shaved, all pieces of clothing and jewelry removed, and the body is hung upside down to bleed into a bucket of blood, just like an animal carcass in a slaughterhouse. The body is almost white because of the loss of blood. The condition of the victim is detailed with visual imagery to establish a **reality effect** in order to help the reader visualize the dehumanizing treatment of the body to ultimately elicit **disgust**. The following excerpt clarifies the author's intent in relation the body's dehumanization: "The woman had been swiftly and efficiently dispatched as though she was a piece of meat" (Barker, 1984, p. 2). The body is in fact left there as a piece of meat for the consumption of monstrous beings, which will be revealed at the

climax. Due to the reasons explained above, in the ST visual imagery "**this all too naked slab**", the word choice "**slab**" (literally meaning "kalın dilim" in Turkish) instead of "corpse" or "body" serves as a metaphor for the less-than-human state of the victim's body as it is hung and displayed like any piece of meat in a butcher's shop.

In both of the target texts, "**slab**" has been translated as "**ceset**" through the **translation by a more neutral/less expressive word** strategy. "Ceset", when back-translated from Turkish, means "body". While "ceset" or "body" still refer to a dead person's image in both of the SL and TL, they do not denote the dehumanized condition of the victim as a food item as ST "slab" does.

Example 8

ST
The City Fathers, in their wisdom, declared a complete close-down on press reports of the slaughter.
TT1
Kentin kurucuları, tüm bilgelikleriyle cinayete ilişkin basın açıklamalarına tam bir sansür uygulayıp kısa bir rapor vermekle yetinmişlerdi.
TT2
Bilge kent yöneticileri, basında bu cinayetle ilgili haberlerin çıkmasını engellemek için harekete geçmişti.

Context and art-horror imagery

The visual image "**City Fathers**" has double meaning in the story. The same phrase refers to two different factions, the one in this example refers to an executive class of bureaucrats; however, later on it is revealed that there is another group termed the "City Fathers" comprised of ancient creatures of power that rule the city and consume human flesh. Therefore the phrase "City Fathers" is a wordplay that is crucial in establishing the characterization of the evil creatures who are the core of the mystery in the story.

The repetition of City Fathers should be preserved if one aims to preserve art horror imagery, as the phrase is crucial for the horrifying development of the story.

Translation strategy:

Both of the TTs use different words to translate "**City Fathers**" through **literal translation** in each occurrence throughout the text. Therefore the parallelism in the ST is not available in the TTs. The TT1, uses the word "Kentin kurucuları" in this instance, which is a semantically related word to "City Fathers"; however, as it will be exemplified in the following excerpts, it does not correspond to the visual images of both bureucrats and the ancient monsters. The TT2, opts for the literal translation strategy but chooses a different word for City Fathers. Again, the parallelism between the two crucial factions in the story is not available in the TTs.

Example 9

ST
There would need to be consultations with the **Fathers**…
TT1
Bu konuda **Babalar'a** danışması gerekecekti…
TT2
Bu konuyu **kurucularla** tartışması gerekiyordu…

Context and art horror imagery:

In this scene, the reader is presented with the existence of the ancient "**Fathers**" for the first time through Mahogany, the subway killer. The killer works for the City Fathers, who are foreshadowed by the internal dialogue in the above example.

In this instance, the translator of the TT1 **literally translates** "**Fathers**" as "**Babalar**" as opposed to "**kurucular**" in the first instance of the wordplay. In the TT2, the translator, who had earlier translated "**City Fathers**" as "**kent yöneticileri**" uses the word "**kurucular**" in this instance through the **semantic change strategy**. In both of

the TT1 and the TT2, the parallelism between the two factions is not available. The **trope change strategy** could be useful in both instances instead of **literal translation** to preserve the metaphor. In the Turkish culture, the trope "kent büyükleri" is used to refer to executive level bureaucrats.

Example 10

ST
His stomach almost saw the blood before his brain and t**he ham on whole-wheat** was **half-way up his gullet catching in the back of his throat**. Blood.
TT1
Midesi, kanı beyninden önce gördü sanki. Yediği **jambonlu sandviçin kalıntısı gırtlağına kadar yükseliverdi**. Kan.
TT2
Neredeyse beyninden önce midesi kanı algıladı. Kan.

Context and art horror imagery:

To evoke the feeling of disgust, the author appeals to the gustatory sense by referring to the sandwich Kauffman had eaten earlier. As explained in the previous chapters, the emotion of art horror are evaluated in two aspects: threat and disgust. Imageries that relate to these aspects should be preserved if one aims to preserve ST art horror for they establish a reality effect for the reader to identify with the character's feelings. In this passage, the author uses gustatory imagery to elicit the feeling of disgust – without this gustatory imagery the sense of disgust cannot be recreated in the TT(s).

Translation strategy:

The ST gustatory imagery "**the ham on whole wheat**" is partially preserved in the TT1 as "**jambonlu sandviçin kalıntısı**". The translator has performed the "**information change**" strategy by omitting "**on whole wheat**" and adding "**sandviçin kalıntısı**". It

can be presumed that the translator has omitted "**on whole wheat**" because he deems it irrelevant to the reader since "**whole wheat**" was not translated earlier in the text when the sandwich was first mentioned in the ST. Furthermore, he makes an addition of "**sandviçin kalıntısı**" which may have not been inferred by the reader because the noun phrase "**the ham on whole wheat**" would have produced an awkward translation if translated literally as "**tam buğdaydaki jambon**". The ST reader can infer that the author is referring to the sandwich the protagonist had eaten earlier thanks to the use of the article "**the**", which is a linguistic item that is unavailable in the TL. It is important to note the significance of "image over linguistics" approach proposed by Jiang (2008) to further explain the translation process in this example. Jiang asserts that "successful literary translation results from image representation apart from text-representation, text in the sense of formal linguistic structure" (p.863). The overall image described in this passage is of a man who is disgusted by blood; the sensation is so overwhelming that he is about to regurgitate the food he had eaten earlier. For the purposes of creating a reality effect in order to elicit the sense of disgust powerfully, the author uses detailed imagery to describe the food item so that the reader can *ideally* identify with what the character is feeling in the back of his throat. Therefore, the translator has recreated the gustatory imagery pertaining disgust (and therefore ST art horror) by relying on "image representation" rather than strict adherence to "text representation". The "**information change**" strategy has therefore served the purpose of re-creating ST art horror in the TT1.

In the TT2, the gustatory imagery "t**he ham on whole-wheat was half-way up his gullet catching in the back of his throat"** is not available in the TT2 because the translator has used the "**translation by omission**" strategy.

Example 11

ST
The door was slid open. **Click**. **Whoosh**. A **rush of air** from the rails. This was somehow **primal air in his nostrils, hostile and unfathomable air**. It made him **shudder**.
TT1

	Kapı açıldı. **Tık**. **Vuuuuv**. Raylarden gelen **bir esinti**. Kaufman ilk kez bu kadar **tuhaf kokulu ve soğuk bir hava** soluyordu. **Genzine saldırgan ve yabancı bir hava** doluyordu sanki. **Ürperdi**.
	TT2
	Vagonların arasındaki kapı açıldı. **Dışarının havası** vagonu bir an için doldurdu. Kaufman içeri dolan **bu serin havayı** soludu. **Ürperdi**.

Context and art horror imagery:

Anyone living in a city with an efficient subway system is familiar with the sounds of opening train doors, and the cold air of the underground tunnels hitting one's face once the doors have opened. Firstly, the author uses auditory imagery (through the onomatopoeic words "**click**" and "**whoosh**") to establish this **reality effect** along with the tactile imagery ("**a rush of air**"). Secondly, the tactile imagery ("**primal air in his nostrils, hostile and unfathomable air"**) foreshadow the appearance of ancient monsters living in the underground, signifying upcoming **threat** (also established by the word choice "**hostile" and "unfathomable"** denoting danger and the unknown). Finally, the character's reaction to the air is described through the kinesthetic imagery "it made him **shudder**", denoting his discomfort and fear in the face of the unknown, which is an example of the use of character reactions in horror fiction with the intention of eliciting the same response in the reader. All these elements combine to form the overall ST art horror image of the underground filled with an uncanny air, by which the character is threatened; they are therefore necessary to preserve ST art horror in the TTs. The main challenge for translation here is the onomatopoeic words "**click**" and "**whoosh**", both of which help establish **the reality effect** and their sounds are strictly related to their meaning in relation to the opening doors of the subway train and the air of the tunnels filling inside. If they are not kept in the TTs, ST art horror will be weakened. The main challenge in the translation of onomatopoeia itself is that linguistic and phonological equivalents may not always be available in the TL (Azari & Sharififar, 2017).

In the TT1, firstly, the translator uses the **translation by onomatopoeia** strategy for ST onomatopoeia and auditory imageries "**click**" ("**tık**"), and "**whoosh**" ("**vuuuuv**"). The translation of "click" as "tık" can also be considered a literal translation, for in this case, a semantic equivalent of the onomatopoeic word is available in the TL. This translation preserves the ST auditory imagery and onomatopoeia for "tık", which is associated with the sound of an opening door, as in "tık diye açılmak"; however, the same cannot be said for "**whoosh**". The translator creates a new onomatopoeic word "**vuuuv**" in the TT1, which is phonologically similar to the TL onomatopoeic root "**uğ-**" (as in "uğultu") (Demircan, 1996, p.180). Secondly, "**primal air in his nostrils, hostile and unfathomable air"** has been recreated the TT1 through literal translation ("**Genzine saldırgan ve yabancı bir hava doluyordu**"). The translator of the TT1 has changed the causative structure of "**it made him shudder**" and translated it as "**ürperdi**", using the **transposition** strategy. Therefore, the ST art horror imagery "**shudder**" is available in the TT1. The translator has **omitted** "**rush**" in "**Rush of air**", using the **information change** strategy and keeps the tactile imagery "**air**" ("**esinti**") in the TT1, preserving the ST reality effect in the TT1.

In the TT2, the translator has used the **translation by omission** strategy for the following imageries: "**click**; **whoosh; primal air in his nostrils, hostile and unfathomable air"** and only keeps the tactile imagery **"it made him shudder" ("ürperdi")** by changing its causative structure through **transposition.** The tactile imagery "**a rush of air**" has been recreated as "**dışarının havası**", through information change, by omitting "**rush**" and "adding "**dışarının**".

Example 12

ST
It filled every one his senses: **the smell of opened entrails**, **the sight of the bodies**, **the feel of fluid on the floor under his fingers**, **the sound of the straps creaking** beneath the weight of the corpses, even **the air, tasting salty with blood**. He was with death absolutely in **that cubby-hole, hurtling through the dark**.
TT1
Bütün duyularını doldurdu: **Deşilmiş barsakların kokusu**, **cesetlerin görüntüsü**,

	yerdeki **parmaklarına bulaşan kanın dokunuşu**, cesetlerin ağırlığından **gıcırdayan tutamaçların sesi**…**Havada tuzlu kan tadı** vardı. Karanlıkta **hızla ilerleyen o kübik delikte** her açıdan ölümle burun burunaydı.
	TT2
	Sökülmüş bağırsaklar, **cesedin görünüşü**, **parmakların arasındaki kan pıhtıları** tüm benliğini kaplamıştı. **Havada bile tuzlu bir kan kokusu** vardı. Ölümle karşı karşıyaydı.

Context and art horror imagery:

The author uses olfactory ("**the smell of opened entrails**") visual ("**the sight of the bodies**"), tactile (**the feel of fluid on the floor under his fingers**"), auditory ("**the sound of straps creaking**"), gustatory ("**the air, tasting salty with blood**") and kinesthetic imagery ("**hurtling through the dark**") together to surround the character (and therefore the reader) in sensation in order to establish **the reality effect** and elicit feelings of **disgust,** which increase the horrifying power of the scene where Kauffman witnesses the horror of the subway killings for the first time.

Translation strategy:

The above-mentioned imageries of the ST have been recreated in the TT1 by way of **literal translation** as in "**Deşilmiş barsakların kokusu**"; "**cesetlerin görüntüsü**"; "yerdeki **parmaklarına bulaşan kanın dokunuşu**"; "cesetlerin ağırlığından **gıcırdayan tutamaçların sesi**"; "**Havada tuzlu kan tadı**". It can also be observed that the author has used **alliteration** in details that pertain to the sense of sight, sounds, smell, taste and touch (note the repetition of /s/ in imagery related to smell, sight and sound; /t/ relating to taste; and repetition of /f/—as in feeling— in imagery of touch). The gratuitous use of **alliteration** in the ST is partly available in the TT1, in phrases that happen to be available in the TL. /k/ as in "koku" is repeated in "**barsakların kokusu**"; /t/ as in "**tat**" is repeated in "**tuzlu tat**"; /s/ as in "**görüntüsü**" is repeated in "**cesetlerin görüntüsü**". The sounds sounds that are not already available in the TL have been **omitted** ("**sound of straps**"; "**feel of fluid**…"). The **partial translation** strategy has been used for "**that cubby-hole, hurtling through the dark" ("hızla ilerleyen o kübik delikte")** as **visual imagery** "**dark**" has been omitted.

In the TT2, the translator has used the **translation by omission** strategy for the following types of imagery: olfactory ("**smell of opened entrails**"), which has been reduced to visual imagery in the TT2 ("**sökülmüş bağırsaklar**"); auditory ("**the sound of straps creaking**"), visual ("**the sight of the bodies**") and kinesthetic imagery ("**hurtling through the dark**"). The tactile imagery "the feel of fluid on the floor under his fingers" has been recreated as "**parmaklarının arasındaki kan pıhtıları**". Gustatory imagery "**the air, tasting salty with blood**" has been transformed into **olfactory imagery** through **information change** in "**Havada bile tuzlu bir kan kokusu vardı"**.

Example 13

ST
In the **utter blackness** he reached out for support and his **flailing arms encompassed** the **body** beside him. Before he could prevent himself he felt his **hands sinking into the lukewarm flesh**, and **his fingers grasping the open edge of muscle on the dead woman's back**, **his fingertips touching the bone of her spine**. **His cheek** was **laid against the bald flesh of the thigh**.
TT1
Zifiri karanlıkta tutunacak bir yer arayan kolları yanıbaşındaki cesede **sarıldı**. Kendine engel olamadan **ellerinin o ılık ete daldığını**, **parmaklarının ölü kadının sırtındaki yaraların kenarlarını kavradığını**, **parmak uçlarının belkemiğine dokunduğunu** hissetti. **Yanağını kalçasının kel derisine yasladı**.
TT2
Zifiri karanlıkta kendine bir destek bulabilmek için elini uzattığında eli yanıbaşındaki **cesedin koluna değdi**. Elini cesetten tam çekmek üzereyken parmaklarının **ılık bir et parçasına dokunduğunu** farketti. **Parmakları** genç kadının sırtındaki **kaslara değerken parmak uçlarıyla** da genç kadının **ikiye ayrılmış kalçasındaki et parçalarına değiyordu**.

Context and art horror imagery:

The scene described here is one of the most horrific parts of the story where tactile imagery is used to utmost effect, to associate the reader with the character's experience. What were once visual descriptions becomes a multi-sensory experience involving the sense of touch, which increases the intensity of repulsion. "**hands sinking into the lukewarm flesh**", "**fingers grasping the open edge of muscle**", "**fingertips touching the bone of her spine**" and "**his cheek was laid against the bald flesh of the thigh**" all include strong sensory detail and meticulously describe the repulsive, inadvertent intimacy of the protagonist with a dead body.

Translation strategy:

The intensity of these sensory images is mostly preserved in the TT1 through **the literal translation** strategy. In the TT2, the translator has used **the translation by a more general/less expressive word** strategy ("**dokunuyordu**") for "**sinking into lukewarm flesh**" and "**laid against**"; similarly "**değiyordu**" for "**encompass**", which produce a more different image than that of the ST.

Example 14

ST
The exposed **meat of the thigh** was like **prime steak, succulent and appetizing**.
TT1
Sergilenen **baldır eti**, **sulu ve iştah açıcı biftek** gibiydi.
TT2
Artık iyice ortaya çıkan **baldırdaki etler** bir kasap dükkanını andırıyordu.

Contect and art horror imagery:

Here, the author refers to human meat as if it were a delectable piece of food of the highest quality to evoke **disgust** through the use of gustatory imagery.

Translation strategy:

The above-mentioned image is preserved in the TT1, with the exception of "**baldır eti**", which is an equivalent for calf rather than "**thigh**" that does not refer to the same ST visual imagery. The word-choice "**uyluk**" could refer to the same ST imagery

in this case. In the TT2, the translator has chosen to use the translation by **omission strategy** for the detailed description of the meat and has also translated "**thigh**" as "**baldır eti**", which does not refer to the same ST imagery.

3.4.3. "The Yattering and Jack"

Example 15

ST
The Yattering and Jack
TT1
Yattering ve Jack
TT2
Şeytan ve Jack

Context and art horror imagery:

The antagonist in the story, called "The Yattering", is a grumpy lesser demon from hell tasked with driving the protagonist into madness in order to claim his soul. The story incorporates a lot of The Yattering's internal dialogue, in which it seems to be distracted from by its own condescending thoughts and temperament. Ultimately, it fails in its task. The creature's efforts range from annoying to downright dangerous. This story differs from the rest with its comical tone, yet there is a certain underlying tragedy and horror (which will be exemplified in a later table). In this context, the name (perhaps signifying the type of the said demon) "Yattering" is apt and purposeful because of its connotative meaning. According to the *Oxford English Dictionary*, the verb yatter is of 19th century origin meaning to "talk incessantly, chatter; perhaps imitative of yammer and chatter" (2019) and is not a common word. Yattering as a personifying, and made-up, proper noun, is also non-existent in the English language and is a metaphor containing auditory imagery by the author, to subtly characterize the protagonist, by adding the suffix –ing (not unlike "Halfling" by Tolkien, which was translated into Turkish as "Buçukluk" by Çiğdem Erkal İpek).

Translation strategy:

In both of the translations above, the translators have used the **reproduction strategy** In the TT1, the translator seems to have chosen the "borrowing" technique and kept original word. In the TT2, the translation is a **hyponymy** since "şeytan" denotes a larger category of demon, or Satan, which carries a more serious tone that is contrary to the author's purpose. In the case of the TT1, perhaps a **visibility change** could be useful by adding a footnote in the beginning of the story. In some cases, this would challenge suspense in horror fiction; however, as there is no established suspense in the beginning of the story, it would not be detrimental. Equivalence can be achieved by other means, if one aims to preserve the characterization of the antagonist. The Ottoman-Turkish word "bezer", meaning "gevezelik, boşboğazlık, çok konuşmaklık" and "aksi", as TDK indicates, could be used in exchange for "şeytan", or the original 'yattering' name, by capitalizing the initial letter and using it as a proper noun. Or "yakınık", a coinage based on "yakınmak" could preserve the creature's image since he constantly whines about his task. These are possible suggestions offered to demonstrate that, in some cases, more than one option is available.

Example 16

ST
He [Beelzebub] laughed, **buzzed**, **trumpeted**.
TT1
Kahkahayı bastı, **vızıldadı**, fil gibi **böğürdü**.
TT2
Garip sesler çıkararak kahkahayı bastı.

Context and art horror imagery:

Beelzebub is a typically impure monster: it is described in the book as being "part elephant, part wasp" and even the Yattering is terrified of it (p.59). According to Noel Carroll (1996) monsters in horror fiction have two crucial components, that is, they are both "threatening and impure" to evoke art horror, as in "threat and disgust" (p.28).

Here, the author uses auditory imagery to render the impurity component of Beelzebub, rather than merely describing it.

Translation strategy:

In the TT1, the translator translates the onomatopoeia "**buzzed**" as "**vızıldadı**", which is a literal translation strategy and uses a simile to translate "**trumpeted**" as "**fil gibi böğürdü**". The translator seems to have chosen the **information change** strategy by referring to an elephant by adding the phrase "**fil gibi**" to explain "**trumpeted**" – a word without direct Turkish equivalent. These strategies preserve the imagery in the TT1. On the other hand, in the TT2, the translator seems to have **omitted** the auditory imagery "**buzzed**" and "**trumpeted**" and describes the sounds as "**garip sesler çıkararak**" which are the result of **translation by a more neutral/less expressive word.**

Example 17

ST
It was approaching **Christ's Mass**…
TT1
Noel yaklaşıyordu.
TT2
İsa'nın ünlü Noel Ayini yaklaşıyordu.

Context and art horror imagery:

The Yattering, being a demon from hell, understandably does not refer to the Christian holiday as an ordinary Christian would. He adopts a condescending tone and calls it Christ's Mass. This is important in the further characterization of the antagonist.

Translation strategy:

In the TT1, the translator refers to "**Christ's Mass**" as "**Noel**", a **literal translation** of "Christmas", which does not preserve the Yattering's characterization, who refers to Christmas in an ironic tone. The TT2 preserves the character's attitude through the information change strategy by adding the phrase "**İsa'nın ünlü Noel Ayini**".

Example 18

ST
…only to have the bed **buck** and **shake** and **fling her off** again **like an unbroken colt**.
TT1
…ama yatak onu tekrar **üstünden attı**, **vahşi bir tay** gibi.
TT2
Yatar yatmaz da **yatağı deprem oluyormuşcasına sallanmaya başladı**.

Context and art horror imagery:

The Yattering acts like a poltergeist by controlling objects around the house to haunt the household and scare them in order to drive them to insanity, which presents the **threat** aspect of art horror in this context.

Translation strategy:

In the TT1, the translator performs a combination of the translation strategies: **partial translation** by keeping the simile "**like an unbroken colt**" as "**vahşi bir tay gibi**", and **omitting** "**buck**" and "**shake**"; and **literal translation** strategy for "**fling her off**" as in "**üstünden attı**". Overall, the TT1 preserves the **threat** aspect of the art horror image of a haunted bed, moving on its own to the detriment of its occupant.

In the TT2, the translator opts for **trope change** and likens the shaking of the bed to an earthquake. However, the TT2 **omits** the kinesthetic imagery "**fling her off**" and '**buck'**, which means that these imageries are not available in the TT2. Despite the lack of the said imagery, the overall haunting of the bed is transferred to the TT2 through the above-mentioned trope change strategy because, in the TT2, the image of the ST bed possessed by an invisible force is available ("**yatağı deprem oluyormuşcasına sallanmaya başladı**"). Therefore, the TT2 preserves the **threat** aspect of art horror. The TT2 could be an example of the translator who uses his/her creativity and imagination to transfer the ST image into the TT (image representation) by re-creating the situation through the use of a semantically different literary device (as opposed to strict text representation).

Example 19

ST
What had been **sweet** was **sour** and dangerous.
TT1
Tatlı şeyler **acı** ve tehlikeli bir hale dönüşmüştü
TT2
Bir zamanlar **iyi** olan şeyler artık **kötü** ve tehlikeli olmaya başlamıştı.

Context and art horror imagery:

The writer uses gustatory imagery "**sweet**" and "**sour**" to denote the worsening of the characters' situation to refer to the Yattering's actions which were relatively harmless in the beginning but is getting increasingly **dangerous**.

Translation strategy:

In the TT1, the translator **literally translates** "**sweet**" as "**tatlı**". He translates "**sour**" as "**acı**", in order to maintain the gustatory imagery through **trope change**. The TT trope "**acı**" (bitter) is "of the same type as the one in the ST" (both the ST and the TT metaphors "**sour**" and "**acı**" pertain to the sense of taste) but are "not semantically identical, only related" (Chesterman, 2016, p.102). The result is that, in the TT1, the writer's message and the ST image is preserved.

In the TT2, "**iyi**" is a term with positive connotations, as opposed to The Yattering's efforts which are never intended to be good or positive. Furthermore, the gustatory imagery "**sweet**" and "**sour**" are not available in the TT2. "**Sour**" has been translated as "**kötü**", which again, has always been the case in relation to Yattering's intentions. In the translation of "**sweet**" and "**sour**" as "**iyi**" and "**kötü**", the "figurative element is dropped" (Chesterman, p.103) along with the ST gustatory imagery. Therefore, the translation strategy in the TT2 for the tropes/imageries "**sweet and sour**" can be summarized as the following:

ST trope X → TT trope Ø

ST trope Y → TT trope Ø

Example 20

ST
…Polo would be so much **blubbering flesh**.
TT1
…son bir dahice icatla, Polo'nun işini bitirecekti.
TT2
…sonra da Polo sevinçten kabına sığamayacaktı.

Context and art horror imagery:

The Yattering fantasizes about what is going to happen to Polo in the end. "**Blubbering flesh**" (zırıldayan et yığını) refers to Polo finally succumbing to the Yattering's machinations and losing all control. The image here is of a man barely functioning, and crying uncontrollably – it is not an ordinary expression. In the TT1 and the TT2 this image is is not available, therefore hindering the reality effect. The Yattering is a bumbling demon, but is still powerful and can cause terrifying consequences for the protagonist. It is important to preserve this image since it is directly related to the author's purpose in instilling horror.

Translation strategy:

In the TT1, the translator performs a "**trope change**" by choosing the phrase "**işini bitirmek**". This is a semantically and lexically different trope from the ST's "be so much **blubbering flesh**". "**İşini bitirmek**" can also be regarded as a kind of **translation by a more neutral/less expressive word**; since, when compared to the original, it does not recreate the ST auditory and visual imagery and does not specifically denote crying and being out of control. It is a more general term meaning "**to finish someone off**".

In the case of TT2, "**sevinçten kabına sığamayacaktı**" is a semantically different **trope** with positive connotations, which is the opposite of ST author's intent.

Example 21

ST
Amanda was half smiling. Good, he thought, she's coming out of it. Then he met **the vacant look in her eyes** and the truth dawned. **She'd broken**, her sanity had taken refuge where this fantastique couldn't get at it.
TT1
Amanda hafifçe gülümsüyordu. Güzel, diye düşündü Jack. Şoktan çıkmaya başladı. Ama kızının **donuk** gözlerini görünce gerçeği anladı. Amanda **dağılmıştı**. Mantığı bu acayip olayların ulaşamayacağı bir yere çekilmişti.
TT2
Amanda'nın gülümsemesi yok olmamıştı. Babasına **dik dik** bakıyordu.

Context and art horror imagery:

This example signifies the tragedy and horror that underlies the story, which was mentioned above, and is probably the most horrific part for the protagonist (and therefore the reader). The protagonist's daughter loses her mind as a result of the supernatural events surrounding them, an eventuality which the protagonist had feared the most. Her insanity, leading to her detachment from reality, is described by the visual imagery "**the vacant look in her eyes**" and metaphor "**She'd broken**".

Translation strategy:

The TT1 seems to preserve the condition Amanda is in as well as the suspense. In the first two sentences, the author misleads the reader into thinking that everything is fine which is in parallel with the protagonist's perception in ST. Quickly, yet gradually, the author builds up the reader's expectations, and then reveals the truth about Amanda, which should come as a shock to both the protagonist and therefore the reader. This feeling is prevalent in the TT1. The translator of the TT1 has translated the visual

imagery "**the vacant look in her eyes**" as "**donuk gözler**" through the **trope change** strategy. "**Donuk gözler**", which could be back translated into English as "glassy eyes", is a semantically related trope referring to the character's detachment from her immediate surroundings. Therefore, both the ST and the TT1 have the image of being detached. "**She'd broken**" has been translated as "**dağılmıştı**", which can also be considered a **trope change** because both "dağılmıştı" and "broken", being semantically related words, have the image of having lost control (of oneself).

The TT2, however, **omits** most of the above-mentioned process and its associated imagery ("**she'd broken**"). The TT2 compounds this by changing the visual imagery "**vacant look**" as "**dik dik bakıyordu**", which is a **semantically different trope** that denotes hostility rather than losing one's faculties and becoming detached from reality.

Example 22

ST
Maroon flesh and **bright lidless eye**, **arms flailing, tail thrashing** the snow to slush.
TT1
Güzel olmayan ama haşmetli bedeniyle Polo'nun karşısındaydı artık.
TT2
Kirpiksiz parlak gözler, **bir çuval gibi hantal bir beden** ve **kollarla kuyruğu karın üstünde belirlenmişti.**

Context and art horror imagery:

The Yattering, which had remained invisible throughout the story, is finally revealed to both the protagonist and the reader. It is a climactic moment. The Yattering is also angry and has lost its control, which is indicated by his "flailing arms" (meaning "kollarını sallamak" in Turkish) and "thrashing tail ("kuyruğunu çırpmak" or "kuyruğuyla [yeri] dövmek") so rapidly that it beats snow into mush.

Translation strategy:

None of the above imageries are available in the TTs, save for the TT2's "**kirpiksiz parlak gözler**" which helps the reader to visualize the Yattering (although The Yattering apparently has only one eye and it lacks a lid (göz kapağı), not lashes (kirpik as in "bright lidless eye"). Both translators tend to **omit** the ST imagery. In this example, if the translators had literally translated the ST words, the imagery would have been created in the TTs.

3.4.4. "Pig Blood Blues"

This story includes several instances of visual imagery, which the author uses to serve several purposes in relation to art horror. They are used as proper names, which are either wordplays or metaphors that establish characterization.

Example 23

ST
Tetherdowne
TT1
Tetherdowne
TT2
Tetherdowne

Context and art horror imagery:

The **proper name** Tetherdowne is the name of the institution that holds young offenders which also includes a sty that holds several pigs, one of whom is an evil creature who is possessed by one of the young offenders kept in the facility, who had killed himself to possess the sow's body in order to achieve immortality. The creature can also possess others and is worshipped by both the staff and the residents of the facility. The choice of the name Tetherdowne is a word play on the word "**tether**", which, as a noun means "**yular**" in Turkish, and it is synonymous with "**tied down**" or "**tie**" as in "to tie an animal to something so that it doesn't move away" according to Cambridge English Dictionary (2019). In the climax, one of the youths held there

becomes possessed by the sow and acts like a pig, ultimately killing and eating the protagonist. The protagonist is an ex-policeman, who was relieved of his duties and sent to Tetherdowne as a teacher and is referred to throughout the story as a "pig" by the young offenders. Just like the name suggests, he is eventually **tethered** from his neck by a rope and is eaten by both the possessed youth and the possessing sow. Therefore, the proper name and kinesthetic imagery "**Tetherdowne**" is contextually significant because it establishes the atmosphere of the Remand Centre as a place of eternal confinement; not only for the young offenders and animals that are kept there, but eventually for the protagonist as well, which constitutes a **threat** to the protagonist.

Translation strategy:

In both translations, the translators have kept the original proper name "**Tetherdowne**" , using the **reproduction** strategy; therefore, the ST art horror effect is not available in both TTs.

Example 24

ST
Tommy Lacey
TT1
Tommy Lacey
TT2
Tommy Lacey

Context and art horror imagery:

As mentioned above, Tommy Lacey is a young man not older than sixteen, and is a guileless character with prepubescent and girlish features, whom the protagonist likens to a "virgin" and is attracted to. Lacey is the proverbial damsel in distress and the protagonist tries to be his savior. At one point of the story, the evil sow who wants to eat Tommy refers to him as something "white…and lacy" as a joke. White lace

connotes chastity and virginity and fits Lacey's characterization and therefore plays a role in establishing **the reality effect.**

Translation strategy:

The translation of proper names is a challenge for translators. As is in the example above, both translators have chosen to keep the original proper name in the TTs using the "**reproduction**" strategy proposed by Van Coillie (2006, p.123).

Tommy Lacey's name later presents a further difficulty for translation because of the following wordplay:

Example 25

ST
White and … lacy.
TT1
Beyaz … Dantel* gibi.
TT2
Beyaz et istiyorum. Beyaz insan eti istiyorum.

Translation strategy:

In the TT1, the translator does a **literal translation** of the wordplay "**lacy**" as "**Dantel**", and capitalizes the initial letter to refer to Tommy Lacey's last name. He uses the **visibility change** strategy and adds a footnote to explain the wordplay as the following: "yazar, İngilizce'de "dantel" anlamına gelen Lacey'le sözcük oyunu yapıyor. (ÇN.)" (p.138).

In the TT2, the translator opts for another strategy to deal with the wordplay, which is **information change**. The TT2 omits the wordplay on the name "**Lacey**" as is in "**white**

and lacy" and adds the word "**insan eti**", which is semantically relevant, since it means "**white human meat**" when back translated from Turkish.

3.4.5. "Sex, Death and Starshine"

The author uses proper names with connotative meaning in this story as well. These are found in the following table:

Example 26

ST	**ST**
My name is **Lichfield**.	Constantia
TT1	**TT1**
Benim adım **Lichfield**.	Constantia
TT2	**TT2**
Adım **Lichfield**.	Constantia

Context and art horror imagery:

Lichfield is the name of the main antagonist/monster in the story. He is revealed to be a dead man with the ability to raise the dead. Lichfield is possibly a wordplay as well. A "**lich**", in western fantasy literature, is an undead creature – usually with magical power to raise and control other dead beings - just like Lichfield in the story. Constantia, Lichfield's wife, is another undead character, whose name is a subtle giveaway of her true nature. Constantia, in Latin, is a feminine noun meaning "steadiness, firmness, constancy, perseverance" according to Perseus Latin Dictionary (2019) and is also a "**Roman proper name**" according to the same source. It is also the root of the word 'constant' in English. Both names are significant in terms of art horror because they carry meaning that characterize the monsters in the story, especially Lichfield, who kills the main characters in the story and turns them into the undead.

Translation strategy:

Both names constitute a challenge for the translators of both of the TTs, which have chosen to adopt the **reproduction** strategy proposed by Van Coillie (2006, p.123). In this way, they do not change the names in the TTs.

Example 27

ST
A few **withered strands of muscle curled here and there**, and **a hint of beard hung from a leathery flap at his throat**, but all living tissue had long since decayed. Most of **his face was simply bone**: **stained and worn**. 'I was not,' said **the skull**, 'embalmed. Unlike Constantia.'
TT1
Bazı yerlerinde yıpranmış kas lifleri görünüyordu. **Boğazındaki kösele gibi deri parçasından da birkaç sakal kılı sarkıyordu**. Ama canlı hücreleri çoktan ölmüştü. **Yüzünün çoğu kemikten ibaretti**. **Lekeli, aşınmış kemikten**. "Ben Constantia gibi mumyalanmadım" dedi **kurukafa**.
TT2
Yüzün **sağında solunda bir iki tel adaleyle sakal yerine geçebilecek bir iki tel kıl vardı**. Ama canlı hücrelerin çoğu çoktan ölmüştü. Lichfield'in **yüzünün büyük bir bölümü kemikten oluşuyordu**. "Beni Constantia gibi tahnit etmediler" dedi karşısındaki **kafatası**.

Context and art horror imagery:

This part of the story reveals the true nature of the characters Lichfield and Constantia. Lichfield, who was raised from the dead, was not preserved as well as his wife, and therefore looks quite horrifying. His horrific image is detailed with the visual imagery to create as vivid an image as possible and to establish the reality effect with the goal of eliciting **disgust**. The visual imagery describes his face in such a state of decomposition that most soft tissue have long disappeared; with only bits of muscle, hair and skin sticking to the dead man's skull.

Translation strategy:

The TT1 has translated the visual imagery "**withered strands of muscle curled here and there**" ("**bazı yerlerinde yıpranmış kas lifleri görünüyordu**"); "**simply bone: stained and worn**"; "**a leathery flap at his throat**" (**kösele gibi deri parçası**") "**the skull**"; ("**kurukafa**") through **literal translation** which has recreated the ST imagery in the TT1.

In the TT2, the translator has done a **partial translation** of visual imagery "**a hint of beard hung from a leathery flap at his throat**" ("**sakal yerine geçebilecek bir iki tel kıl**") and chosen the **omission strategy** for "**stained and worn**"; therefore, the details that describe the level of decomposition of the dead man's face are not available in the TT2. Other visual details have been **literally translated** as "**yüzünün büyük bir bölümü kemikten oluşuyordu**" ("**his face was simply bone**") and "**kafatası**" ("**the skull**").

Example 28

ST
All she could summon was a **whimper**…
TT1
Yapabildiği tek şey **inlemekti**.
TT2
O sırada kendini yalnızca bu garip yaratıktan kurtarmaktan başka bir şey düşünmüyordu.

Context and art horror imagery:

The author uses auditory imagery to picture the desperate reaction of the character who is in the tight clasp of the undead Lichfield. As mentioned in the preceding chapters, character reactions in horror ficton serve as a guide for the reader as to the appropriate response for the given art horror situation and help the reader identify with the character's feelings. In this example, the auditory imagery "**whimper**" is used to describe the character's pain and powerlessness at the hands of the monster.

Translation strategy:

In the TT1, the translator has translated "**whimper**" as "**inlemek**" through **literal translation**. This preserves the ST auditory imagery in the TT1.

In the TT2, the translator performs an **information change** by omitting the ST auditory imagery "**whimper**" and adding information that is not available in the ST: "**o sırada kendini bu garip yaratıktan kurtarmaktan başka bir şey düşünmüyordu**". This does not recreate the pain and desperation of the character; therefore, the ST art horror and imagery is not available in the TT2.

3.4.6. "In the Hills, The Cities"

Example 29

ST
Tens of thousands of hearts beat faster. **Tens of thousands of bodies** stretched and strained and sweated as twin cities took their positions. **The shadows of the bodies darkened tracts of land the size of small towns**; **the weight of their feet trampled the grass to a green milk;** their movement killed animals**,** crushed bushes and threw down trees. The earth literally **reverberated with their passage,** the hills **echoing with the booming** of their steps.
TT1
On binlerce kalp atışı hızlandı. İkiz şehirler yerlerini alırken **on binlerce beden gerildi, zorlandı** ve **terledi**. **Bedenlerin gölgeleri kasaba genişliğindeki arazileri kararttı**. **Ayaklarının ağırlığı çimenleri ezip suyunu çıkarttı**. Hareketleri hayvanları öldürdü**,** çalıları ezdi ve ağaçları yıktı**. Adımları toprağı sarstı, ayak sesleri tepelerde yankılandı**.
TT2
On binlerce kalp hızla çarpmaya başladı. Kardeş kentler yerlerini alırken **on binlerce beden** geriledi. Çalıların üzerinde ilerleyen ayakların ağırlığı altında birçok küçük böcek öldü**,** çalılar kırıldı. **Ayaklarının altındaki toprak titreşti, adımları vadide yankılandı**.

Context and art horror imagery:

The characters of the story witness the colossus that consists of the bodies of men, women and children. To visualize in the reader's mind the sheer power of its size (creating **threat**) and its effects on the characters, the author uses the visual imagery "**tens of thousands of hearts**", "**tens of thousands of bodies**" and "**shadows of bodies darkened tracts of land the size of small towns**". The colossal weight of these beings is implied in the phrase "**the weight of their feet trampled the grass to a green milk"** and the auditory imagery in "The earth literally **reverberated with their passage,** the hills **echoing with the booming** of their steps".

Translation strategy:

These images are preserved in the TT1 through **literal translation**: "**tens of thousands of hearts**" ("on binlerce kalp atışı"); "**tens of thousands of bodies**" (on binlerce beden) and "**shadows of bodies darkened tracts of land the size of small towns**" ("bedenlerin gölgeleri kasaba genişliğindeki arazileri karartti"); "**the weight of their feet trampled the grass to a green milk" (**"ayaklarının ağırlığı çimenleri ezip suyunu çıkarttı"**)**; "the earth literally **reverberated with their passage,** the hills **echoing with the booming** of their steps**" (**adımları toprağı sarstı, ayak sesleri tepelerde yankıland**ı).**

The visual imagery "**shadows of bodies darkened tracts of land the size of small towns"**; "**the weight of their feet trampled the grass to a green milk**" have been **omitted** in the TT2 weakening the effect of the passage. The visual imagery **"tens of thousands of hearts" ("on binlerce kalp)** and **"tens of thousands of bodies**" **("on binlerce beden")** have been **recreated in the TT2** through **literal translation.** The following auditory imagery "**the earth literally reverberated with their passage**" ("**ayaklarının altındaki toprak titreşti"**) has been recreated in the TT2 through the **literal translation strategy**.

Additionally, the auditory image and onomatopoeic word "**booming**" is not available in both of the TTs. The image adds to the powerful effect of the colossi in the ST. However, it is translated as "**ayak sesleri**" in both of the translations through **translation by a more neutral/less expressive word**. "**Sesleri**" is a generic term, meaning "**sounds**" while "booming" (ST hyponym), denotes a specific sound. For this reason, the translation strategy in both of the TTs can also be considered a **hyponymy.**

Example 30

ST
Cheeks of bodies; **cavernous eye-sockets in which heads stared**, **five bound together for each eyeball**; **a broad, flat nose and a mouth that opened and closed**, as the muscles of the jaw bunched and hollowed rhythmically. And from **that mouth**, **lined with teeth of bald children**, the voice of the giant, now only a weak copy of its former powers, spoke single note of idiot music. Popolac **walked** and Popolac **sang**.
TT1
Vücutlardan oluşma yanaklar, **içinden kafalar bakan göz çukurları (her gözbebeği için beş kafa bağlanmıştı)**, **basık bir burun ve ritmik olarak açılıp kapanan bir ağız**. **Kel çocuklardan oluşma dişlere sahip o ağızdan** devin artık zayıflamış olan sesi çıkıyor, tek notalık aptalca bir şarkı söylüyordu.
TT2
Bedenlerin sırt bölümünden oluşmuş yanakları, **her bir göz küresi için birbirine bağlanmış beş başın geniş ve yassı burunla ağzı belli bir uyum içindeydi**. **Ve bu ağızdan çocukların dişleri görülüyor**, artık eski güçlerinin kötü bir kopyası olarak devin sesi tekdüze ve garip bir müzikle konuşuyordu. Popolac **yürüyor** ve Popolac **şarkı söylüyordu**.

Context and art-horror imagery:

In the climax of the story, the main characters witness the horror of the colossus called Popolac much more closely than earlier. Popolac is actually a city, which is literally personified into one giant human-machine, through all its inhabitants binding themselves together. The details of the face of the colossus are described in minute detail. The author uses noun phrases repeatedly to emphasize the parts of the colossus, which creates a rhythm in the ST, reflecting also the giant's rhythmic movement and song. Also, the visual details describing the colossus emphasize its **impurity**; each body part composed of numerous human bodies (children, men and women) which creates the **disgust** aspect of art horror. This effect is also **magnified** by the number of bodies that are entwined together to form the colossus, adding to the art horror. The monster is also **threatening and dangerous**, not only because of its immense size and power but also due to the fact that it is deadly. It kills one of the main characters and the other goes insane by simply witnessing it.

Translation strategy:

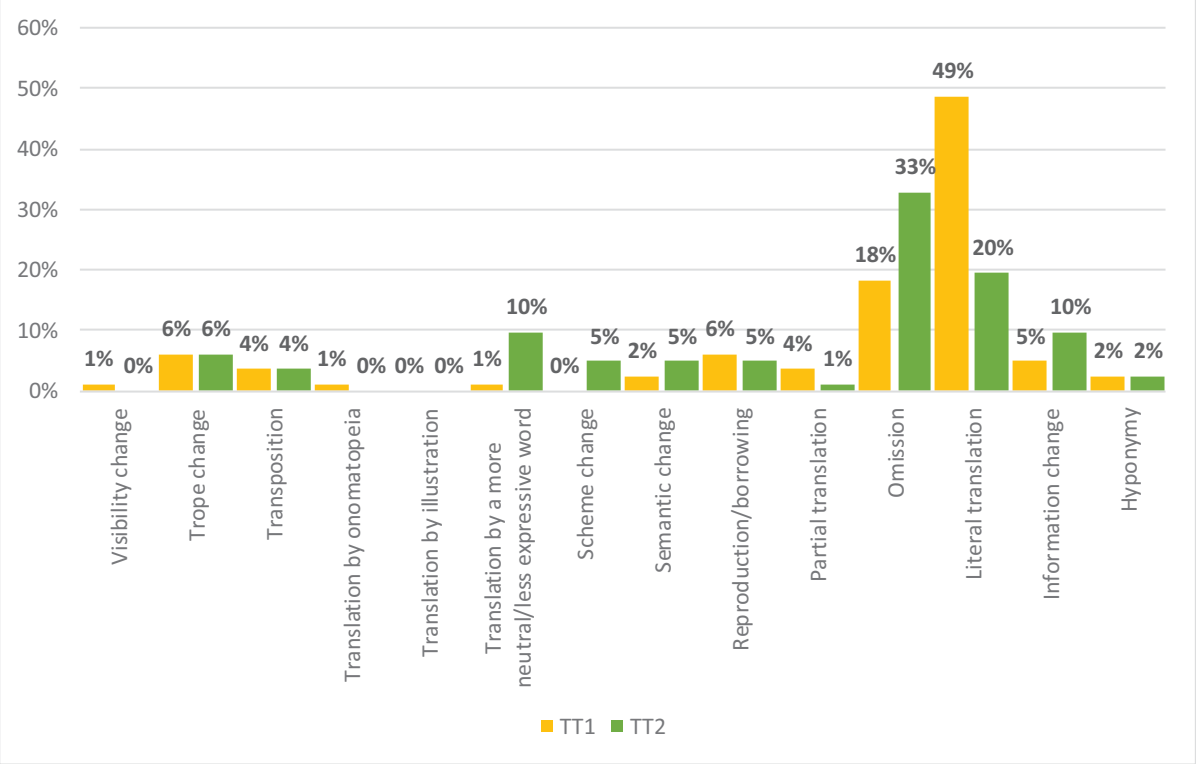
In the TT1, the translator keeps the rhythm in the ST and preserves it as much as possible by using noun phrases repeatedly. However, the TT2, through **scheme change**, uses a full sentence rather than using phrases one after the other to create emphasis on each part. This weakens the rhythm of the ST. As exemplified in the TT1, literal translation helps remain faithful to the form of the ST. This recreates the rhythm in the translation.

3.5. FINDINGS AND DISCUSSION

The work of Clive Barker is full of sensory imagery and metaphors that are carefully employed in considerable detail using a large vocabulary. These come in the form of visual, olfactory, auditory, gustatory, kinesthetic and tactile imagery including but not limited to proper names with connotative meaning; alliteration; onomatopoeia; and metaphors or tropes that are intertwined with the characterization of monsters and settings, all for the goal of evoking threat and disgust and ultimately art horror. In the comparative analysis of the 30 passages randomly selected from the source text with its two translations, 82 individual art horror imageries have been identified in the source text, keeping in mind Noel Carroll's (1990) contention that art horror should be evaluated in terms of feelings of threat and disgust. In the two target texts, the translators have employed several translation strategies to deal with ST art horror imagery. The distribution of the strategies is summarized in Table 7 as follows:

Table 7

Percentages of the strategies that are used in the Turkish translations of art horror imagery in The Books of Blood Volume 1



As summarized in the table above, in the TT1, 49% of the 82 ST art horror imagery have been translated through the literal translation strategy. The second most commonly used translation strategy in the TT1 is the omission strategy, which stands at 18%. Comparatively, the translator of the TT2 has relied more heavily on the translation by omission strategy in the translation of art horror imagery. The use of this strategy stands at 33%. The TT2 relies less on the literal translation strategy, which stands at 18%. In the TT2, translation strategies such as information change and translation by a more neutral/less expressive word have been used in the translation of 10% of the ST art horror imagery. The use of information change strategy and translation by a more neutral/less expressive word strategy stands at 1% and 5% in the TT1, respectively.

Horror fiction presents its own set of unique challenges to translation, mainly inherent in the goal of evoking art horror, which is unique and essential to the genre. While the translation challenges exist in various forms of literary prose, they carry even more significance in the translation of art horror, which is made up of horrific, threatening and disgusting imagery in the form of monsters, settings or situations. These elements individually add up to create art horror and the translation strategies applied on both micro and macro levels for these elements, can influence the whole.

If the translator aims to preserve art horror imagery, many of these challenges and strategies require careful attention and consideration. The specific challenges contained in *The Books of Blood* include translating imagery that appeals to the senses, metaphors, wordplays and proper names with connotative meaning, all of which are used to create a feeling of threat and disgust. Although multiple strategies for the translation of literature have been proposed by scholars, these are far from universal rules that can be applied to solve every translation challenge. Each challenge requires its own individual approach and cannot be generalized in line with other genres. In horror fiction, each and every challenge of translation is doubled with the further challenge of the necessity to preserve art horror. Literal translation does not always serve to preserve images of horror in cases where literal translation produces a different image or message from the source text. Translation by less expressive words, semantic change and information change, reproduction and hyponymy may be detrimental to art horror. Conversely, the examples of this thesis have shown that trope change is the most useful strategy to deal

with metaphors and images that prove to be a challenge to art horror. The use of this strategy depends on the creativity and the literary proficiency of the translator. This observation seems to confirm Jiang's (2008) emphasis on the significance of primary imagination during the translation process to create corresponding images. While literal translation and reproduction can be seen easily applicable strategies, research can provide more effective solutions for the challenge of finding corresponding images.

CONCLUSION

The point of departure for this study has been art horror as an aesthetic experience in literature. Art horror can be described as the object of horror fiction, an emotion that horror fiction aims to elicit. For the purposes of this study, focus is placed on art horror created through horror fiction as a genre of literature. As outlined and analyzed in this thesis, the creation of art horror mainly relies on the textual elements that are supposed to elicit threat and disgust. Metaphors, visual, gustatory, olfactory, kinesthetic and organic images, and wordplay all contribute towards creating horror imagery. As these are literary devices, they are created on a textual level. They are also associated with imagination. The writer creates images in the source text for the purpose of eliciting feelings of threat and disgust and the translator perceives them in his/her own "schema" (Jiang, 2008) and transfers them to the target text.

The translator's imagination is a key feature to this process because he/she works between two language systems that may not always correspond with each other. If it is the goal of the translator to preserve these images, they can be transferred to the target text not strictly as textual equivalents, but as image equivalents. To preserve these images, the translator needs to use certain strategies.

The aim of this study has been to explore the source text images and the strategies used in the translations. Imagery translation poses a challenge to the translator mainly because the extensive use of the different types of imagery is essential to art horror. The preservation of art horror imagery is crucial if one aims to recreate the source text art horror experience in the TT. Clive Barker, whose work this study focuses on, uses detailed imagery in his novels and short stories to elicit art horror, which provides the present study with interesting examples for the analysis. Barker's use of imagery includes visual (the sight of dead bodies), olfactory (the smell of opened entrails), gustatory (the air tasting salty with blood), tactile (his fingers grasping the open edge of muscle on the dead woman's back; his fingertips touching the bone of her spine), kinesthetic (pulled his muscle off his bone), along with metaphors and wordplay that contribute to the formation of art horror. Within this context, the following chapters have been included in the study:

In order to identify textual elements that contribute to the creation of art horror, research based on previous studies that analyzed the translation of horror fiction has been carried out. It has been found that the emotion of horror can be "evaluated in terms of threat and disgust" and that the establishment of art horror relies on "the reality effect" proposed by Barthes (1982) as a plot element. The present study has focused on the translation of imagery in horror fiction and comparatively analyzed the two Turkish translations of *The Books of Blood Volume I* by Clive Barker. Chapter I focused on explaining the concept of art horror proposed by Noel Carroll (1996) and the goal of horror fiction in general. This chapter also canvassed the emergence and evolution of horror fiction in Western literature and its delayed transfer to the Turkish literary system. Chapter I further identified the significance of imagery as a literary device in the establishment of art horror in horror fiction. Chapter II has provided an overview of the challenges and strategies of translation. It has also provided a literature review regarding the translation of horror fiction. Chapter III provided brief information on the author of *The Books of Blood*, Clive Barker, and also on the book's two Turkish translations. It also provided a summary of the short stories included in the *Books of Blood Volume I* (Barker, 1984/2015*)*. The chapter focused on the analysis of the two Turkish translations of *The Books of Blood Volume I*. The excerpts obtained from both translations have been analyzed and compared in order to answer the research questions (1) How can the source text's horror imagery be recreated through translation? (2) Which translation strategies in the two different Turkish translations of Clive Barker's *The Books of Blood* Volume 1 serve the purpose of art horror? (3) To what extent do the Turkish translations of Clive Barker's *The Books of Blood* Volume 1 reproduce the horror imagery in the source text?

In order to answer these questions, the specific imageries that contribute to the formation of art horror have been identified in the source text. The excerpts that include examples of art horror imagery have been selected. Then these passages have been analyzed in order to identify the translation strategies employed by the translators. A discussion on the translators' recreation of images (e.g. visual, auditory, olfactory, tactile and kinesthetic imagery, (including but not limited to metaphors and wordplays) of the source text has been undertaken. As for the answer of the study's first research

question, it has been found that several types of translation strategies are used, ranging from syntactic, semantic and pragmatic strategies to those that deal with non-equivalence on a word level.

With regard to the answer of the first research question, "how can the source text's horror imagery be recreated through translation?", the analysis revealed that literal translation and translation by omission are the most frequently used strategies in the TT1, which leans more on literal translation. The most frequently used translation strategy in the TT2 is omission. Other instances of the strategies used in both of the translations, in descending order of frequency, are information change, scheme change, translation by a more neutral/less expressive word, trope change, reproduction/borrowing, transposition, partial translation, hyponymy, visibility change, and translation by onomatopoeia. A table outlining the distribution of translation strategies is provided in Table 7 of the Discussion section of Chapter III. If the style of the source text that involves art horror imagery is subject to any kind of modification in the translation, it is reasonable to suggest that the reading experience of the TT readership becomes more different than that of the ST reader.

With regard to the answer of the second research question of this thesis, "which translation strategies in the two different Turkish translations of Clive Barker's *The Books of Blood* Volume 1 serve the purpose of art horror?", the trope change strategy has been found to be the most effective in preserving art horror imagery, when a semantically related TT trope is used in the translation of the ST trope, especially if the ST art horror imagery is presented as a metaphor. This demonstrates that faithfulness to preserving art horror imagery and the creativity of the translator are significant factors in producing a target text that reflects the aesthetic experience of the source text. Other translation strategies that have been used by the two translators to deal with ST art horror imagery have been found to serve the purpose of art horror in varying degrees. The literal translation strategy has been found to be effective in the preservation of art horror only in cases where the literally translated TT item corresponds to the ST item both in terms of semantics and image representation. It has been found that even if literal translation produces a semantically related item, it may not be effective in

preserving the ST's art horror in some cases where the literal translation strategy produces a different imagery than that of the ST. Especially in cases of proper nouns that have connotative meaning, literal translation strategy is not applicable to the both of the TTs. To deal with proper nouns that are presented as part of various types of art horror imagery, the reproduction strategy has been used by both of the translators. While the reproduction/borrowing strategy is one of the ways the translators choose to deal with CSIs, the reproduction/borrowing strategy may not serve the purpose of art horror in the translations of ST art horror imagery that depend on proper nouns with connotative meaning. In cases where the ST auditory imagery is created through SL onomatopoeia that does not have an equivalent in the TL, the creation of a new onomatopoeic word that refers to the same auditory imagery in the ST has been found effective in preserving the ST art horror imagery. This is another example of image representation rather than strict text representation, the lack of which would have otherwise hindered the ST art horror. The information change strategy, has been found to be effective in preserving art horror imagery in varying degrees. Addition or omission of words has been found to be effective in reproducing the ST art horror imagery in such cases where it is not possible to recreate the same ST art horror imagery in the TT due to non-equivalence, or in such cases where a literal translation would produce an awkward result in the TL. However, when the addition or omission of the words that are not available in the ST have produced different art horror imagery, the same information change strategy does not preserve ST art horror. The translation strategies hyponymy and translation by a more neutral /less expressive word have been found to be less effective in the recreation of ST art horror imagery. It has been observed that the ST art horror imageries have been used by the author to refer to specific sensations that pertain to smell, taste, visual images, movement and sounds that carry contextual meaning in terms of threat and disgust which produce art horror. When these specific items are translated into more general or less expressive words, their effect gets weakened.

As regards to the third question of the present study, "to what extent do the Turkish translations of Clive Barker's *The Books of Blood* Volume 1 reproduce the horror imagery in the source text?", the TT1 has reproduced the art horror experience of the ST

by relying on literal translation. The use of this strategy stands at 49%. Comparatively, the TT2 has omitted 33% of the ST art horror imagery. Similar to the strategy of translation by omission, the availability of the ST art horror imagery in the both of the TTs are lessened through the use of translation strategies such as hyponymy and translation by a more neutral/ less expressive word.

The analysis also seems to confirm the assumptions and findings of the previous studies on the translation of horror fiction by Landais (2016) and Symyslik (2016) who argue that if the translator aims to preserve art horror, the style of the source text is to be preserved and each translation strategy should be carefully weighed in accordance with specific challenges in the ST.

Building on Jiang's (2008) contention that "image representation" takes precedence over finding corresponding "individual words or sentences" in literary translation, the findings in this study indicate that further research is needed for the analysis of aesthetic progression, especially in horror fiction, where the aim of the translator is to preserve the ST's art horror/aesthetic experience. Jiang notes that "the artistic image is not a thing with a definite structure but a dynamic reality which becomes actual in aesthetic perception." (2008, p. 864). The dynamic reality of "artistic images" depends on the translator's perception of ST images (or, in horror fiction, the identification and perception art horror imagery that help form images in the gestalt sense). The translator then will "visualize the picture, hearing all the sounds as if present at the scene" (Jiang, 2008, p. 866). In the case of art horror imagery which comprises not only mental pictures (visual images) or sounds, the perception of "gestalt images" (Jiang, 2008) by the translator can extend to imagery pertaining to the sense of smell, touch and movement and their semantic associations within the context of the ST. Jiang notes that the translator will "use his image to recreate the vividness of the original in the reproduction" of the TT (2008, p.866). As briefly explained above, according to Jiang's model of aesthetic progression in literary translation, the translator is not bound by the textual constraints of the SL and the TL for the reproduction of literary imagery. Instead, he/she can initally depend on his/her own imagination. Such an approach that prioritizes image represantation over textual equivalence could also prove useful in

identifying the translation strategies that would accommodate image represention of the ST in the SL. As the findings of the present study show, if textual equivalence takes precedence over image representation, the result may be mere textual representation rather than the recreation of the ST art horror imagery. Horror fiction translators could find the most appropriate translation strategies that would serve the purpose of maintaining the art horror effect in translation by focusing first and foremost on the applicability of certain translation strategies to the representation of the ST image. This could help translators convey the message of horror fiction authors whose self-proclaimed goal in horror fiction is to terrorize and horrify the reader (King, 1981, p.23).

Without the experience of horror based on imagery, the target text aesthetics may significantly differ from that of the source text. This may hinder the experience of art horror. The analysis of the present study is meaningful in the way that its findings confirm the need for a wider space of creativity for the translator to operate. Within this context, further analysis of *The Books of Blood*, at a PhD level, could provide a wider variety of results on imagery translation in art horror. Moreover, further research into the dynamics of the translator's imagination may be fruitful for image representation in the translation of horror fiction.

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