A RE-EVALUATION OF THE CONCEPT OF EQUIVALENCE IN THE LITERARY TRANSLATIONS OF AHMED MIDHAT EFENDİ: A LINGUISTIC PERSPECTIVE

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to Nermin Öner,
my mother

Sosyal Bilimler Enstitüsü Müdürlüğüne

İşbu çalışma, jürimiz tarafından Dilbilim [illegible]Bilim Dalında DOKTORA TEZİ olarak kabul edilmiştir.

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ÖZET

Yazın çevirilerinin ekinler arası etkileşimdeki önemli işlevi herkes tarafından kabul edilmektedir. Bununla beraber, çeviri tarihine bir göz attığımızda, hem yazın çevirmenlerinin hem de bu konuyla ilgili bilim adamlarının sürekli olarak çeviri edimini sorguladıklarını görürüz. Bu konuda yapılan çalışmalar incelendiğinde ise, sözkonusu sorunların, çevirinin temel kavramı olan **eşdeğerlik** kavramı için benimsenen kaynak odaklı, kuralcı, dural yaklaşımdan kaynaklandığı anlaşılır.

Bu çalışma, yazın çevirilerinde eşdeğerlik kavramını yeniden değerlendirmek amacıyla yapılmıştır. Belirlenen amaca ulaşabilmek için şu yol izlenmiştir:

Birinci bölümde, bu çalışmanın ortaya çıkmasına neden olan sorunu açık bir şekilde betimleyebilmek için çeviri tarihi içinde **eşdeğerlik** kavramına getirilen bakış açıları ele alınmıştır. Romalılardan günümüze kadar geniş bir zaman dilimi içinde yapılan çalışma, sorunların temelinde etkinliğini yüzyıllar boyu sürdüren kısaca **kaynak odaklı** diyebileceğimiz yaklaşımın yattığını göstermiştir. Çeviribilimde son 20 yıldır yapılmakta olan **erek odaklı** çalışmalar ise yüzyıllar boyu karşılaşılan sorunları çözücü olarak düşünüldüğünden, kaynak odaklı yaklaşımın karşıtı olarak, yine bu bölümde ayrıntılı olarak sunulmuştur. Bu çalışma bize, sözkonusu erek odaklı yaklaşımın gücünü, özellikle dilbilimciler tarafından 20nci yüzyıl boyunca yapılan betimleyici, işlevsel, devingen, dizgesel, eşsüremi de içine alan ardsüremli çalışmalardan aldığını göstermiştir.

Eşdeğerlik kavramının yeniden değerlendirilmesi, tezin başlığında da belirtildiği gibi, Tanzimat romancısı, çevirmen ve gazeteci yazar Ahmed Midhat'ın çevirileri incelenerek yapılmıştır. Bu nedenle çalışmanın ikinci bölümünde Tanzimat Dönemi ele alınmıştır. Bu bölümde vurgulanan nokta, bir geçiş dönemi olan Tanzimat Döneminde Fransız etkisi ve bu etkinin yaygınlaşmasında çevirinin önemli işlevidir. Çalışmanın üzerinde durduğu bir diğer konu da, bu gibi geçiş dönemlerinde kaynak metni tam olarak tanıtmayı amaçlayan ve çeviribilimde **yeterli** olarak tanımlanan tam çevirilerin yanısıra çevirinin doğası gereği kaynak çıkışlı ama kaynak metinden aldıklarından başka erek toplumla da uyum halinde olan, çeviribilimde **kabuledilebilir** olarak tanımlanan, kısmi, serbest çevirilerin başka dönemlere kıyasla daha yaygın olarak üretildiğidir.

Tezin son bölümünü oluşturan üçüncü bölümde ise önce Midhat'ın çeviri bütüncesi tanıtılmıştır. Bütünce, hem Midhat Efendi'nin "çeviri" olarak sunduğu yapıtları, hem de yazın tarihçilerinin Midhat'ın çevirisi olarak kabul ettikleri yapıtları içermektedir. Amaç, Midhat'ın çevirmen olarak öz-sorgulamasını ve yazın tarihçilerinin Midhat'ın çevirilerine getirdikleri değişik yaklaşımları betimleyerek, bir yandan çeviri eşdeğerliği sorununu vurgulamak, bir yandan da bu çalışma boyunca yapılan değerlendirme sonucunda önerilen **çeviri** ve **çeviri eşdeğerliği** tanımları ışığında bu yapıtlara çeviribilim çerçevesinde bir yer vermektir. Üçüncü bölümün ikinci kısmında ise Midhat'ın Alexandre Dumas Fils'den yaptığı La Dam O Kamelya çevirisi üzerinde karşılaştırmalı metinbilimsel bir inceleme yapılmıştır. Bu bölümün birinci ve ikinci kısımlarında elde edilen bulgular yazın çevirilerinde eşdeğerlik kavramının yeniden değerlendirilmesiyle sona ermiştir.

ABSTRACT

The important function of literary translations in cultural interaction is unanimously agreed. However, a study in the history of translation shows us that both the translator and the translation scholar question the act of translation in an exasperating manner. A close scrutiny on the works carried out in this respect varifies the fact that what underlies the problems is the Source-oriented, normative and static approach adopted by scholars for translation equivalence which is the basic concept in translation.

This study is carried out with the purpose of re-evaluating the concept of equivalence in literary translations. In order to achieve the set purpose, the study proceeds in the following order:

In Chapter I, various approaches to the concept of translation equivalence is studied in the historical perspective with the purpose of finding out the reasons for the problems that are raised in this concern. The study in this part which covers the period between the time of the Romans to the present shows that it is basically the **S-oriented** (source-oriented) approach that underlies the problems in translation. The **T-oriented** (target-oriented) approach which marks the studies carried out in the field in the last 20 years is also presented in some detail in this chapter. It is highly believed that this approach has the capacity to eliminate the problems which the S-oriented approach could not deal with. This study has shown us that the power of this approach is actually rooted in the invaluable descriptive, functional, dynamic, systemic and historical (which also accounts for synchronic studies) studies carried out by the linguists of the 20th century.

As the title of this dissertation indicates, the re-evaluation of the concept of equivalence is based upon a study that is carried out on the translations of Ahmed Midhat, an eminent novelist, translator and journalist of the Tanzimat period. It is for this reason that in Chapter II of the ensuing study the Tanzimat period is dealt with in some depth. What is emphasized in this chapter is the French influence in the Tanzimat period, which is actually a transitory period, and the function of translations in the dissemination of this influence. Yet another point that is focussed upon is that in such transitory periods acceptable translations in which the translators adhere more to the norms of the TS are produced more widely than adequate translations in which adherence to the norms of the ST is given ultimate importance.

In Chapter III, first the corpus of Midhat's translations are presented. The corpus covers not only those texts in which Midhat refers to himself as the translator but as well others which are treated as translations by literary historians. The purpose in this part is to make explicit Midhat's self-interrogation as a translator and to bring to light the versatile approaches of literary historians to Midhat's translations. The study not only emphasizes the problems inherent in the concept of translation equivalence but also helps place the texts that constitute Midhat's corpus in their right place within the framework of Translation Studies. This is, of course, done in the light of the suggestions in respect to the definitions of translation and translation equivalence that are reached as the consequence of the re-evaluation discussed throughout the study. In the second part of Chapter III, a comparative textual analysis is carried out on Alexandre Dumas Fils' novel La Dame Aux Camélias and its translation by Midhat. The findings obtained in the first and the second parts of this chapter is concluded with a re-evaluation of the concept of equivalence.

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ABBREVIATIONS

The following abbreviations are used throughout the ensuing study :

AT	Adequate Translation
TGG	Transformational Generative Grammer
SL	Source Language
S-oriented	Source oriented
SS	Source System
ST	Source Text
TL	Target Language
T-oriented	Target oriented
TS	Target System
TT	Target Text

INTRODUCTION

Before stating what the purpose of this study is, it seems to be more convenient to state what the purpose of this study is not. It does not aim to have a pedagogic purpose, i.e. the intention is not such as teaching how to translate.

For centuries the studies on translation have been motivated by pedagogic purposes. This paractice has inevitably led scholars to be normative and prescriptive in their attitute towards translation and in their critical discourse on translation, i.e. on the meta language of translation. Definitions of "translation", "translation equivalence", "translator" and the like were in line with the normative bias. Consequently, a considerable number of texts were not considered translations simply because they were not produced in line with the given definitions. In short, translation studies for pedagogic purposes constituted in fact the applied branch of translation based on a theory that was normative. Hence, all the facts of translation which were not accountable by such a normative theory were excluded from the domain of translation studies. It was literary translations in particular that suffered immensely from such an approach.

The present study, "A Re-Evaluation of the Concept of Equivalence in the Literary Translations of Ahmed Midhat Efendi: A Linguistic Perspective" addresses the problems raised by the restricted approach described above. To start with, in this study it is accepted that Translation Studies is not at all limited to the applied branch only but should be conceived of as a tripartite model with the theoretical branch, the descriptive branch and the applied

branch as its three inseparable and interrelated components. In other words, the findings in a descriptive study will widen the scope of translation theory which in turn will account for more numerous facts of translation. This will naturally have a bearing on the applied branch as well.

As the aim of the present study is to make a re-evaluation of the concept of translation equivalence in the literary translations of Ahmed Midhat Efendi, it will necessarily be descriptive. In order to achieve the set purpose, in Chapter 1, "A Historical Overview : Translation Equivalence in Paradigms" problems that have centered on the concept of equivalence will be presented in the historical perspective, i.e. from the time of Romans to the present. In view of the difficulties inherent in pursuing a chronological approach in such a historical overview, the study will be based on the concept of **paradigms** (which may roughly be taken as the models that shape the general thinking of the time) and **norms** (which may again roughly be taken as the internalization of such models by the individuals, or construction of the same). The problems related to the concept of equivalence will be presented as centering around certain paradigms in interaction with norms. For reasons of clarity the historical overview will be handled in two parts: "Before the New Paradigm" and "The New Paradigm". It is hoped that in the first part the "how"s and the "why"s of the problems will be raised and in the second part the tentative solutions will be presented. In the part titled "Before the New Paradigm", the "Linguistics Paradigm" will be given prominence because it is believed that it is the "Linguistics Paradigm" that sets the basis of the "New Paradigm". It is hoped that the "New Paradigm" will be evaluated as a new synthesis of all that was presented sporadically by the constructors of the

"Linguistics Paradigm". It should also be mentioned that throughout this chapter arguments will be based on a theoretical discourse rather than on examples taken from texts in order not to overburden the Chapter. Textual analysis will be carried out in depth in Chapter III.

In Chapter II, "Emergence of a Paradigm in the Late Ottoman Literary Polysystem", attention will be shifted from the West to the entire target literary system of the Tanzimat period. The purpose of this Chapter is both to give some idea of the time Ahmed Midhat lived and produced his translations, and also to show the birth of a paradigm and the role of translators in the birth of such a paradigm. It is hoped that this Chapter will help us understand the reason why a translator comes up with a specific translation which seems not to be obeying the definitions given in line with normative and prescriptive theories of translation. It is further hoped that understanding of the reasons for the production of such a translation will help us approach the concept of translation equivalence not as a static term but as a relational, functional, norm-governed one.

In short, Chapter I and Chapter II will prepare the basis for Chapter III, "A Study on Ahmed Midhat Efendi's Literary Translations", where analyses will be done on the corpus of Ahmed Midhat Efendi's translations with the purpose of re-evaluating the concept of translation equivalence in them. The reason why a literary figure such as Ahmed Midhat Efendi is preferred for this descriptive study is not at all a random choice: major aspects of Ahmed Midhat's translations are directly linked to the purpose of this study. The reasons may be summarized as follows :

1) As both a prolific translator and writer Ahmed Midhat

is a leading figure in the construction of a new paradigm in the Tanzimat Literature. As such his works are worth studying;

2) Even a short survey of the works of Ahmed Midhat serves to show us that there exists a confusion as to what Midhat himself means by translation, appropriation and original work. On the title pages of his works he either refers to himself as the translator of the text and gives the name of the author, or he refers to himself as the translator but does not mention the name of the author, or yet he refers to himself as the author although he mentions the original text and/or its author. As such it seems to be highly important to investigate the translational norms of Ahmed Midhat and his translation strategy.

3) Again a brief study on the critical corpus on Ahmed Midhat's translations shows us that the confused outlook is not only on the title pages of Ahmed Midhat's translated texts but is directly reflected on such critical works like monographs on Ahmed Midhat, or anthologies that include his works, or critical articles on his translations. While some of these works take the texts which Midhat himself considers translation, as non-translations, some others take the texts which Midhat claims to be original, as translations.

4) Furthermore, a study on the critical writings on Midhat's corpus shows us that his translations are greatly criticised for not having fulfilled the norms set for "proper" translation. In spite of such critical writings, it is unanimously agreed that his translations do serve a function in the emergence of the novel as a new literary genre in the target literary system. As such one feels the need to reconstruct the translational norms of an eminent translator who has accomplished an important mission with

his translations.

5) A final remark on the preference for Midhat's corpus as the basis of the analysis is that Midhat's translations which were produced in the Arabic script are not available for today's readers in the Latin script. One great shortcoming of this fact is that the judgements passed on the status of Midhat's translations by some critics are handed down as dictum which are hardly questioned.

The descriptive study in Chapter III that aims to reconstruct Midhat's translational norms with the ultimate purpose of making a re-evaluation of the concept of translation equivalence will begin with information on Ahmed Midhat, himself. The intention is basically to show the formation of Ahmed Midhat's literary personality, his knowledge of foreign languages (since it is important in the formation of a translator), his relations with some leading figures of the time who have influenced both his literary personality and his career as a writer, translator and a journalist.

In the following part of Chapter III, the methodological framework will be set for the descriptive study. Since the purpose of the present study is to reconstruct the norms of the translator, i.e. Ahmed Midhat Efendi, with the purpose of making a re-evaluation of the concept of translation equivalence, the study will draw basically on the norms of the translator. Therefore, the following will also be taken into consideration: translational norms of Midhat which are active before the process of translation and which concern issues such as the selection of the author to be translated, the text, the language from which to translate (i.e. the preliminary norms of the translator); those norms which are active during the process of translation such as the decisions taken for the

distribution of the textual material in the translation and the verbal formulation of the textual material (i.e. matricial amd textual proper norms of the translator which are referred to as the operational norms); and also the norms of the translator which in a way direct his translation strategy in more or less an a prioristic manner (i.e. the initial norm).

Study on the norms which are active before the process of translation (the preliminary norms and of course to a certain extend the initial norms) will be worked out on the corpus of Midhat's translations in the first part of the analysis in Chapter III. This part aims at carrying out the study on all those texts of Midhat which are claimed to be translations either by Midhat himself or by his critics. Although the study in this part may appear to be repetitive to a certain degree, in order both to avoid and also to question the widespread second-hand information on Midhat's translations, it is thought to be of ultimate importance to come up with such a fully descriptive study. It is further believed that an unbiased descriptive study that will be carried out in this part will encourage further descriptive studies on Midhat's corpus. It is hoped that the findings in this part of Chapter III will help us understand how Midhat approaches translation, what his translation strategy is, how he would define equivalence, whom he refers to as a translator etc.

Study on the norms which are active during the process of translation will be carried out on the translation of La Dame Aux Camélias of Alexandre Dumas Fils in the second part of the analysis in Chapter III. This part will be devoted to the reconstruction of Midhat's translational norms active in the course of the process of translation. In order to achieve the purpose, after

giving general information on La Dame Aux Camélias and Midhat's translation, a detailed comparative study will be carried out on the ST and the TT to determine the relations of the TT to the ST, thus establishing what Midhat does in translation. Since it is impossible to carry out such a detailed study on the entire text, parts which are thought to be representative of the problems exhibited in the translation will be selected as the basis of the analysis.

The reason why La Dame Aux Camélias and its translation are chosen for a comparative textual analysis is that it is one of Midhat's best known translations and also one which Midhat himself refers to as a translation. Furthermore, in this text Midhat does not supply the reader with a preface which from the point of view of this study, presents a challenge. It is hoped that the findings of Chapter III will help us see and evaluate Midhat's corpus in a hierarchy, thus setting the basis for a sound re-evaluation of the concept of translation equivalence which will be discussed in the Conclusion.

Notes relevant to the chapters will be given at the end of each chapter.

List of books and articles included in the "References" will be limited to only those books and articles which are used in this study or which have a direct bearing on it. Publication year of the sources will be entered as the year is given in the source. Consequenly, the year of publication of Ahmed Midhat's translated literature will be given in the Muslim Hegira Year (A.H.). Knowing that this calender would not mean much to the contemporary reader, however, the years will also be converted into the modern calender and be given below the years that indicate the Islamic calender.

Nonetheless, it is a fact that the Islamic years do not always overlap with their counterparts in the modern calender. Therefore, the Muslim Hagira Year should be regarded as final.

Copies of the title pages of Midhat's corpus which will be studied in part III.3.1. will be appended to this study for further reference. The parts from La Dame Aux Camélias, namely Episode No.1 and Letters of February 5 and February 20 of Episode No 26, which are taken as the basis of the comperative textual analysis in part III.3.2. will also be appended in both the original, i.e. in French, and in translation, i.e. in Arabic script.

I. A HISTORICAL OVERVIEW: TRANSLATION EQUIVALENCE IN PARADIGMS

It is unanimously agreed that the concept of equivalence is key to any theory of translation. Nonetheless, it is again unanimously agreed that this key concept is of a highly complex nature. The fact that translators/theoreticians have been working on this issue for about 2000 years serves to prove this point.

In this chapter it is intended to make a historical overview of the concept of translation equivalence. However, a study on the various approaches to translation in historical perspective that center around such a complex concept presents problems inherent in both the complexity of the concept and in the variety of approaches. Therefore, the study will start with the presentation of the notion of **paradigm** and **norms** which will help systematize the variety of the approaches to translation and to translation equivalence (which cannot be detached from each other) hopefully in a factual way.

The part titled Paradigms and Norms (1) will be followed by the part titled Historical Overview in Paradigms (2). The study will be carried under two main sub-headings: Before the New Paradigm (2.1.); and, The New Paradigm (2.2.). The motive for such a simplistic distinction lies in the belief that the **New Paradigm** is able to answer the questions posed by the translators and the theoreticians in relation to translation and the problematic concept of equivalence. Such questions were at best partially answered by the advocators of the paradigms that preceded the New Paradigm. In other words, in Part 2.1. Before the New Paradigm we shall find the questions and partial solutions to the questions posed, and in Part

2.2. The New Paradigm, we shall find the answers to these questions.

1 PARADIGMS AND NORMS

1.1 PARADIGMS

As noted by the modern philosopher of science Thomas Kuhn, at any time in history there happen to be dominant branches of science which serve as models to scholars from other branches, thus giving shape to the general thinking of the time. For the purposes of this study the term science is taken as a cover term which may be juxtaposed with or substituted for any dominant line of though that marks the period in the Kuhnian sense. Such models have a seminal effect in the formation of the ideology and the poetics of the time. The term Kuhn coins for such models is paradigm. He uses the term in two senses: 1) "it stands for the entire constellation of beliefs, values, techniques, and so on shared by the members of a given community"; and 2) "it denotes one sort of element in that constellation , the concrete puzzle solutions which, employed as models or examplars, can replace explicit rules as a basis for the solution of the remaining puzzles of normal science" (1970:175).

Paradigms are not, of course, constructed in an artificial manner devoid of the social background where actual facts take place with the bare purpose of constructing such. Their construction derives from observation of both the previous paradigms and the present state of facts (Lefevere 1985:220). What gives rise to a new paradigm is actually directly related to and deeply

rooted in the previous state/s. The starting point of a paradigm which has a great impact on the schools of thought of its time is but a hypothesis which claims to have the potential to answer/explain some questions related to the object of study. From the vantage point of the scholars who come forth with such a hypothesis, the questions related to the phenomenon under study are considered not to be handled in the proper way by other/previously accepted hypotheses. If some scholars react to the proposed hypothesis in the positive way and find it worthwhile to be tested on the proposed lines, they prepare the grounds for a prospective paradigm. If the number of advocators of the hypothesis from both the directly related field and other fields of study grows bigger day by day, then a new paradigm comes into being, thus giving rise to a paradigm change. As Lefevere says,

> if at any moment, the minority turns out to be a majority, or rather, to have become a majority, we are faced with at least an attempt at a paradigm change. A paradigm is superseded by another when the newcomer solves problems, eliminates others, and provides a guide for further research (1985: 220).

The importance given to the concept of majority in the above lines,i.e. the importance given to the human element in this concern, hints that although the valid argumentation of the hypothesis is an essential factor for its acceptance or rejection, it is not the only factor that counts. Since the hypothesis is offered in a natural society (versus the utopic ideal society) the attitude of the human beings who constitute the society plays as important a role as the first factor. Referring to Feyerabend's views, Lefevere, again, in this concern says,

> an argument becomes effective only if supported by an appropriate attitude and has no effect when that attitude is missing (1985:221).

A good example showing the importance of attitude in the acceptance or rejection of an argument is the changing attitude of the scholars to the writings of some Russian Formalists like Tynianov, Jakobson, and Czech Structuralists like Mukarovsky, Vodicka who approached literature as a dynamic polysystem (Cf.I.2.2.1 below). Such writings did not receive due attention in literary circles and translation studies until the last fifteen years or so although they were all present in the stacks within the reach of scholars ready for use. Despite the validity of their arguments they did not lead to any paradigm change at the time they were written simply because the necessary attitude was absent until the 1970s. Only after some scholars showed discontent with the ruling paradigm (which was inadequate in providing a satisfactory explanation to what actually is being done in literary trahslations and as a consequence of this fact, in giving the literary translations their right place in the theory of translation) did they feel the need to refer to the old writings of Russian Formalists and Czech Structuralists. They believed that these writings would be of some help to the solution of problems yet unsolved.

1.2 NORMS

Yet another point that should be mentioned in addition to the importance of attitude in the formation of a paradigm, is the importance of this attitude in the formation of the various approaches within one paradigm at a given time, or again within one paradigm but at varying times. Since it is accepted that the social setting constitutes the background to the paradigms and the human element is the essential factor in the social setting, it

naturally follows that there would be different views/approaches among the advocators of even the same paradigm at a given time or at different times in line with the changes that take place in the society and/or in line with how the paradigm is reflected onto or is comprehended by the human element. In other words, it is the **norms** of the human element (in our case the translator) that shape the different acts of performance (in our case the translations). Norms are after all

> [...]the translation of general values or ideas shared by a certain community -as to what is right and wrong, adequate and inadequate- into specific performance-instructions appropriate for and applicable to specific situations, providing they are not (yet) formulated as laws (Toury 1980:51).

The members of the society "acquire, internalize" the norms during the "process of socialization" (Toury 1980: 51).

At this point we see that there is an overlapping between the definitions of the terms **paradigm** (Cf.I.1.1. above) and **norm**. Former is actually used by Kuhn for natural sciences and the latter is used by sociologists for social sciences in very similar senses. It should also be noted that both terms are used in two senses, one being the abstact level "standing for the entire constellation of beliefs, values, techniques, [..] shared by the members of given community" in Kuhn and "the general values or ideas shared by a certain community" in Toury; the other being the concrete level denoting "one sort of element in that constellation (...)" in Kuhn and "translation of general values or ideas (...) into specific performance-instructions (...)" in Toury.

For reasons of clarity, though, I will use **paradigm** as an abstract term standing for the dominant line of

thought that in a way shapes the time, and norm more as a concrete term denoting the internalization and the translation of the paradigm by the individuals. In other words, it is the "why"s and "how"s and "what"s of the individuals that both give rise to the paradigm and is also a reflection of the paradigm in rule.

2 HISTORICAL OVERVIEW IN PARADIGMS

2.1 BEFORE THE NEW PARADIGM

2.1.1 GREEK PARADIGM IN THE ROMAN WORLD

If we trace back in history to the genesis of translation[1], we find ourselves with the Romans who are referred to by Eric Jacobsen as the"inventors of translation."[2] The ruling paradigm for Romans was that of Greeks, i.e. Greek philosophy and the Greek poetics. Romans were under the influence of Greek models, or say Greek paradigm in Kuhnian terminology, to the extent that they were accused of being unskilled in creative writing (Bassnett-McGuire 1980:43).

Although such accusations sound disparaging, we actually know that we owe a lot to this "first copying culture" (Hoskin 1985: 11) where translation dichotomies appeared for the first time in history. By now the almost universal debate on whether to translate verbum de verbo (word for word)[3] or sensum de sensu (sense for sense) was raised in this era. As noted by Bassnett-McGuire, in view of Cicero and Horace (1st century B.C.), two Roman philosophers who contributed much to a theory of translation, translation simply meant:

> judicious interpretation of the SL text so as to produce a TL version based on the principle nonverbum de verbo, sed sensum exprimere de sensu (of expressing not word for word, but sense for sense) (Bassnett-McGuire 1980:44).

Word for word approach seems not to be in line with the responsibility Cicero and Horace attach to a translator. As Hoskin states :

> [..] he [Cicero] sees his task not as being that of the hack translator (interpretum) but as adding his own judgement (iudicium) and arrangement (scribendi ordinem) and thus giving an independent validity to his text as something brilliantly written (splendide dicta) and not merely converted from the Greeks (neque ... conversa de Graecis).[1985:14]

Thus, Cicero prepares the grounds for a discussion on the method of translation. In his endeavors he argues against the validity of the verbum de verbu approach in translation. This is actually an "argument over normative points of reference for the activity of translating" (Wills 1982:30). However, it should be noted that the understanding of sensum de sensu principle in the hands of Cicero and Horace is not at a great distance from the verbum de verbo approach (at least at the level of discourse on translation if not in the practice of translation) as it seems to be. As Hoskin says even "the precept not to translate verbum pro verbo ... implies recognition of an opposite impulse, that impulse which we still encounter as neophytes, the ideal of the word-for-word" (Hoskin 1985:12).

Indeed, it was not at all only the sensum de sensu approach that was employed in translations in this era. Not at all. The approach of the translators in translating was greatly conditioned by the position of Rome in her relations with the Greeks. The first translations of Greek

literary works into Latin, for example, may be seen as "experiments in subservience` to the original" (Wills 1982:29).(4)

On the other hand, as Romans become victorious over Greeks, they adopt a position which is at a distance from the verbum de verbu approach and closer to the sensum de sensu approach as is advocated by Cicero and Horace.

While this was the case in relation to translations of literary works, in pedagogic translations that start roughly around 3rdcentury A.D. it is seen that the tendency of the translators is heavily towards the word-for-word approach. In these texts Greek is systematically juxtaposed with Latin in form of vocabulary lists and short conversations. In these translations what is `sought is strictly "sign equivalence" (versus sign mimesis)(Cf. Hoskin, 1985:19).

All in all, one may say that in the Roman World it was the Greek Paradigm that was in rule. While pursuing the Greek Paradigm,however, the translators employed different approaches to translation which in a way reflected how they internalized the paradigm, i.e. their norms. It is these norms that gave rise to discussions at the theoretical level.

2.1.2 CHRISTIAN PARADIGM

Following the Greek Paradigm yet another paradigm was born in the Western world with the dissemination of Christianity. Again there was an ideal to be pursued. Parallel to the problems the followers of the preceding

paradigm came across during the process of translation, the disciples of this paradigm too were in a terrible plight. This time it was the word of God to be communicated. Were the translators to translate word for word or sense for sense ?

In relation to the sacred writings, Jerome (c.347-419/20), an eminent figure in translation history, says,

> where the word order is a mystery (mysterium) one translates not word for word but sense for sense [Hoskin 1985:24-25].

thus in a way echoing Cicero. In the preface to his Chronicle he further says that,

> If I render word for word, the result sounds absurd; if I make any necessary changes... I appear to have abandoned the function of translator (Hoskin 1985:25).

These lines show us that Jerome actually pursues the ideal in his translations. Not being able to recreate this ideal, which is the source text, through word for word translation, he shifts to sense for sense translation, but is not at all at ease.

In the preface to Samuel and Kings, Jerome, in defence of his translation strategy, says:

> either consider me a translator (interpretem) if you are kind, or a paraphraser (paraphrasten) if not ... but I am not aware (conscious) that I have changed anything from the Hebrew truth (de Hebraica veritate) (Hoskin,1985:25).

Knowing the concerns of Jerome in relation to the responsibilities of a translator, we understand that he

consults to sense for sense translation simply because he cannot avoid it, simply because his personal experience in translation verifies that one to one sign equivalence is something that cannot be attained.

Although hidden under the cover dichotomy of verbum de verbo vs sensum de sensu, Jerome's concerns and questions are again directly rooted in the conceptual cramps that centered around the concept of **equivalence**. Such implicitly drew from the assumption that the responsibility of a translator is to the source text more than anything else.

Saint Jerome's attempt to translate the holy scriptures was followed by the bold ventures of J. Wycliffe (c.1330-1384), a noted Oxford theologician who translated Bible into English in its complete form for the first time; W. Tyndale (1494-1536) who translated both the New Testament and parts of the Old Testament into English; Martin Luther (1483-1546) who translated the New Testament into German from Erasmus's Greek version and many others. Their purpose in doing these translations was more or less the same: to pass the word of God to the common people (Bassnett-McGuire 1980: 46-48). In their attempts to fulfill the common purpose they employed the same translation strategy which, parallel to the translation strategy of Cicero ane Horace, is again at a distance from the word for word approach and closer to the sense for sense approach.

2.1.3 GREEK PARADIGM IN THE ARABIC WORLD

During the reign of Christianity, between the eighth and the twelfth centuries, in some corners of the world

once again we come across the followers of the Greek Paradigm who attempt to reshape the ideology and the poetics of the time.

Despite the ruling hand of Christianity , those who attempt to re-implement the Greek ideology and poetics to the world in the eighth and the ninth centuries, after a big jump in time, are first the Syriac translators of Bagdad who translated the works of ancient Greeks into Arabic, then the translators of Toledo in the following two centuries who translated the Greek works from Arabic into Latin, thus paving the way for the translations of the same texts in Europe. It is only in the twelfth century that interest is shown in the original Greek texts for translation as was the case at the time of the Romans (Cf.2.1.1.).

In the centuries that preceded the twelfth century when a writer refers to a Greek author, "he may in fact be thinking of a Latin translation of an Arabic translation of a Syriac translation of the Greek" (Savory,1957:38). That seems to be the reason why the translations in this era through intermediating languages are later considered by some scholars who seem to believe in one-to-one correspondence between the ST (not the intermediating text) and the TT to be full of a "considerable number of mistakes and misunderstandings" (Savory 1957: 38).

In such a medium it seems to be obvious that although the paradigm pursued by the Syriac and the Spanish translators is the same with that of Romans, in line with the difference in time, setting and the human element, the very problem of equivalence reveals itself in much bigger dimensions. While for the Romans the question of equivalence was a bipartite one, i.e. whether to translate verbum de verbo or sensum de sensu or to put it

differently, sign equivalence in the strict sense or sign mimesis,(Cf.2.1.1. above) for the translators of Toledo the problem must have been more complicated than that. More complicated because for one reason or another they were at a distance from the original source texts. What seems to be important for them is to introduce the Greek ideology and poetics to the receiving culture through the eyes of the highly esteemed and accepted Arabic ideology and poetics of the time. At such a setting even the sensum de sensu approach of Horace and Cicero was not sufficient in giving an account for translation equivalence as manifested in these examples. Time was definitely ripe for such means from the point of view of translation studies.

2.1.4 INDIVIDUALISTIC AND THE HEGEMONISTIC PARADIGMS

At the course of spiralling of the Greek Paradigm, the convolutions reach their apex at the time of Renaissance in Europe both on the horizontal and the vertical axes, or to put it differently, both in relation to the area covered and the force exerted for the formation of the ideology and the poetics of the era.

The backwash effect of the translations done around the Christian Paradigm actually served to decentralize the church and reduce its power to its essentials. The decline of the status of the church, together with the travels made around the world, discovery of new lands, starting of trade, the Copernican world view all laid the foundations of the individual in the society. The changed world picture gave rise to two distinct approaches which would perhaps be called the individualistic on the one hand, and the hegemonistic the other. The model pursued was again

that of the Greek. Each of these approaches owed both its existence and deconstruction to the other.

2.1.4.1 INDIVIDUALISTIC PARADIGM

The emergence of the individual in the society is reflected onto translations in the form of the emergence of the first person "I" in the translated text. In the hands of this "I", the texts of antiquity are invented more than discovered (Steiner 1975: 246).

In this respect Steiner refers to Sir Thoman North's Plutarch as a "recreative version not of the original Greek but of Jacques Amyot's French, published twenty years before" (Steiner 1975: 246). The same line of approach is traced by translators like Watt and Surrey who in a way update the original texts in their translations with concerns for the reader. It is for this reason that their translations are misleadingly called adaptations by some critics (Bassnett-McGuire 1980:56-58).

Actually such an approach to translation did not only puzzle the critics, but also the translators themselves. D'Ablancourt, for example, a seventeenth century translator who says that "his Lucian is not properly Translation, but is better than Translation" (Hermans 1986:38) suffers from not knowing what to call his work. In one of his letters he says that "his work cannot truly bear the name of translation, but there is no other" (Hermans 1986:38).

D'Ablancourt's concerns were not unique to himself but unique to the time that gave rise to such

translations. John Dryden (1631-1700),who is not only a writer/translator but as well a critic, in a way soothes d'Ablancourt's worries over his deeds when he says that "A Translator that would write with any force or spirit of an Original, must never dwell on the words of an author" (Brower 1974:3). Albeit he addresses the translators like D'Ablancourt in such an encouring tone, in the preface to Ovid's Epistles (1680) where for the first time in translation history he introduces **mimesis** to the already discussed bipartite translation model, he, too, reflects his worries as to what to call a person who chooses the third type of translation. In his words,

> The third way is imitation, where the translator (if now he has not lost that name) assumes the liberty not only to vary from the words and sense but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the ground-work, as he pleases." (Brower,1974:2)

Despite his worries as to who to call a translator, Dryden may be considered the first theorist who widens the horizons of translation theory by means of adding **mimesis** as the third type of translation thus attempting to give a fuller picture of the actual facts of translation.

This is an age full of translators who readily adopt the individualistic attitude in their labor. All in all, one may agree with Theo Hermans' view that in such translations,

> The shifts indicate a new, less subservient and a much more personal relation between the translator and his author, and an abandonment of the narrow pedagogic definition of the unit of translation. The net result is a move away from the constraints of pedagogic translation and into the sphere of imitation. [Hermans, 1986:38]

It is this individualistic attitude of the translators that urges them to take neither the word nor the sentence as the basic unit of translation but the text in its entirety. The end result of taking the text itself as the minimal unit of translation is definitely a move away from the bipartite differentiation, i.e. the verbum de verbo vs sensum de sensu dichotomy, to a tripartite one which also includes imitation, i.e. mimesis, as a form of translation, (Hoskin 1985:37) as formulated by Dryden.

Although the tripartite model seems to be a clear one at the descriptive level, in the minds of both the practitioners and the defenders of the third group, i.e. mimesis, it was not clear at all. The reason for such an ambivalence seems to be deriving from the fact that a move from the lexical/sentential level to the textual level necessarily entails a move from the author of the original text to the translator of the translated text; from the text written for the source readers to the text written for the target readers; from the reader of the source text to the reader of the translated text; in short, a move from the source to the target with whatever the two domains cover. In such a setting

> Translation was by no means a secondary activity but a primary one , exerting a shaping force on the intellectual life of the age, and at times the figure of the translator appears almost as a revolutionary activist rather than the servant of an original text (Bassnett-McGuire 1980:58).

The products of the translators like D'Ablancourt did not follow from the traditional definition of translation. A close examination of the products shows that in deed they were away from the source and against it. However, their worries imply that in mind they were for it. The core of the problem was again rooted in the problematic concept of equivalence which not only accepted the source

as the starting point, but also as an end in translation.

2.1.4.2 HEGEMONISTIC PARADIGM

The individualistic approach to translation at its extremity which moved the translations away from the source and closer to the target was not most welcome by all. Negative attitude to such translations was nourished by the changing norms in the eighteenth and the nineteenth centuries. It was an age of science where the floor was left to the mechanistic physics and the biological theory of evolution (Sampson 1977:15). The two dominant scientific models had a shaping effect on other branches of study. One of their immediate reflection was on linguistic studies. The upsurge of interest of the linguists like Jacob Grimm, Franz Bopp, August Pott, Friedrich von Schlegel, August Schlegel and others in comparative historical studies was nothing but an outcome of this new world picture. In this period enormous work was done to establish genetic and typological relations between languages and to describe the laws that govern the history of sound change. Implicitly, the studies were nothing but a quest for the prototypes, the original forms of languages. In the translation world of that age too one can easily follow such traits.

Counter to the attitude of the translators who were individualistic in their approach to translation, in the eighteenth and the nineteenth centuries, translators seemed to have forgotton all about the first person "I". What was important for the first person "I", i.e. the translator, was to "make known a text or an author" of the SL in the TL with "an immense respect verging on

adulation, for the original" (Bassnett-McGuire 1980:66-68). In the hands of such "antiquarian" translators, "the original texts were perceived as property, as an item of beauty to be added to a collection, with no concession to the taste or expectation of contemporary life" (BassnettMcGuire 1980:69). Thus one may say that in the eighteenth and the nineteenth centuries, while the statesmen were trying to "colonize" (Bassnett-McGuire 1980:73) the lands of the present, the translators were trying to colonize the writers and the texts of the past. Their approach drew from the idea of **hegemonization** within the framework of the Greek Paradigm.

What the translators were after was, of course, the unattainable ideal. Being well aware of the problem, the translators did not address the target readers who did not know the source language but those who knew it well. Matthew Arnold (1822-1868) in one of his talks on <u>On Translating Homer</u> goes as far as saying,

> Let not the translator, then trust to his notion of what the ancient Greeks would have thought of him; he will lose himself in the vague.Let him not trust to what the ordinary English reader thinks of him; he will be taking the blind for his guide. Let him not trust to his own judgement of his own work; he may be misled by ndividual caprices. Let him ask how his work affects those who both know Greek and can appreciate poetry (Bassnett-McGuire 1980: 69).

In the hands of such translators, translation was a means to take the target reader to the source text in the target language as it is in the source language. That is why scholars like Friedrich Schleiermacher (1768-1834) proposed a metalanguage to be used in literary translations. In one way or the other, they were trying to cope with the problems of translation. The question that spiralled throughout the ages was again the same: "Should

a good translation edge its own language towards that of the original, thus creating a deliberate aura of strangeness, of peripheral opaqueness? Or should it naturalize the character of the linguistic import so as to make it at home in the speech of the translator and his readers?"(Steiner 1975:266).The choice of the translator who revolved around the idea of hegemonization was for the former. It was again a question of equivalence.

2.1.5 LINGUISTICS PARADIGM

In the years that followed, translation studies became a branch of linguistics as the result of advances made in linguistic philosophy and linguistic psychology. Albeit the variety of approaches practised in translation and the variety of products, the manifestations of such approaches, what seems to have ruled translation studies in this era is linguistics. Therefore, as a cover term I will refer to the paradigm in rule as the linguistics paradigm.

If one is asked to outline the foundations of the advances that gave rise to what may be called the linguistics paradigm, one inevitable refers to the impetus created for synchronic studies in linguistics by Ferdinand de Saussure (1857-1913), Franz Boas (1858-1942), and Vilém Mathesius (1882-1945) as opposed to the dominant diachronic studies of the eighteenth and the nineteenth centuries.

Although the impulse of the three scholars was the same, the ontological status they assigned to language was different. While Saussure approached language as a social

fact, Boas approached it as a relative fact. From the point of view of Mathesius the same phenomenon of language was approached as function. In other words the question posed by the followers of Boas, i.e the American Descriptivists, was different from the question posed by the followers of Mathesius, i.e. the Prague School linguists, as to what kind of entities languages were. For the former group the question to be answered was what languages are like. For the latter group, though,it was more important to understand why languages are the way they are. Their quest for the answer to the questions they posed led to an upsurge of interest in linguistic studies. Among the followers of the three pioneers, Leonard Bloomfield and Zellig Harris of the American Descriptivist School, Nikolai Sergeyevich Trubetzkoy and Roman Jakobson of the Prague School did definetely undèrsign the period.

The studies done in the first half of the century actually prepared the grounds for further advances in the second half of the century. Noam Chomsky, for example, changed the general avatar of the world for the second time after Saussure by means of proposing the generative transformational grammar in reaction to the behavioristic approach of American Descriptivists to language. With this approach, he shifted focus from studies carried on limited linguistic data collected and studies for taxonomic purposes to studies that aim at developing a model that can account for infinite number of grammatical sentences. The language that sets the foundations of such a model is actually the language of "ideal speaker[s]-listener[s] in a completely homogenous speech community, who knows its language perfectly and is unaffected by such gramatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his knowledge of the language

in actual performance" (Chomsky 1965:3).[5]

In other words, Chomsky adds the dimension of competence to his theory of language and attempts to answer the ontological question as to the reality of languages in the conceptualist fashion in reaction to the nominalistic standing of the American descriptivism. Despite differences in answer to the ontological question, what is common in both is that they limit studies to the framework of sentence as the largest linguistic unit of communication.

Regardless of differences in answer to the ontological question as to the reality of language, these studies all together had seminal effects on other branches of science, on the ideology and poetics of the time. Either in line with these studies or in reaction to them emerged yet other fields of study in linguistics which had at least as important an effect on translation studies as the foregoing dominant advances. Among such studies **psycholinguistics**, which basically draws from TG Grammar, **Sociolinguistics**, which is basically rooted in the notion of "relativity" of the American Descriptivits and which emerges as a reaction to the TGG;**Stratificational School** of Lamb that tries to widen the scope of linguistic methodology from the limitations that analysis at the sentential level causes; **Tagmemic School** of Kenneth Pike which, under the influence of Bronislaw Malinowsky and J.R. Firth, approaches language as a part of culture and as human behaviour, and thus is interested in whole texts and behavioral complexes.[6] **London School** of J.R. Firth which, drawing basically from both Malinowski and the linguists of the Prague School, views language as a series of interrelated levels functioning in a system and emphasizes the interdependence of situational context and

linguistic forms, thus preparing the basis for further studies carried by M.A.K. Halliday and Hassan; **Speech Act Theory** of Austin, Grice and john Searle which considers verbal utterances not only as sentences but also as forms of social action(7); **Discourse Analysis** which shifts attention on the study of conversation and takes **discourse** as the basic unit of communication;(8) and, last but not least **Text Linguistics** which views language within an inter-disciplinary context and takes the **text** as the basic unit of communication, should be mentioned. Among these studies special attention is due to Text Linguistics because it has a direct bearing on translation studies.

Although we see 1960s as the beginnings of text linguistics, its roots may be traced back to the time of ancient Greeks and Romans with studies carried in **Rhetoric** and **Stylistics**. Modern linguistic studies, too, like Stratificational Grammar of Lamb, Tagmemics of Pike, Pragmatics and Discourse Analysis all have had great impact in the emergence of text linguistics as a separate inter-disciplinary field of study. The orientation was towards taking the **text** as the minimal linguistic unit of communication. It is argued that it is neither the linguistic items that form the sentences nor the sentences as such that are responsible for the realization of communication but the **texts** that manifest "coherent sequences of sentences in context" (Durmuşoğlu, 1986:43).(9)

Text linguists working within such a framework focus attention not only on description of co-textual factors but as well consider the contextual and pragmatic factors in the formation of texts. A text, as such, is defined as any "communicative occurence" (Beaugrande-Dressler 1986:3) and the task assiged to text linguists is to study the factors that have a role in the formation of texts, i.e.

the textuality. As the definition implies, the factors essential for textuality are not at all limited to the text per se but also include the psychological and the social dimensions. To be more precise Beaugrande and Dressler propose seven standards for textuality: Coherence, Cohesion, Intertextuality, Situationality, Intentionality, Acceptability and Informativity.[10] Whereas the first two, i.e. coherence and cohesion, belong to the domain of text per se, the third and the fourth, i.e. intentionality and acceptability, are psychologically oriented, situationality and intertextuality are socially-oriented and informativity is computationally-oriented.[11]

Such a succint outline serves to show us that text linguistics is not only a move away from sentence-oriented linguistic studies to text-oriented linguistic studies but also emphasizes the fact that it is not only linguistic conventions that should be considered in the formation of text but as well other semiotic conventions, especially socio-cultural ones, should be accounted.

These studies in linguistics had a shaping force on other branches of science. Therefore, it would not be wrong to say that it is the linguistics paradigm that is in rule in the century that we live in. The immediate reflection of the linguistics paradigm in the translation world is the adoption of the linguistics-oriented approach to translation.

Such an approach definetely shows variety again in line with the facet of the paradigm, or call it the norm, that the translator/theorist adopts. It is far from the purposes of this study to review in depth the reflection of the various studies carried in linguistics on translation studies. However, one cannot but make do the theories of Eugene Nida which draws basically from the TG

Grammar and the advances done in the field of communication; J.C. Catford which is in line with the studies carried by Firth and Halliday in linguistics and also the studies carried by some text linguists relevant to translation.

Eugene Nida, for example, who following Chomsky adopts the conceptualist view to language, says that languages cannot be kept within the boarders of "taxonomic grammar". For Nida,

> This generative view of language seems to be particularly important for the translator, for in translating from one language into another he must go beyond mere comparisons of corresponding structures and attempt to describe the mechanisms by which the total message is decoded, transferred, and transformed into the structures of another language. To describe this process we must have more powerful tools than mere lists of correspondences, for in so far as possible we need to explain how one can take a unique message in the source language and "create an equally unique message in the receptor (or target) language (Nida 1964:9).

In his words it is clear that all his attention is directed to the process of translation, and again to the problematic basic concept of translation, i.e. equivalence. In his endeavors to explain translation equivalence, he makes two distinctions: **formal equivalence** and **dynamic equivalence**. In Nida's words the former "focuses attention on the message itself, in both form and content" and the latter "is based upon the principle of equivalent effect" (Nida 1964:159).

The importance Nida places on the principle of equivalent effect shows us that Nida shifts focus both from form to content and from the receptors of the original text to the receptors of the translated text.

In line with such a shift, Nida attempts to change even the age old question "Is this a correct translation?" with the question "For whom?". In this concern, he says,

> Correctness must be determined by the extent to which the average reader for which a translation is intended will be likely to understand it correctly (1982 :1).

This view cannot actually be detached from the importance Nida attaches to meaning. For him, meaning constitutes a very important dimension in translation and as such should be given priority. Given this, he takes "certain rather radical departures from the formal structure [..] not only legitimate but [..] even [as] highly desirable" (1982:13). However, such "radical changes" should never lead the translator to changes in semantic component. To guarantee the transfer of the semantic component in full, Nida proposes back-transformation as a control device to check that "there are no changes in the semantic component: no additions, no deletions, no skewing of relationships, only a different marking of the same relations between the same elements" (1982:47).

Yet another point that Nida's theory of translation draws upon is the similarities rather than the differences that languages manifest. It is for this reason that he advises the translator,"1) to reduce the source text to its structurally simplest and most semantically evident kernels, 2) to transfer the meaning from source to receptor language on a structurally simple level, and 3) to generate the stylistically and semantically equivalent expression in the receptor language" (1964:68). In other words, the process of translation which starts at the source pole with an analysis of the surface structures is followed by reducing the source text to its kernels. The

process is completed when the expression is generated in the target language in compliance with the conditions set forth by the theory for equivalence.

Nida's scientific approach to translation has enjoyed great popularity especially with the notion of **dynamic equivalence**. It is true that with this notion Nida stresses the importance of the receptor in translation and attemps to integrate this very important and highly neglected dimension to his theory in a scientific manner. As he says,

> The older focus in translating was the form of the message [..]. The new focus, however, has shifted from the form of the message to the response of the receptor (1982:1).

Nevèrtheless, he also says that it is,

> This response [that] must then be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting (1982:1).

Nida's theory is definitely a move from the "old focus" to translation and widens drastically the borders of translation theories hitherto. For one thing, he shifts attention to the process of translation and proposes a method of translation in line with the TGG. He also places due attention to meaning as an important dimension of translation. In addition to these he attempts to integrate all kinds of changes that (should or do) take place in translation in his theory in a scientific manner providing that equivalent effect is created and semantic component is not damaged. However, inspite of all these, it too has its limitations in the sense that the source text is not only a means in Nida's theory but is an end in itself.[12] In other words, being normative, source and process

oriented, his theory cannot account for what actually happens in translation in full.

Yet another translation theorist who pursues the linguistics paradigm is J.C. Catford. In the "Preface" of his book A Linguistic Theory of Translation, he makes it clear that he views translation neither "as a literary art" nor "as a program in computer-programming" but is interested in the analysis of "what translation is" (Catford 1965:vii). Noting that translation cannot be detached from language, "it [translation] must", he says, "[..] draw upon a theory of language - a general linguistic theory" (Catford 1965:1). Drawing basically from the descriptive and systemic[13] studies carried by the linguists M.A.K. Halliday and J.R. Firth, he defines translation as "an operation performed on languages: a process of substituting a text in one language for a text in another", (Catford 1965:1) which is later on narrowed down as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) " (Catford 1965:20).

The use of the term textual material shows us that Catford does not at all limit his theory with the "semantic" level, or it is maybe better to say that he does not take the "semantic" level as distinct from other levels. His definition of meaning as "the total network of relations entered into by any linguistic form -text, item-in-text, structure, element of structure, class, term in system- or whatever it may be" (1965:35) serves to prove this point. For Catford, "an SL text has an SL meaning, and [..] a TL text has a TL meaning" (1965:35). Therefore, it is quite impossible to transfer the meaning in the SL into the TL as it is in the SL. According to Catford's approach meaning is context.

Approached in such a way, Catford generalizes the conditions for equivalence as follows : " translation equivalence occurs when an SL and a TL text or item are relatable to (at least some of) the same features of (situation) substance".[14] What is implied here is that neither translatability nor untranslatability are absolute but are relative conditioned by the term relevant. For Catford, relevance could be traced either at the linguistic level or at the functional level. "For translation equivalence to occur, then," he says, "both SL and TL text must be relatable to the functionally relevant features of the situation" (1965:94). As to the decision on what to consider relevant and what not to consider relevant, Catford says that it is a "matter of opinion". What supplies information is "the total co-text [..] which the translator will use in coming to a decision [..]" (1965:94).

As is clearly seen in the foregoing paragraphs, Catford attempts to explain what translation is and what should be understood from translation equivalence in a scientific manner. He bases his generalizations on descriptive and fuctional studies carried on empirical grounds. He definitely succeeds in explaining some of the changes that occur in translation. However, he also says that "Translation fails- or untranslatability occurs- when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text" (1965:94). In other words, Catford consideres relevance from the ST's point of view. Albeit his contributions to the translation theory (or, maybe better to say source-oriented theories) and to the concept of equivalence, his theory too is limited in scope and is not quite comprehensive, especially when one's concern is with literary translations.[15]

Generally speaking Catford's linguistic theory is perfectly in line with the advents made in linguistics in his time. What is expected from a translator, "text-linguistically", is summarized by Wills as follows:

> [..] it is, text-linguistically speaking, the task of the translator to deal with original texts in such a way as to guarantee an optimal degree of TE [translation equivalence]. In other words: text linguistically focussed translation research must develop a frame of reference which views a text as a communicatively-oriented configuration with a thematic, a functional, a text-pragmatic dimension; these three text dimensions can be derived from the respective text surface structure (Wills 1980b). Text surface structure therefore acquires the dimension of an instrumental set of instructions guiding the comprehension of the text by R [Receptor] (Coserieu1978; Dieter Stein 1980). (1982:116).

It is for this line of thought that translation scholars focus attention both to text typologies per se[16] and to the formulation of translation relevant text typologies.[17]

Katharina Reiss, for example, defining **translation** as "[..] bilingual mediated process of communication, which ordinarily aims at the production of a text that is fuctionally equivalent to a SL text[..]" (1981:121) classifies texts according to their communicative functions. The model she adapts to translation is that of Bühler's and Jakobson's.[18] In her typology, she comes up with three distinct types: the informative type, i.e. "the communication of content"; the expressive type, i.e."the communication of artistically organized content; and the operative type, i.e. "the communication of content with persuasive character", and integrates the phatic and the poetic functions to the three basic types as "mixed forms" (1981: 124).

Reiss does not take the establishment of the text type as the only important factor in translation but also emphasizes the importance of the establishment of text variety. She defines text variety as "super-individual acts of speech or writing, which are linked to recurrent actions of communication and in which particular patterns of language and structure have developed because of their recurrence in similar communicative constellations" (1981: 126). Her thesis is that in the translation process, "The text type determines the general method of translation [and] the text variety demands considerations for language and text structure conventions" (1981:127).

According to Reiss, the process of translation starts with the phase of analysis and ends with the phase of reverbalization. The latter phase is explained by Reiss as follows :

> The process of reverbalization is a linear one constructing the TL text out of words, syntagmas, clauses, sentences, paragraphs, etc. During the process of reverbalization a decision has to be made for each element of the text whether the linguistic signs and sequences of linguistic signs selected in the TL in coordination with a sign form and sign function can guarantee the functional equivalence for which a translator should strive, by due consideration of text variety and text type (1981:127).

In these lines it is evident that Reiss approaches functional equivalence from the point of view of the S-text only. However, she does not leave aside the translations in which changes may occur in text type and/or variety. She refers to such cases as being "special" and says that,

> Intentional changes frequently occur in translating, if the aims pursued in the translation are different from those of the

> original; if, besides the language difference of the TL readers, there is a change in the reading circle, etc. Since this will entail a change of function in the act of communication, there is now no attempt any more to strive for a functional equivalence between the SL and the TL text, but for adequacy of the TL reverbalization in accordance with "the foreign function " (Reiss 1981:122).

Nevertheless Reiss does not elaborate this point. She suffices to say that in such special cases "The criteria are not to be derived from the question ` to what end and for whom has the text been written?,` but from the question ` to what end and for whom is the text translated?" (1981:131).

Actually one may infer from the foregoing lines that a) text types are not ideals; that b) text types should be approached both from the point of view of the S-system and the T-system; and that c) there may be intentional changes in text types in translation . But since Reiss neither elaborates this point nor attemps to integrate it in her model, one can only say that in spite of the detailed study that she carries as to text types and translation process, her model too is basically S-oriented, static, and a-historical and is far from being comprehensive.

2.2 THE NEW PARADIGM

From early 1970s on, great changes have taken place in the world of translation. Although studies done by translation theorists in both the pre-linguistics and the linguistics era had reached an impasse because of heavy concentration on either the source, or the process, or the

concept of translation equivalence from the point of view of the source, thus leaving especially literary translations aside, the culmination (or a different synthesis) of the invaluable studies done basically by the linguists who pursued the Linguistics Paradigm helped translation scholars to change the world picture once again. A new, interdisciplinary paradigm for the study of literature and its translations was under construction. Those who participated actively in the construction of this paradigm do not actually belong to any fixed group (or school) but are from different countries and different backgrounds. Although not formulized in its present state, early traces of this approach are seen in the writings of J.S. Holmes (1970). In form of a theory, though, it is formulated by Itamar Even-Zohar (1978a; 1978b;1979); and Gideon Toury (1980; 1985). As to method, there is no one way of approach in practical case studies carried out in line with the theory proposed. However, there are studies done for the establishment of a method. In this concern Toury's (1980:112-121) and Lambert and Van Gorp's (1985: 42-53) proposals are of particular importance. Various case studies carried out in the literatures of various cultures in line within this new framework are collected in a number of periodicals and books (Even-Zohar and Toury 1981; Hermans, 1985a; Bassnett et al. 1986; 1987). Since this highly promising paradigm has not yet reached its apex, we may suffice to call it the New Paradigm (Hermans, 1985:7-15) for the moment.

What is new in the New Paradigm is,

> a view of literature as a complex and dynamic system; a conviction that there should be a continual interplay between theoretical models and practical case studies; an approach to literary

> translation which is descriptive, target-oriented, functional and systemic; and an interest in the norms and constraints that govern the production and reception of translations, in the relation between translation and other types of text processing, and in the place and role of translations both within a given literature and in the interaction between literatures. (Hermans, 1985:10-11).

That is to say, the shift is from the static to the dynamic, from the a priori to the a posteriori, from the prescriptive to the descriptive, from the process to the product, from the a-systemic to the systemic, from the source to the target, in short.

At this point, I think one has to go over the terms that have vital importance for an understanding of the **New Paradigm** since it is this very paradigm that sets the basis of the ensuing study. The key term in this new way of look to translations is actually nothing but the (poly)system hypothesis. Under the umbrella of the polysystem hypothesis the terms like **descriptive studies, dynamic functionalism, synchrony/diachrony open endedness, equivalence** and the like gain a new identity.

2.2.1 POLYSYSTEM THEORY

Roots of the (poly)systemic approach in literature may be traced in the writings of the Russian Formalists, basically those of Jurij Tynjanov and Roman Jakobson and the Czech Structuralists, Jan Mukarovsky and Felix Vodicka. Among the scholars like Yuri Lotman, Claudio

Guillen, Siegfried Schmidt and Itamar Even-Zohar who today approach literature as a polysystem, Itamar Even-Zohar's reformulation which draws basically from Tynianov and Jakobson suits our needs best since he, not only elaborates the concept of literature as a polysystem but also works on the position of translated literature within the literary polysystem.[19]

2.2.1.1 DYNAMIC FUNCTIONALISM

Among the properties of the polysystem hypothesis, one should mention its approach to the semiotic phenomena like culture, language, literature and society as systems. In this approach such phenomena are no longer taken as clusters of separate elements analysed with the sole purpose of classification but as interrelated systems which are explored with the purpose of detecting the laws and principles that rule the complexities of the phenomena under investigation. Consequently functional approach replaces the a-functional approaches which basically aim at the collection and classification of the data on the basis of their `material substance'. It should, however, be noted that the functionalism in the systemic approach is not static functionalism but **dynamic functionalism** that admits the **historical** dimension into the system.[20]Given this, both synchrony and diachrony are regarded as **historical**. Thus, while a system covers both synchrony and diachrony at the same time, the two may as well be evaluated as separate systems. This system is a **heterogeneous, open polysystem**.

2.2.1.2 DYNAMIC STRATIFICATION

Yet another property of the polysystem is its being hierarchically stratified. There exist various relations between the strata, basically between the center and the periphery. The struggle between the various strata is referred to as synchronic axis of the system. Dominance of one stratum, on the other hand, over the others makes a change on the diachronic axis. The motion between the strata is not at all unidirectional motion: It could be directed both towards the center or from the center to the periphery in one system or intersystemically.(21)

2.2.1.2.1 CANONIZED vs. NON-CANONIZED STRATA

Stratification of the polysystem, the center/periphery relations mainly draws from the varying statuses of the strata which are rooted in "socio-cultural differences". That is why while certain texts are considered to be canonized at a given time, some others are accepted to be non-canonized. Canonicity, as noted by Even-Zohar,(22) is not a property that draws from "value judgements of the texts" that are on different strata, but draws basically from the evaluation of the "people in the culture", i.e. what the people accept and what they reject.(23) The "most prestigious canonized system" of the time occupies the center of the polysystem which is of course further stratified in itself. The relations between the strata within the canonized system or between the canonized and the non-canonized systems are dynamic. If the canonized system is not challenged by the

non-canonized systems, the result is the stagnation of the system which may further lead to its total collapse.

2.2.1.2.2 PRIMARY VS. SECONDARY TYPES

Another opposition between the various strata is the one that holds between "primary" and "secondary" types and models. When the new products are in full conformity with the models at hand, the outcome is a "conservative" system which is referred to as being "secondary" by Even-Zohar. Contrary to this, if texts are constructed in an unpredictable way, the system that comes into being is an "innovatory" system which is referred to as being a "primary" model. Again in line with the dynamic state of relations within and between the polysystems the "primary" and the "secondary" models too struggle for domination and are apt to change.

2.2.1.2.3 INTRASYSTEMIC AND INTERSYSTEMIC RELATIONS

It is the struggle for domination between the various strata that leaves the polysystem in a state of constant change. However, it is this struggle (both intrasystemic and intersystemic) that gives life to the polysystem and enables its operations. Yet another important factor, which can neither be detached from the concept of stratification of the polysystem nor that of the tensions between the strata, that should be considered for the maintenance of the polysystem is the need of the system for an accumulated inventory. When a polysystem manages to

build such an inventory to fulfill its needs intrasystemically, it may survive on its own. If not, then intersystemic tranfers are inevitible for the maintenance of the polysystem. Contrary to the general belief, it is this struggle for the fulfillment of the needs of the polysystem that makes the system a "stable" one. As noted by Even-Zohar, the systems that survive are the "stable" ones. Others which are not open to change and which do not fulfill the requirements of the polysystem simply die.

2.2.1.3 TRANSLATED LITERATURE AND THE LITERARY POLYSYSTEM

One of the means of nourishment of the polysystem is definetely translated literature. It is a sub-system in the polysystem which also struggles for domination. As argued by Even-Zohar translated literature does not function on its own detached from the home literary polysystem but does correlate with the national literary polysystem where it takes place. Selection of texts for translation and adoption of "specific norms, behaviours, and policies" (Even-Zohar 1978:118) during the process of translation should be considered as points of correlation between the translated literature and the home literature.

Nevertheless, it should not come to mean that translated literature always goes hand in hand with the home literary polysystem. Especially at times "a) when a polysystem has not yet been crystallized, that is to say, when a literature is 'young`, in the process of being established; b) when a literature is either 'peripheral`

or 'weak`, or both; and c)when there are turning points, crises, or literary vacumns in a literature", (Even-Zohar 1978:121) as a result of not being able to supply sufficient inventory for the system, or overlong occupation of the center by an ossified model, translated literature functions as a source of new models that the polysystem needs for its maintenance. Even then, though, there exist points of correlation between the literary polysystem and the sub-system of translated literature, of course at varying degrees, in order for the translated literature not to be completely alien in the target polysystem.

Whatever the case is, at such times, translated literature fuctions as a force to construct a new kind of reality to take the place of the old which can no longer survive and introduces as well new linguistic items, literary genres, matrices, etc. into the system (Even-Zohar 1978:121). Thus, it occupies "a primary position, i.e. "[..] it participates actively in modelling the centre of the polysystem" (Even-Zohar 1978:120). On the other hand, when translated literature occupies a peripheral position in the literary polysystem, which is referred to as a "secondary" position, it has no influence on the formation of new literary models, introduction of new linguistic items, matrices etc. but is modelled in line with the norms that rule the literary polysystem. As Even-Zohar says what translated literature pictures here is paradoxical in the sense that "translation, by which new ideas, items, characteristics can be introduced into a literature, becomes a means to preserve traditional taste" (Even-Zohar 1978:122-123).

What the whole picture implies among other things is that translations are facts of the target polysystem where they serve a function although they by nature do (or pretend to[24]) draw from the source text/system. Given

that, a literary translation is that which is accepted as a literary translation in the target polysystem.How much and what a translation gets from the source text/system and how much and what it preserves from the target system is determined by the position it occupies in the target polysystem.

2.2.2. TRANSLATION EQUIVALENCE AS A POLYSYSTEMIC CONCEPT

Approached in such a way the concept of **translation equivalence**, too, gains a wider perspective. It is no longer a normative, static, a-historical concept which may at the most "serve as directives for translators, or rather as translators willing to accept them, or as guidelines for those traditional critics of translated works whose main concern is with their static evaluation [..]" (Toury 1980:90) which either takes the source language, or at best, the source text as the language/the text which should be attained in the translation BUT as a historical one drawing from dynamic, functional relations and used as a descriptive means.

2.2.2.1. EQUIVALENCE: ADEQUACY VS. ACCEPTABILITY

Gideon Toury, who bases his studies on translation theory on the polysystem hypothesis elaborates the reformulation of the polysystem hypothesis in many respects both on the level of theory and practical case studies. One of his contributions to the theory of translation is definetely his elaboration of the concept

of translation equivalence. In Toury's approach, **equivalence** is an abstract concept which consists of two poles, that of **acceptability** and **adequacy**.[25] While "adherence to the norms of ST determines the **adequacy** of TT [..], the adherence to models set up in the target pole determines its **acceptability** in the target literary polysystem [..]" (Toury 1980:116). Just like the concept of equivalence itself, its two poles, too, are highly abstract entities since there can neither be a fully **acceptable** translation, nor a fully **adequate** translation. Each and every translation is a "combination of (or compromise between" these two poles (Toury 1980:49).

2.2.2.2. EQUIVALENCE AS A RELATIONAL CONCEPT

In other words, the a prioristic and normative approach of the **old and partial paradigms** to the concept of equivalence is replaced with a functional-relational, descriptive one which gives a realistic, down-to-earth picture of the facts of translation from the point of view of translation theory. In line with this approach the duty assigned to the translation scholar manifests a drastic change. The task of the translation scholar is no longer to question whether the text is a translation, or whether it is equivalent to the source text or not, **but** to determine the **type** and **degree** of relations holding between the translation and its source (Toury 1980: 47,115). As Toury further says:

> [..] the concept of translation equivalence is a variegated and ever-changing one, [..]. The major factor determining what relationships (type and degree between TT and ST will be regarded as equvalence relations in any specific case are the **translational norms** [..] (Toury, 1980:115).

2.2.2.3. EQUIVALENCE AS A FUNCTION OF NORMS

Norms are defined as the "translation of general values or ideas shared by a certain community [..]". While "general values and ideas" represent the paradigm, the translation of the paradigm by the individual(s) is referred to as the **norm**.[26] Norms are "operative at every stage in the translation process and at every level in its product, the translation itself" (Toury 1980:53). Toury distinguishes two levels of analysis for the study of norms: 1) **Preliminary Norms** and **Operational Norms**; 2) **Initial Norm**.

2.2.2.3.1. PRELIMINARY NORMS

Preliminary norms concern basically the considerations related to the "policy" and the "directness" of translation. Translation policy actually covers factors that affect the selection of works for translation. Such includes not only the choice of the author, or the book (text) to be translated, but also the choice of genre, school and of course the source literature etc. As to directness of translation, one's concern is with the language from which the book (text) is translated. Is the book (text) translated from the source language ? or, Is it translated from an intermediate language ? Are translations from intermediate languages permitted ? If the book (text) is translated from an intermediate language, is it mentioned on the cover (title page)? Which intermediate language/literature system is preferred ? Although this stage precedes the process of translation, the answers to these and similar other questions do definitely give us some idea about the translational norms of the period/corpus etc. under study.

2.2.2.3.2. OPERATIONAL NORMS

Operational norms are those which are active during the process of translating. They affect, or better to say, "direct actual decisions made during the translation process itself" (Toury 1980:54,127). Operational norms have bearing on both the distribution of linguistic items, referred to as the matricial norm because they shape the matrix of the text, and also on the "verbal formulation of the text", referred to as the "textual (proper) norms" (Toury 1980: 54,127). Matricial norms "determine (or at least highly affect) the very existence of TL material intended as a substitute for the corresponding SL material (and thus the degree of fullness of translation), its location in the text (or the form of actual distribution) and the textual segmentation -both suprasentential and textual (literary) proper." (Toury 1980:54). Whether the decisions made by the translator as to omissions, additions, changes in location, segmentation etc. are openly stated in the translated text itself are also handled by the matricial norms. Textual norms, on the other hand, are related to the specific choice of "TL material (units or patterns) to replace the original textual and linguistic material, or [..] to serve as translation equivalents to it" (Toury, 1980:54). Not only linguistic concerns (stylistic norms included), but also literary concerns (those that relate to what is considered to be appropriate for literature, for translated literature, for a specific literary school/genre/period etc.) are determined by textual norms.

2.2.2.3.3. INITIAL NORM

The initial norm is that which governs the translator's basic tendency to comply either with the

norms of the source system or that of the target system. In other words, the translator, in an a priori manner either "adhere(s) to the norms of the original work [..] " (Toury 1980:55) or to the norms of the culture where the translated work will exist. If the former strategy is adopted the outcome is an **adequate** translation. If, on the other hand, the latter strategy is adopted, the translator ends up with an **acceptable** translation. [Cf.I/2.2.2.1]. It should however be noted that there are no purely adequate, or purely acceptable translations. As Toury says, "[..] in practice the decision made will generally be some combination of (or compromise between) these two extremes [..]" (Toury 1980:55).

2.2.2.4. SOURCES FOR THE STUDY OF NORMS

Sources for the study of norms are bipartite: 1) Norms inherent in the translated text per se, i.e. "textual" norms; 2) Norms as made explicit in the statements of translators (either the translator of the text being studied, or other translators) critics, editors, readers, publishers, and also the norms dictated by the normative poetics or theories of the time pertinent to translation, i.e. "extratextual" norms.[27]

3. CONCLUDING REMARKS

In this historical overview, we have seen that throughout ages theoreticians questioned the concept of translation equivalence in an exasperating manner and attempted to come up with answers to these questions.

Although their answers to the questions raised were invaluable, they were definitely partial from the point of view of translation theory. During the reign of linguistics in Translation Studies, however, material necessary for a comprehensive theory of translation was sporadically prepared. But still, theory of translation was not equipped to account for the facts of translation, especially the literary translations. What strikes as dominant in all of the paradigms that preceded the **New Paradigm** is that they were all **SOURCE-ORIENTED**. The constructors and the followers of the New Paradigm, however, managed to shift focus from the **source** to the **target** in order to account for all translations from the theoretical perspective.

What the theoreticians of the New Paradigm are attempting to do cannot be taken as a smooth continuation of what had been done before. The attempt to shift from one hand to the other is actually a breaking out of the **mental straightjackets** which is not something easy to do. As it is for Kuhn,

> The most important scientific advances occur on the rare occasions when scholars manage to break out of these mental straightjackets by rejecting assumptions which their predecessors did not even feel the need to defend. (Sampson 1977:15).

Through such shifts, translation world seems to be moving out of the deadlocks that especially the literature translators had experienced. The move, generally speaking, is an attempt towards inclusion of translated literature(s) in a general translation theory -- a general open-ended translation theory.

In order to realize, substantiate such a fruitful, promising attempt, the concept of translation **equivalence** which had created problems to the translation theorists

throughout ages has to be re-evaluated through practical case studies. For the constructors and followers of the **New Paradigm** translation equivalence is a **functional, relational** notion established as relevant to the corpus of translated literature that is being studied (Toury 1985:21-22).That is to say, the type of relationship that is referred to as translation equivalence rests neither on the possible nor the required relationship. It draws completely from the existing relationships (Toury 1985: 35).

In short, it seems to be compulsory to re-evaluate the concept of **translaton equivalence** in the light of the advances that have been made by the translation theorists in the last fifteen years or so. A sound re-evaluation definitely calls for functional, descriptive, historical studies on varios corpora of translated literature. Only the results obtained in such studies would help understand the meaning of equivalence in literary translations and give it the right place in a comprehensive theory of translation that aims to account for all translated texts.

NOTES

(1) There is evidence that the roots of translation date back to the third millenium B.C., especially the time of Sargon of Assyria (Cf. Nida 1964:11). The word **genesis** is used here, however, to refer to the known roots of literary translation that enable us to study it in paradigms.

(2) For the use of this expression Cf. Susan Bassnett-McGuire 1980: 43; Hoskin 1985: 11.

(3) In the Roman world the term "word-for-word" (verbum de verbo) was not used in the sense it is used today. As Hoskin notes "its ante classical usage is primarily to designate `an entire clause, a saying, expression, phrase, sentence" (1985:39).

(4) Wills further gives the Greek comedies by Plautus and Terence and Greek tragedies by Ennius as examples to this case. Cf.Wills 1982: 29.

(5) For a discussion of the strong and weak points of Chomsky's theory cf. Kocaman 1980: 2-3.

(6) For a summary of Pike's Tagmemic School see Crystal 1971: 183-187; 213-214.

(7) For a discussion on the Speech Act Theory cf. Kocaman 1980: 14-20.

(8) Cf. Coulthard 1979. For a discussion in Turkish see Kocaman 1980: 5-14, 20-21; 1987: 90-91.

(9) For a summary of the evolution of text linguistics see Beaugrande and Dressler 1986: 14-30; Kocaman 1980: 5-21 and Durmuşoğlu 1986:42-73.

(10) The definitions given by Beaugrande and Dressler for the seven standards for textuality are as follows: Cohesion "[..] concerns the ways in which the components of the SURFACE TEXT, i.e. the actual words we hear or see,[..] are mutually connected within a sequence." Coherence "[..] concerns the ways in which the components of the TEXTUAL WORLD, i.e., the configuration of CONCEPTS and RELATIONS which underlie the surface text, are mutually accessible and relevant". Intentionality "concerning the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intentions, e.g.

to distribute knowledge or to attain a GOAL specified in a PLAN". Acceptability "concerning the text receiver's attitude that the set of occurences should constitute a cohesive and coherent text having some use or relevance for the receiver, e.g. to acquire knowledge or provide co-operation in a plan". Informativity "concerns the extent to which the occurrences of the presented text are expected vs. unexpected or known vs. unknown/certain". Situationality "concerns the factors which make a text RELEVANT to a SITUATION of occurrence". Intertextuality "[..] responsible for the evolution of TEXT TYPES as classes of texts with typical patterns of characteristics" (1981: 3-13).

(11) For a discussion see Beaugrande 1980:5-10 and Durmuşoğlu 1986:65.

(12) For a further discussion on the shortcomings of Nida's theory cf. Kocaman 1988: 1-2; Toury, 1984:80-81.

(13) Systemic is used here in the Firthian sense. For a brief discussion on this point cf. Sampson 1977:227-231.

(14) For Catford the "type of substance depends on the scope of the translation. For total translation it is situation-substance; for phonological translation it is phonicsubstance;, for graphological translation it is graphic-substance." Cf. Catford 1965:50 (fn 2).

(15) For a discussion on the limitations of Catford's theory cf. Bassnett-McGuire 1980:32-33; Kocaman 1988:1-2 and Toury 1980:38.

(16) For a summary and discussion cf. Beaugrande-Dressler 1986:182-186; Kocaman 1983: 342-347.

(17) Cf. Wills 1982: 114-119 for a summary of Schmidt 1978; Buhler,1965; Neubert,1977 and Dressler 1978. See also Reiss 1981.

(18) Buhler assigns 3 functions to language: referential function which focusses on the context; expressive function which focusses on the addresser and conative function which functions on the addressee. Jakobson widens this model by means of adding the phatic function, language used "to start and sustain communication"; metalingual function, language used with focus on the code; and, poetic function, language used with focus on the message. Cf.Jakobson 1980:53-57. For a discussion on these points Cf. Kocaman 1983.

(19) The foregoing summary draws basically from Even-Zohar 1978b: 117-127 and 1979: 287-310.

(20) Itamar Even-Zohar clarifies this point by way of relating the functional approach to two distinct programmes: "the theory of static system vs the theory of dynamic system". He says that the former is somehow `identified' with the "functional` or `structural' approach". Such draws basically from the writings of Ferdinand de Saussure where "system is conceived of a static ("synchronic") net of relations, in which the value of each item is a function of the specific relation into which it enters". Diachrony is excluded from the system altogether saying that it is something which cannot be explained by the functional approach. Thus, diachrony is regarded as "extra-systemic". The end result of of this approach is the exclusion of "the theory of dynamic system" from the field of linguistics. (Cf. Even-Zohar 1979:288-289).

(21) Such an approach points to a realistic picture of the semiotic phenomena because only then one moves from the partial realities that constitute the center like the "standard language", "official culture", high literature", patterns of behaviour of dominating classes" etc to other realities that occupy the peripheries at a given time but may move to other strata, center being one, at other times. Accounting only for partial realities that constitute the center of of the system is ientified with the condition of a uni-system which is mentioned in the foregoing paragraphs as being static. Cf.Even-Zohar 1979: 293-294.

(22) Even-Zohar makes reference to Viktor Shklovskij for this point.

(23) It should be mentioned that what people accept and reject is conditioned greatly by the "facts of literary life". As noted by Even-Zohar "[..] 'facts of literary life,'e.g., literary ideologies, publishing houses, criticism, literary groups - or any other means for dictating taste [cf. Ejkhenbaum [1929], 1971; Shavit,1978], function in a more immediate way for the stratification of the PS than other social 'facts'. In other words literary stratification does not operate on the level of `text` alone, nor are texts stratified exclusively according to features inherent in them. Rather the constraints imposed upon the 'literary' PS by its various semiotic co-systems contribute their share to the hierarchical relations governing it." (Even-Zohar 1979:301).

(24) What is meant here is pseudo-translation. For further information on pseudo-translations cf. Toury 1980: 45; Popovic 1976:20.

(25) The term **adequacy** used in this sense is first introduced by Even-Zohar. Cf. Toury 1980:55, 116 (fn).

(26) Cf.I.1.2. for the general definition given by Toury for **norms** and also for the specific use of the term in this study both in relation to and as opposed to the term **paradigm**. Other than this point the foregoing summary draws exclusively from Toury's articles titled "The Nature and Role of Norms in Literary Translation"(1980:51-62) and "Norms of Translation into Hebrew, 1930-45" (1980:122-139) in which he deals with **norms** systematically in line with the polysystemic orientation. Some other studies which manifest the evolution of norms are Brower 1959:173-195; Lefevere 1975; Lefevere 1977.

(27) Cf. Toury 1980:57-59 for the study of translational norms, and Vodicka 1964:74-81 for a study on literary norms. Terminology given in quotations is taken from Toury.

II. EMERGENCE OF A PARADIGM IN THE LATE OTTOMAN LITERARY POLYSYSTEM

It is by far an accepted fact that the Tanzimat period exhibits a case of transition in the Ottoman history when for the first time in a period of almost 600 years there is a conscious desire to change the direction of the established systems in the society from the East, Arab and Persian in particular, to the West, basically French. Such a shift in interest definetely results in a change in the general "beliefs, values, techniques, [...]" of the society, which,as mentioned in the previous chapter, Kuhn very briefly refers to as a **paradigm** (1970: 175).

Although it is hard to relate the starting point of a paradigm to a specific fact and a specific date, for chronological reasons it would not be wrong to take the proclamation of the Noble Rescript of the Rose Chamber of 1839, which may as well be referred to as the Tanzimat edict, as such a beginning. Nevertheless, it should be noted that this edict of 1839 which opens a new era in Ottoman/Turkish history draws its strength from the culmination of what may be called isolated attemps made for the modernization of basically the military, administrative, economic, scientific and educational systems of the society since the 18th century (Paker 1986: 68).

The reasons for such a shift are far beyond the purposes of this study. But if one is asked to give the gist of the problem one would perhaps say that it is "because of an overlong occupation of the center by petrified repertory" (Even-Zohar 1979:304) or extreme

conservatism that stays in rule in the center of the systems in the society for centuries. It is this conservatism at its extremity that leads the whole system into a state of crisis.

Such a state of crisis is followed by a period of transition which leads to a new paradigm. However, as Kuhn notes, "The transition from a paradigm in crisis to a new one [...] is far from a cumulative process, one achieved by an articulation or extention of the old paradigm. Rather it is a reconstruction of the field from new fundamentals [...]" (1970:85).

The new fundamentals used for the construction of the new paradigm in the Tanzimat period are all directly or indirectly rooted in the French system(s). Therefore, I will refer to the emerging new paradigm of the late 19th century Ottoman history as the **French Paradigm**.

In line with the definition of the term **paradigm**, what the title **French Paradigm** implies is that the "constellation of the beliefs, values, techniques [...] shared by the members of [the given] community" basically drew from models taken from the French community. In order to study the manifestations of this paradigm in the Ottoman/Turkish society, we have to make a brief survey on the institutions/ individuals who actually constructed the paradigm. After all, " A paradigm governs, in the first instance, not a subject matter but rather a group of practitioners. Any study of paradigm-directed or of paradigm-shattering research must begin by locating the responsible group or groups" (Kuhn 1970: 180).

What this boils down to is that it is the **norms** of the individuals/institutions in the society that

construct the paradigm, and in turn it is the **paradigm** that shapes the **norms** of the individuals/institutions in the society. That is to say there is a constant interplay between the paradigm and the norms.

In order to see the interplay of the paradigm and the norms, in this chapter I will try to locate the institutions (i.e. the offices, journals and the publishing houses) of the Tanzimat period that had a role in the construction of the French Paradigm. Then I will shift to the individuals who participated in the construction of this new paradigm. Finally translations of the period will be taken to the foreground with the purpose of showing their importance in such a transitory period. Before starting the study on the institutions, the individuals and the translations of the period, however, I would like to concentrate on the background of the emerging new paradigm in order to evaluate the accomplishments of the innovators with an open mind. Only after such a study on the background can one assign the new intelligentsia their right place in the home literary polysystem. Again in line with the purpose of this study I will focus exclusively on the literary system that precedes the Tanzimat period by means of referring only to some salient features.

1 BACKGROUND TO THE TANZİMAT PERIOD

The Ottoman literature which sets the background to the emerging new paradigm in the late 19th century covers a period of almost 600 years. In this period the literature develops in two distinct domains, one being the

courtly DİVAN literature for the élite and the other, the popular folk literature for the common people. The former, deriving basically from the Islam and the Arabic and Persian literary models puts heavy emphasis on rhetoric over content within (imported) limited themes, imagery, vocabulary, form and rhyme patterns. In the Divan literature not only poetry but also prose is rymed, highly ornate and full of loan complements from Arabic and Persian which make it hard for the common people to comprehend such products, let alone their production.[1] On the other hand, the popular folk literature makes use of the vernacular and local rhyme patterns. Although it is true that one may encounter points of intersection between the Divan literature and the popular literature[2] during its long life-span, it would not be too broad a generalization to say that throughout all these years, the Divàn literature was the dominant literature and was not in real interaction with the popular folk literature. In other words, while the Divan literature occupies a position in the center of the polysystem, the popular literature remains on the periphery.

As the literary historian Tanpınar says, it is true that the poets and the writers of Divan literature make use of ready-made imagery within a repertory of fixed collocations (1982: 5) to the limits that such leads the system into stagnation, or better to say, into a state of crisis. On the other hand, It is also true that the ready-made imagery used within such a repertory of fixed collocations actually serves to reveal an undelying political/social system which gives rise to such a literary system (1982:5). In this system, not only literature but everything centers around the Sultan of the Empire. İt is the Sultan who is in the center and in control of all: love, intellectual life, animals, plants,

cosmic order etc. (Tanpınar 1982:6). Therefore, it is not surpising to see that the Divan literature which is the literature of the Sultan and the Saray does not accept innovatory attempts and prefers to make use of its petrified repertory inorder not to lose control over the system.

However, keeping the system under control in an artificial manner and for long periods of time is not at all healthy for a system. As Even Zohar says, under such circumstances "the canonized system [...] would stagnate [...] if not rivaled by a non-canonized system[...]." (1979: 295-6). When this is the case, the end result is either "the gradual abandonment of a system and movement to another system [...], or its total collapse by means of revolution [...]." (Even-Zohar 1979: 295-6). As we shall see in the following paragraphs, the newly founded institutions all served to train the intelligensia who would put an end to the canonized system which remained almost untouched in the center of the polysystem for centuries. At this point one must turn attention to the Institutions, the individuals and the translations that gave rise to the paradigm.

2 INSTITUTIONS IN THE TANZIMAT PERIOD

2.1 OFFICES

2.1.1 BABIALİ TERCÜME ODASI (THE BABIALİ TRANSLATION OFFICE)

Babıali Tercüme Odası (The Babıali Translation Office) which was founded in 1832 plays a major role in

training and shaping the young Ottomans in line with the changing demands of the government and the society. As the literary historian Tanpınar says, the Office does not only teach European languages, French in particular, to the young Ottomans of the time basically for the purposes of translation but starts functioning like a school especially after the proclamation of the Tanzimat edict, i.e. after 1839 by means of implementing the new world view and ideology (1982: 142-143). In relation to the function of this office, Ottomanist Bernard Lewis goes as far as saying that "The new élite of power came not from the army, not from the ulema, but from the Translation Office [..]"(1961: 116).

2.1.2 ENCÜMEN-İ DANİŞ (THE ACADEMY)

Encümen-i Danis (The Academy) which was first suggested at the Council of Education in 1845 was set up in 1851 with great expectations. It was modelled on the Académie Française basis. Its programme actually included the preparation of the text books in the Western sense for the prospective university, but it mostly served as a bridge between the European and the local ideology. In line with the disseminating new world view and ideology, the Academy brought different groups of intelligentsia together. In addition to the leading political figures of the time, the Academy consisted of Muslim and non-Muslim instructors, historians, lexicographers and orientalists. Although it was expected from the Academy to play a leading role in the renovation of the country, the inconsistent political life of the time hindered the duty assigned to it (Lewis 1961: 431). But still, one cannot undermine the fact that a substantial number of original

and translated works on history, geography, mathematics, economics,etc. was produced at the Academy in its short life-span until 1862 (Tanpınar 1982: 144).

2.1.3 CEMİYET-İ İLMİYE-İ OSMANİYE (THE OTTOMAN SCIENTIFIC SOCIETY)

Yet another leading establishment of the period is Cemiyet-i İlmiye-i Osmaniye (The Ottoman Scientific Society) which was founded in 1860 by Münif Paşa. It served the purpose of introducing Western scientific achievements to the Ottomans, thus setting models for similar studies. The Society propagated the advances in the Western World in science, together with studies in history, geography, geology and philosophy through its scientific periodical Journal of Sciences (MECMUA-I FÜNUN), the first in its genre in Turkish. Literary critic Tanpınar refers to this journal as a school in its own right, and attributes it a role in the Ottoman society which is similar to the role Grande Encyclopédie plays in the previous century in the French society (Tanpınar 1982: 180). Among other things this journal definitely gave rise to the creation of scientific prose in the Ottoman society (Paker 1986: 69). Again, as the consequence of the political instability of the time, it was closed down in 1882 by Sultan Abdülhamid (Tanpınar 1982: 112).

The members of these institutions were basically those who were brought up in the old tradition but were eager to accept, assimilate propagate, and even produce, the norms of the new tradition. However, it was obvious that such institutions would not be sufficient in reaching the individuals in the society on a much larger scale.

Therefore, great changes were done in the education system as well.

2.1.4 MECLİS-İ MAARİF (THE EDUCATION COUNCIL)

Meclis-i Maarif (The Education Council) had been instituted in 1845 to ameliorate the established education system. The President of the Council Fuad Paşa, and later Cevdet Paşa, were determined to change the tradition of religion based instruction, although there was a seeming consensus on the "primacy of religion in education" (Lewis 1961: 112). The creation of a university in 1845, followed by the creation of the secondary (rüşdiye) and primary (idàdiye) schools presented its own difficulties. The Lycée Galatasaray was opened in 1868 as a French medium secondary school where not only the French language but also the French culture was introduced to the Turkish students at an early stage of life. Such a revolutionary change in the education system definitely received negative reaction from the ulema class. However, in the long run, the innovatory initial steps prepared the foundations for a secular education system (Lewis 1961: 112).

2.2 JOURNALS

2.2.1 CERİDE-İ HAVADİS (JOURNAL OF NEWS)

The newspapers, too, played an important role in the construction of the new paradigm in the 19th century

Ottoman history. The first non-official newspaper in Turkish was Ceride-i Havadis (Journal of News). It had been founded by an Englishman named William Churchill in 1840. Having adopted first the cumbersome language used in the official gazette, the only model they had in the Ottoman society, they slowly changed to a simpler language. "Turkish journalese", says Lewis, "was born in their coloumns" (1961: 143-144). Simultaneous with such a pioneering role, the newspaper also prepared the grounds for the apprenticeship in literary journalism. In addition, the newspaper made abundant use of translated work, both literary and non-literary and presented the Western viewpoints on current issues to the Turkish readers (Lewis 1961: 144; Paker 1986: 69).

2.2.2 TERCÜMAN-I AHVAL (INTERPRETER OF CONDITIONS)

Tercüman-ı Ahval (Interpreter of Conditions) , the second non-official newspaper in Turkey, was founded in 1860 by Şinasi, an eminent poet, translator, a modernist and a member of the Translation Office, and Agah Efendi, also a member of the Translation Office.

2.2.3 TASVİR-İ EFKAR (ILLUSTRATION OF OPINION)

Tasvir-i Efkar (Illustration of Opinion) was founded in 1862 by Şinasi after he stopped working for TERCÜMAN-I AHVAL as a reaction to the govermental order issued to close the paper for two weeks.

2.2.4 TERCÜMAN-I HAKİKAT (INTERPRETER OF TRUTH)

Tercüman-ı Hakikat (Interpreter of Truth), founded in 1878 by Ahmed Midhat Efendi is among those journals in the columns of which journalism became an established genre in the emerging new paradigm.

2.2.5 OTHERS

Yet some other journals that should be mentioned in this context are Muhbir (Informer) founded by Ali Suavi in 1867, Ayine-i Vatan (Mirror of the Fatherland), the first issue of which appeared in 1867, and Mirat (Mirror), founded in 1279 (1862) (Tanpınar 1982: 344] by Refik Bey, a leading member of the Young Ottoman Organization.

All in all, one may say that in a considerably short period of time "[..] Turkish journalists [..] completed [..] the evolution from report to comment, from comment to criticism, from criticism to opposition, and from opposition to defiance" (Lewis 1961: 147). In other words, parallel to what was being done in the other systems of the society, in journalism, too, the process of the construction of the new paradigm started with the imitation and the adoption of the elements existing in the West and ended up with the production of a new kind of truth in the home system.

2.3 PUBLISHING HOUSES

The boom in the number of publishing houses after 1839 played as important a role in the emergence of the new paradigm as that of both the foundation of related establishments and the journals.[3] Establishment of the publishing houses was actually an essential requirement for the newly founded organizations and journals to fulfill the set purposes. Nevertheless, credit should be given not only to state run publishing houses but even more to those established by individuals that helped the proliferation of the new ideology.[4] Despite censorship there was a considerable growth in the number of books printed, original and translation. The bibliography prepared by Mizancı Murad --the first in its genre in Turkish literature-- in 1890 covering the period August 1876-December 1890 serves to prove this point. Murad's bibliography shows us that more than 4,000 books were published in a period of fifteen years out of which over 1,000 dealt with novel, short story, poetry, drama, in original and translation, and library catalogues (İskit 1939: 101-102).

3 INDIVIDUALS

When we shift attention from institutions to individuals, we see that the two cannot really be easily separated. It is the individuals that give rise to the institutions and institutions that both mould the individuals and support and propagate the new world view adopted by them.

3.1 A GENERAL LOOK

The grand vizier of the Tanzimat period, namely Mustafa Reşid Paşa who is known to be the soul of reforms and Ali and Fuad Paşas who are the two other pioneers of innovation in Tanzimat, for instance, held important posts in the Translation Office. Some important names from the literary circles of the time like Ahmed Vefik Paşa, Namık Kemal, Münif Paşa, Refik Bey and the like all had duties in this Office at one point in their lives (Özön 1941: 8). In addition, the members of the Office actively participated in other organizations as well: Ahmed Vefik Paşa, for example, a translator renowed for his adaptations from Moliere, was at the same time a member of the Academy; Namık Kemal, a poet, novelist, playwright and a journalist, also wrote for the newspaper titled TASVİR-İ EFKAR; Münif Paşa, one of the first translators from French literature, was the editor-in-chief of CERİDE-İ HAVADİS, the founder of the Ottoman Scientific Society and the publisher of its journal MECMUA-I FÜNUN; Refik Bey was the publisher of the journal MİRAT. In other words, the members of the Translation Office all served as mediators of the new world view between the Office and the public.

3.2 İBRAHİM ŞİNASİ

It is true that most of the pioneers of the Tanzimat period were in one way or the other in touch with the Translation Office, but obviously this is not an exclusive case. İbrahim Şinasi [1826-1871], for example, the first poetry translator from West and the first Turkish

dramatist, the founder of TASVİR-İ EFKAR, who is known to be the father of modern Turkish literature had his initial confrontation with the west at the Tophane Office (Tophane Kalemi) where he had a post. It was at this Office that he learned French from a French officer at a very early age of life. The fact that he was sent to Paris for his education where he stayed for almost five years had a great impact in the formation of his literary personality. In his adamant manner he advocated what he thought was right for his society and accomplished a lot in a life-time of 45 years. He definitely was a pioneer in the construction of the new paradigm.

3.3 ŞEMSEDDİN SAMİ

Yet another literary leader of the time is Şemseddin Sami [1850-1904]. Sami has his secondary education at a Greek Gymnasium in Yanya which was a district of the Ottoman Empire at that time. It is in this period that he also learns French and Italian in addition to Greek. In 1871 he moves to Istanbul and starts participating actively in the construction of the new paradigm with his translations from French Literature, original works in the emerging literary genres like novel, drama and criticism, contributions to Turkish journalese with writings and editorial work, and most of all with his French and Turkish dictionaries and Turkish grammar books that help a lot in the formation of the new reading public (Levent 1969: 39-108). It is indeed Sami who published the first linguistics book in Turkey (Cf. Aksan 1987:7,8).

3.4 AHMED MİDHAT EFENDİ

Last but not least in importance is definitely Ahmed Midhat Efendi [1844-1912] who is a giant figure with his literary translations from French, original novels and collection of short stories, plays, various works ranging from history, geography, science, politics, economics, military matters to pedagogy, family law, biography, memoirs and entertainment (in translation and original) who is also the editor of various newspapers, one being TERCÜMAN-I HAKİKAT, and journals. He should definitely be given the credit of being a revolutionary with his inconsumable energy in the struggle to introduce and establish what was missing in the home literary polysystem.

Although in this brief survey I specifically focused on the institutions and and individuals that center around literature I should note that the men of letters of the time actually functioned at various levels in the society "moving in the overlapping circles of publishing and the civil service [and] assum[ing] multiple roles as intellectuals, authors and popularizers of ideas" (Evin 1983: 10). It is in this sense that more than others it is the men of letters who accelerated the emergence of the new paradigm in the 19th century Ottoman polysystem.

4 TRANSLATIONS

As it is mentioned before, the individuals in the Tanzimat period were not after making some small changes

in the already established institutions of the society, but they were after the reconstruction of the field from new fundamentals. Such new fundamentals were the ones which did not exist in the systems of the society before, i.e. the new fundamentals aimed to fill in the vacumns which came into being as the result of extreme conservatism of the canonized system. When there are vacumns in a system, say the literary system, "it is easy for foreign models to infiltrate, and translated literature may consequently assume a primary position" (Even-Zohar 1978b: 122), "it participates actively in modelling the centre of the polysystem "(121). However, in line with the norms of the translators, the modelling of the center is realized in ways unique to the translators. What is exhibited in the Tanzimat period seems to be in line with what Even-Zohar hypothesizes.

4.1 PROSE TRANSLATIONS

4.1.1 LES AVENTURES DE TÉLÉMAQUE

The first literary translation from West happens to be the translation of Fénélon's Les Aventures de Télémaque (1699) translated as Terceme-i Telemak (Translation of Telemak) in 1859.[5] Although the book is known to be translated by the Grand Vizier of the time Yusuf Kamil Paşa, in some sources Hüseyin Haki's name is given as the translator and Yusuf Kamil Paşa's as the rewriter of the translation (Sevük 1941: 57-58). Thus, it is Yusuf Kamil Paşa who is responsible for the selection of style and linguistic features in the translation which reflect "the most flowery and ornate [...] Ottoman İNŞA tradition" (İz

1975: 194). It seems to be due to this fact that literary historians refer to this translation as being highly hyperbolic in diction (Sevük 1941: 57). However, it should be noted that both the name of the translator, i.e. Yusuf Kamil Paşa, a representative of the élite, and the diction used in the translation borrowed from the canonized literary system of the time played a very important role in the formation of a wide reading public. Not only diction, but also the plot which is "an account of wise statesmanship" (Paker 1986a:73) was not at all new in the canonized target system.It is because of these reasons that Yusuf Kamil Paşa's translation both gained great sucess and popularity and received negative criticism not only from literary historians of the present day but also from the translators of the Tanzimat period.

Ahmed Vefik Paşa, for example, one of the constructors of the new paradigm in Tanzimat period highly criticised the hyperbolic diction used by Yusuf Kamil Paşa and came up with a new translation of Télémaque in 1881. The language used by Ahmed Vefik Paşa was simple when compared with the former and he attempted to be faithful to the original. In other words, Ahmed Vefik Paşa tried to conform with the norms of both the source system and the target system, i.e. he tried to strike a balance between adequacy and acceptability while for the former translator it was acceptability that was given importance.

Although Ahmed Vefik Paşa's translation was a reaction to Yusuf Kamil Paşa's version and was meant to show how a translation should be done, it is interesting to note that the latter had not gained as wide a reading public as the former --an important point which serves to prove Even Zohar's hypothesis :

> [..] from the point of view of translation

> behaviour such periods are almost the only ones when a translator is prepared to go far beyond the options offered to him by the established code and is willing to attempt a different treatment of the textual relations of the original. [..] Since it is then the translator's main effort to concentrate upon finding the best ready-made models for the foreign text, the result often turns out to be a non-adequate translation [..] (1978b: 125).

In relation to this first translation from West too it was a choice between whether to introduce the foreign text to the readers in a way that it stays as foreign or to cover it with local hues before presenting it to the readers. Although the second choice is highly criticised, a functional evaluation serves to prove that it also fulfilled a set goal, maybe in a far effective way than the former. It should, however, be noted that the translation of TELEMAQUE did not serve as a model to the Turkish novelists, but definitely pointed to it by means of preparing the grounds for discussion on what is missing in the home literary system and making the literary intellectuals aware of their responsibility as innovators (Evin 1983: 42-44).

4.1.2 LES MISÉRABLES

A more realistic picture of Western fiction pointing to the production of novel in the home system was given in 1862 by the translation of Victor Hugo's Les Misérables under the title Mağdurin Hikayesi. The translation was serialized in Ruzname-i Ceride-i Havadis, the supplement of the newspaper Ceride-i Havadis, in abridged form. Literary historian Özön says that the language used in the

translation was far from reflecting the literary language used by Hugo. Instead, it is further noted that the language was almost exactly the same as the language used in the police reports that appeared in the newspapers on criminal cases (Özön 1985:122). Although there is no consensus as to the name of the translator, in some sources Münif Paşa's name is given as the translator (Özön 1985: 122 fn). Again we are with a member of the intelligentsia who does not avoid borrowing ready-made linguistic and stylistic features from the home system in order not to intimidate the readers. Although the language used in this translation is simple and very much different from that used by Yusuf Kamil Paşa in his translation of Télémaque, the appoach adopted by both of the translators who are representatives of the élite circles seems to be the same. They both tried to produce translations which would be acceptable in the target system.

Some seventeen years later Hugo's LES MISERABLES' was retranslated by Şemsettin Sami under the title SEFİLLER. His approach to translation was completely different from that of Münif Paşa's. In his translation Sami tried to be as faithful to the original as he could, i.e. his concern was for adequacy rather than acceptability. It seems to be for this reason thar Sami's translation carries hues of the French language which make it hard for the Turkish readers to read it.

In concern with the translation of Les Misérables, too, we see two different approaches to translation at its extremity: Whether to translate with the source system in mind, or with the target system in mind ? Although both of the approaches are highly criticised by the literary historians and critics who tend to take these translated versions as non-equivalents of the source texts, a

historical and functional account proves the contrary. At any rate I think it will not be wrong to say that in such extreme cases and at such transitory periods it is acceptable translations more than the adequate translations that help to pave the way to the new genres, at least in the initial stage.

4.1.3 ROBINSON CRUSOE

Yet another set of literary translations from West which the critics and the literary historians do not know how to evaluate as translations despite the fact that they do unanimously admit it is through these translations that the new literary genres were introduced to the Turkish readers happens to be the translations of Daniel Defoe's Robinson Crusoe (1719). It was first translated by the imperial chronicler Ahmed Lütfi in 1864 from an intermediate Arabic version thus leaving the critics at a loss. How would one evaluate such a translation if it is not even translated from the original? Although a problematic issue from the point of view of critics and historians, it was not really odd for the translator. In the preface to his translation, the translator makes it clear that it is a deficiency not to have such a well-known text translated into Turkish, which is translated into almost all of the languages (Özön 1985: 125). What was important for the translator was to make such a text known to the Turkish readers. Although in the first printing the translator introduces the text to his readers as a "weird story translated from Arabic", in later issues he changes it as a "story from West". The reason for that seems to be lying in the fact that Arabic was not considered to be a foreign language in that period

(Özön 1985: 125), and as we have seen earlier there was a great interest in translations fron West. From the point of view of the translator it is again a matter of conformity either with the home system or the imported system. An overall evaluation proves that it is the home system that is important for the translator, thus his translation is definetely far from being adequate. However, the translator, assuming responsibility in the process of construction of the new paradigm in his own way, at least hints that the "strange story" is taken from West.

The first highly acceptable and naturally non-adequate translation of Robenson Crusoe is followed by a translation done this time by Şemseddin Sami from a French text abridged for the children. Although translated from an intermediate text, in the preface to his translation (1886) Şemseddin Sami, the translator, criticises the first translation of Robenson and explains his translation policy (Sevük 1941: 244-245). For him what is of ultimate importance in translation is to keep with the original. However, throughout the process of the translation, while following the steps of the source text, he feels free to translate the text into simple sentences. That is to say, contrary to Ahmed Lutfi, Sami's basic choice of translation policy is for adequacy. Although he changes the syntax of the original in his translation, it is not at all for conformity with the canonized home linguistic structures but to be innovatory at the linguistic level as well. Sami prefers to introduce the new elements into the home system not one by one but all at once. This is his choice which is a reflection of how he internalizes the paradigm under construction. His endeavors have to be applauded but an overall evaluation of the period with respect to translations shows that acceptable translations were encouraged more than adequate translations.

4.1.4 OTHERS

Among the initial narrative fiction translations from West other than the works of drama one also has to mention the serialization of Chateaubriand's Atala (1869), Voltaire's Micromégа (1871), Bernardin de Saint Pierre's Paul et Virginie (1870), Dumas Père's Monte Cristo (1871), René LeSage's Le Diable Boiteux (1872), Paul de Kock's Monsieur Choublanc à la Recherche de sa Femme (1873), Anne Radcliffe's The Castles of Athlin and Dunbayne (1873), Silvio Pellico's Mes Prison (1874), Eugène Sue's Les Mystères de Paris (1875), Xavier de Montepin's Les Mystères de l'Inde (1875), Swift's Gulliver's Travels (1972) and a number of books of Jules Verne (starting from 1890) (Evin 1983: 45; Sevük 1941: 149-150 and 599-601).

In these translations too the concers of the translators in relation to their work differed from one to the other in line with how they internalized the new paradigm and consequently the responsibility they assumed in the process of construction of this paradigm. From the vantage point of translators the dichotomy was again whether to produce texts that conform with the literary and the linguistic norms of the original or to produce texts in line with the literary and linguistic norms of the receiving system. On the other hand, from the point of view of literary historians and critics, the problem seems to be bigger. How are they to evaluate the texts translated in this period which either sound foreign (because of emphasis on the Source) or sound as an original (because of emphasis on the Target)? A brief survey on the studies carried out in this concern shows us that both the historians and the critics are at a plight. Although they criticize most of these translations for not fulfilling the norms set for a "proper" translation, they

all admit that these translations did serve a purpose in the Tanzimat period. The reason for such a confused outlook from the point of view of literary historians and critics seems to be drawing from heavy orientation on the SOURCE.

4.2 POETRY TRANSLATIONS

4.2.1 A COLLECTION OF POEMS (TERCÜME-İ MANZUME)

The very same dichotomy between acceptability and adequacy is also seen in poetry translations. The first poetry translation from West happens to be İbrahim Şinàsi's Tercüme-i Manzume (Translation of Verse) which dates back to 1858 in lithograph form. The book consists of verse translations from La Fontaine, Lamartine, Gilbert, Fénélon and Racine with their originals (Sevengil 1961: 26-27). Intended to teach Western poetry to Turkish students at schools, İbrahim Şinasi's concern was with adequacy in translation as far as textual relations were concerned. On the other hand, the fact that he used ARUZ verse, a form which is borrowed from the canonized DIVAN poetry, shows that he also wanted his translations to be acceptable (Paker 1986a: 72-73).

4.2.2 LES FEUILLES D'AUTOMNE (TIFL-I NAİM)

The second translation of verse from West is the translation of Edhem Pertev Paşa's Tıfl-ı Naim translated

from Victor Hugo's Les Feuilles d'Automne in 1870. In form this translation had nothing to do with the canonized Divan poetry. Tanpınar refers to the form Edhem Pertev Paşa exercises in his translation as an initial testing of the "ode" form which did not exist in the home system (Tanpınar 1982: 264-265). The language used in the translation , on the other hand, carries hues from Şeyh Galip, a poet from the home literary system. As Tanpınar says, Pertev Paşa's translation was a different reflection of Hugo's poem, the influence of which in the home system is indisputable (Tanpınar 1982: 264-265). I think one may refer to his translation as being highly acceptable but which also aimed to be innovatory to its limits.

4.3 DRAMA TRANSLATIONS

The translator who introduces Western drama through translation to the Turkish reading public is Ahmed Vefik Paşa with his translations from Molière. Although Ahmed Vefik Paşa's translations are thought to be adaptations exclusively Paker's survey based on Sevük's categorization proves the contrary (1988: 15). According to this study, four of the Moliere's plays are translated into prose, one in abridged form, five are translated in decasylabbic verse, two are translated with Jewish characters and two others with Greek characters for the French ones and the remaining five as adaptations meaning that in structure and plot they are in full corformity with the original but otherwise they are completely localized linguistically and culturally. In other words, the translation strategy followed in these translations ranges between the two polar alternatives of acceptability and adequacy. It is

with this shifting strategy from one play to the other or within a play that Ahmed Vefik Paşa introduced drama as a new genre to the local reading public without intimidating them. At this point, it is important to note that the first two Molière translations of Vefik Paşa are Le Mariage Forcé translated as Zor Nikahı and Le Médecin Malgré Lui translated as Zoraki Tabib. Both were translated as adaptations in 1869 (Sevük 1941: 47), ten years after the first prose fiction and poetry translations were introduced into the home literary polysystem.

Ahmed Vefik's initial translations from Molière were followed by Ali Bey and Teodor Kasap's adaptations of the same playwright. Although at some points, especially Vefik Paşa attempted to be adequate in his translations, all in all one may say that drama was introduced to the public through acceptable translations and initially with Vefik Paşa's translations from Molière (Cf. Tolun 1978: 96-104).

4.4 AHMED MIDHAT EFENDİ'S TRANSLATIONS: A VERSATILE CORPUS

Following the first group of prose and poetry translations, in 1877 appears on scene Ahmed Midhat Efendi with his literary translations from the French language. Between the years 1877 and 1890 he translates various books into prose fiction, some from works of drama written in verse, some others in prose, some from operas, yet some others from short stories and novels. In contrast to say Ahmed Vefik Paşa who chooses mostly Molière's texts for his translations, it is the wide variety of the authors

and the texts to be translated in Midhat's corpus of translated literature that immediately strikes one's attention. His list ranges from Corneille, Alexandre Dumas Fils, Octave Feuillet, Charles Mérouvel, Émile Richebourg, Émile Gaboriau, Georges Pradel, Hector Malot, Leon de Tensou, Emile Augier, Paul de Kock (all from classical/popular French literature) to Anne Radcliffe (from English literature but translated from French) and Friedrich von Flotow (a German opera composer). As the names imply while some of the authors are Midhat's contemporaries, some are not; while some represent canonized French literature, some represent popular French literature; while some are French men of letters, two are not. Such a wide variety is also reflected in Midhat's translation strategy. He makes it very clear in the prefaces to his translations that he is against word-for-word translation. In the preface to his translation of Octave Feuillet's Roman d'un Jeune Homme Pauvre, he explains his views as follows :

> [...] I am very much of the opinion that languages are not uniform. As such, stubborn insistence on word-for-word translation attaches a European flavour to our beauteous language -- a policy which I find unlawful [..](Midhat 1297).

That seems to be the reason why his translations are thought to be extremely non-adequate, i.e. highly acceptable translations. However, a study on the prefaces and title pages of his translations shows that Midhat's concerns differ in each translation. In his preface to his translation of La Fille aux Troix Jupons he says that "rewriting the general import could either be achieved by means of rewriting in the form of translation or in the form of interpretation and appropriation" (Midhat-Tevfik 1294). A study on his translations shows us that if at

some levels he conveys foreign features in his translations, then at other levels he prefers to make use of home features. In other words, he strikes a balance between the two alternative poles of acceptability and adequacy. This point will be discussed in depth in Chapter III.

5 CONCLUDING REMARKS

What this brief overview shows us is that in the translations of the Tanzimat period, generally speaking, the new is introduced to the readers together with the old simply because the translators want to accomplish a mission and be victorious in the long time. Even-Zohar's view in this respect in highly relevant and has to be noted :

> [..] from the point of view of the target literature the adopted translational norms might be too foreign and revolutionary, and if the new trend is defeated in the literary struggle, the translations made according to its conception will never gain ground. But if the new trend is victorious , the code of translated literature may be enriched and become more flexible (1978b: 125).

In other words, in such transitional periods when new paradigms are under construction, translated literature participates actively in modelling the center of the polysystem and the translators tend more to produce translations which are at a distance from the source and close to the target. As mentioned before, from the point of view of literary historians and critics such translations have a marginal standing. However, even this

brief study would serve to prove that these translations which are mostly referred to as non-translations by the advocators of normative, prescriptive, a-historical, and a-functional translation theories are actually translations which were done in the way they are simply because the translators wanted to fulfill a specific purpose. If, as Gideon Toury suggests, we stop revolving around the question of "whether the two texts are equivalent" and start asking "what type and degree of translation equivalence they [the original and its translation] reveal" (1980: 47), only then we may start assigning these translations their right place in the literary polysystem as translations which are in interaction with the original literary works in the home system.

Although the brief study in this Chapter, "Emergence of a Paradigm in the Late Ottoman Literary Polysystem", hopefully points to assigning a place to these translations in the home literary polysystem, at this point I would like to move from the general to the specific and concentrate more on some specific translations with the purpose of establishing the type and degree of translation equivelence, thus making a re-evaluation of the concept of translation equivalence on specific texts, produced in the Tanzimat period, namely on the translations of Ahmed Midhat Efendi.

NOTES

(1) At this point we have to mention the existence of prose types other than the ornate poetic prose like books on history, politics and morals, heroic prose of military exploits, imperial prose on conquests etc. in which simple language is used to a considerable degree. However, it is not these works that we recall first when we say Divan literature. Cf. İz 1964: v-x; xıii-xvii.

(2) The Divan literature may be analysed in terms of five distinct phases: 1) Foundation phase, 2) Transition phase, 3) Classical phase, 4) Indian Diction phase, 5) Localization phase. Especially in the final phase, and to a lesser degree in the first phase, we see that Divan literature borrows features from the popular folk literature.

(3) The first publishing house was founded by İbrahim Müteferrika and Said Çelebi in 1726. In the interim untill 1839 three other publishing houses supplied service to the state. The total number of books printed in a period of 113 years is estimated to be round 500. For further information cf. İskit 1939:3-31; Gerçek 1939.

(4) For statistical information in this concern cf. İskit 1939: 98-99.

(5) The translation that appeared in 1859 was in manuscript form. Upon gaining a wide reading public it was published in 1862 followed by further impressions. For further information cf. Sevük 1941: 57-59.

III. A STUDY ON AHMED MİDHAT EFENDİ'S TRANSLATED LITERATURE

The purpose in this chapter is to a re-evaluate the concept of translation equivalence on the corpus of Ahmed Midhat Efendi's translated literature. However, a study on Ahmed Midhat's translated literature[1] presents problems at varios levels. For one thing his translations originally written in Arabic script are not available for today's readers in Latin script.[2] If one knows Arabic script and has access to these texts, then follows a series of other problems. One such problem is the determination of the corpus.

A study on the texts per se shows us that in some Midhat refers to himself (and his collaborator in III.3.1.1.1.) as the translator. In some others, though, he refers to himself as the writer although he gives either the name of the writer and/or the title of the ST on the title page and/or in the preface of the TT. In his Letaif-i Rivayat (Finest Stories) series and in his book titled Müntehebat-ı Ahmed Midhat, which is another collection of his stories that were first serialized in the newspaper Tercüman-ı Hakikat, one comes across stories in which Ahmed Midhat claims to have taken some part of the plot from either a story that was serialized in a French newspaper or journal, or from a news item that had appeared in such a source, but prefers to refer to himself as the writer of the text rather than the translator.

If we shift attention from Ahmed Midhat's translations per se to extra-textual sources like literary histories, anthologies, critical and/or informative articles written on Ahmed Midhat's translated literature,

we see that there is not much consensus among scholars as to what to consider as his literary translations and what not to consider as such. While a study considers some of the stories that appear in Letaif-i Rivayat (Finest Stories) as translations (e.g. Tansal 1955:119), yet some others list all of the stories in the same book as original work written by Midhat (e.g. Baydar 1954:29-30). The same confusion is seen in studies where his novel translations are listed. While one lists, say Aleksandır Stradella (Cf.III.3.1.1.23), or Sidin Hülasası (Cf.III.3.1. 1.27) under the heading of novel translations (Cf. Baydar 1954:33), some others do not mention them at all (Cf. Özön 1985:155-156).

One reason for such a confused outlook is definitely Ahmed Midhat's multiple reference to himself as the translator, the appropriator and the author of the text although in each case he claims that the texts draw from a foreign source in one way or the other. From the point of view of the critics , though, the reason for such a confusion is of course the changing norms of the scholars to translation in general. Yet another reason is the hardships inherent in finding the STs from which Midhat translates. It is true that in some Midhat makes reference to the source, but such references are very seldom full. Generally speaking, he sometimes gives the name of the author, sometimes the title of the ST, sometimes information as to where he read the original, sometimes information as to who advised him to translate the text etc, but very seldom full information. This is of course a big problem on the part of the scholars who work on Midhat's translations.

In order to settle the problem from the point of view of translation theory (a theory which aims to be

comprehensive of not only the text which a translator refers to as a translation, but also those which are accepted to be translations by some critics at different times) studies should be carried out on an open-ended corpus , i.e. corpus which is ready to accept all of the texts which are claimed to be translations either by the translator or by other scholars.

Therefore, in this study I will not limit the corpus of Ahmed Midhat Efendi's translations only to works in which Midhat refers to himself as the translator, but consider all of the texts in which he claims to have taken partially or in full from a foreign source as the corpus of his translated literature. As such, the corpus will inevitable include those works which are included in the lists of the various critics.

In order to place the analytical study on firm grounds in Part 1 below general information will be given on Ahmed Midhat Efendi pertinent to his literary personality. Main focus will of course be on his translated literature. However, reference will be made to his original works as well.

In Part 2, methodological framework will be set for the analyses.

Part 3 focusses on Ahmed Midhat's translated literature. Part 3.1 aims at providing a full list (an open-ended list) of Ahmed Midhat's translations. The title pages, prefaces, epilogues (if available) of the texts that constitute Midhat's corpus of translations will be taken as the basis of the study. The study that will be carried out in this part will help us reconstruct Midhat's preliminary norms and his initial norm in translation. The

study in this part will start with Üç Yüzlü Bir Karı which is a joint translation by Midhat and Tevfik. Other than this translations all of the other texts will be entered and studied in chronological order. In Part 3.2 operational norms with reference to the translation of La Dame Aux Camélias will be studied in depth. Reference will also be made to Midhat's initial norm as seen in the translation of La Dame Aux Camélias.

It is believed that only if norms which are pertinent to the translated texts under study are reconstructed, one may come up with a sound re-evaluation which will expand the theory.

1 GENERAL INFORMATION ON AHMED MIDHAT EFENDİ

Ahmed Midhat Efendi was born in 1844 --in the fifth year following the proclamation of the Tanzimat edict. Those years were witnessing great changes in the society as to both the renovation and also the establishment of the social and the political institutions. Although direct reflection of such changes onto literature was not yet seen in those years, their culmination was preparing solid grounds for the long awaited change (Cf. Okay 1975:2).

Reflection of such radical changes in the formation of Ahmed Midhat Efendi could be traced at various levels. He was not lucky enough to belong to a family where children were brought up with French nunnies and private tutors of all kinds (which was getting to be the tradition of the time). In contrast his childhood was full of hardships. After having lost his father at the age of six,

he even worked at a herbalist as an apprentice, let alone going to school. It is only at the age of nine when they joined his step brother Hafiz Aga in Vidin that he started his formal education. From that time on the whole family was looked after by Hafız Aga. As Hafız Aga was appointed to different provinces, the family moved with him. Therefore, Ahmed Midhat continued his primary education in Istanbul and had his secondary education in Nish.

The education he had at school did of course have impact on his formation. However, what he learned out of school had at least equal importance in the formation of his literary personality. Among such influences Tsankov, a Bulgarian, who taught him history, geography and mathematics; Agaton Efendi who taught him French; an Indian with whom he studied Islamic religion should of course be mentioned. The greatest impact, though, came from Midhat Paşa,(3) a leading figure of the Tanzimat period, who happened to be the Governor in Vidin when Ahmed Midhat started working at the Tuna Secretariat of the Province as an assistant clerk. Ahmed Midhat enjoyed the patronage of Midhat Paşa immensely.

Midhat Paşa, a representative of the views that marked the Tanzimat period, immediately realized that Ahmed Midhat was a promising young man who had the capacity to adapt himself to the sprouting new ideas, and to disseminate such. He not only directed Ahmed Midhat Efendi to journalism(4) but also obliged him to be in total grasp of the French language.(5)Actually, throughout his life, Ahmed Midhat made perfect use of both the French language that he thoroughly elaborated with the insistance of Midhat Paşa and journalism that again Midhat Paşa directed him into. It should be noted that in the hands of Ahmed Midhat both were used as means to educate the newly

establishing reading circles, rather than as ends in themselves: French as a means for nourishment with the ideas of the West and journalism as a means for dissemination of such ideas.

Yet two other people who had a shaping force on the formation of Ahmed Midhat Efendi's literary personality are Şakir Bey, President of the Immigration Commission, whom he met during his service at the Tuna Secretariat of the Province in Vidin and Hamdi Bey whom he met in Baghdad where he was appointed to be the director of the Province Publishing House and the Zevra newspaper. Both, having had access to the Western culture at one point in their lives,(6) conveyed their accumulation to Ahmed Midhat Efendi by means of making friends with him, criticising him,(7) opening their rich libraries to him, and guiding him in selecting books for reading (Cf.Okay 1975:4), more than anything else. What encouraged both Şakir Bey and Osman Hamdi Bey to assume such a role, was of course Ahmed Midhat's great passion in learning.

The initial writing experience of Ahmed Midhat in journalism was followed by writing and printing experience in a broader sense again during his years in Baghdad. His first book titled Hace-i Evvel (First Instructor) written to teach arithmetics, geometry, geography, history etc. at the newly establishing school of arts was published in 1870 in Bagdhad. The reading book Kıssadan Hisse (From Tale to Moral) was also written in the same year. He even wrote some of the stories that appeared in Letaif-i Rivayat (Finest Stories) during his years in Baghdad which was published after his return to İstanbul. If we further consider his role as a journalist in the Tuna and the Zevra newspapers (Cf.fn.3 above), we understand that he was highly prolific as a writer even in the initial

phase of his career.

Upon his return to Istanbul in 1871, in addition to his editorial job at the weekly journal titled Ceride-i Askeriye (Military Journal), he also established a very decent private printing house to print his own works. It was later on expanded. From the early years of his career to 1908, the year when he stopped writing and started to serve exclusively as an instructor,[8] Ahmed Midhat wrote in an exasperating manner. His years of exile in Rhodes with Ebüzziya Tevfik was no exception to that.[9]He presented his works in a very large spectrum ranging from plays, novels and short stories (both original and in translation) to instructive books on mathematics, physics, chemistry, astronomy, philosophy,religion, law, economics, politics, pedagogy, psychology, history, geography, military matters and jugglery. His critical articles, biographies and memoirs are also noteworthy. If we further consider his journalistic activities not only as owner but also as editor-in-chief and writer of various newspapers and journals, we understand better how versatile and prolific Ahmed Midhat was as a writer whose role in the construction of a new paradigm cannot be denied (Cf. II. in this study).

More than 200 books[10] in a life time of 68 years (died in 1912) important official appointments as the editor-in-chief of military journals, writer of the official gazette, director of the state printing house, instructor at various schools including university level teaching [Cf.fn 6 above] etc. he spent all his life learning and disseminating what was missing in the home system(s), literary system being one. As it is noted above, the title of his first book was Hace-i Evvel (The First Instructor). With what he has accomplished in such a short period of time, it will not be wrong to refer to him

as the **Hace-i Evvel**, the **First Instructor** of the newly establishing paradigm in the Ottoman (literary) polysystem.

2 METHODOLOGICAL FRAMEWORK

The **New Paradigm** (Cf. I.2.2 in this study) with its systemic, historical, functional and relational approach to translation is the basis to the methodological framework. In line with this approach, **equivalence**, too, is taken as a systemic, historical, functional and relational concept which can only be analysed in a healthy way if taken as a function of norms (Cf. I.2.2.2.3).

Consequently, the study aims to reveal the norms that have given rise to the translations in concern. The order in this descriptive study on norms will be in line with the order any translator follows during the process of translation.

First I shall take up the **preliminary** norms (Cf.I.2.2.2.3.1), i.e. the norms which are active prior to the process of translating. Sources used in this part are the title pages, the prefaces and the epilogues (if available) of the translated texts. The questions that will be posed for this means are questions like "Why does Ahmed Midhat choose that specific text for translation?" (Of course the answer to this question will include Ahmed Midhat's choice of source literature, genre, author etc); "Why does Ahmed Midhat translate from that specific language?"; "Does Midhat translate from the primary source language or from an intermediate (secondhand) language?" etc.

The study for the reconstruction of the preliminary norms will be carried out on the corpus of Midhat Efendi's translations. The study of each item in the corpus will start with a chart that contains all the information on the title page of the translation, of course providing that the text has a title page. Information given in the preface and the epilogue (if available) relevant to Midhat Efendi's translational norms will supplement the chart. The detailed presentation of the preliminary norms in this part may appear to be repetitive and even superfluous. However such details are extremely important in that they will give us some basic clues as to Midhat Efendi's translation strategy, his definition of "translation" and "translator". Moreover, they will definitely reflect the cultural/literary constraints which are essential for an understanding of the target literary system at the time.

Secondly I shall discuss the operational norms (Cf.I.2.2.2.3.2), i.e. norms which are active during the process of translating. The study in this part will be carried out on the translation of La Dame Aux Camélias. A thorough comparative analysis will be done on the ST and the TT for determing the matricial norms. The study that will be done with the purpose of reconstructing the textual proper norms, however, will be carried on limited data.[11]

The method that will be employed in the study that will be carried out with the purpose of reconstructing the operational norms in the translation of La Dame Aux Camélias would be best outlined as it appears in Toury:

1) " A textemic[12] analysis of the ST, leading to the formulation of AT[13] and to the identification of ST textemes;

2) Comparing TT units corresponding to these ST textemes and noting their shifts[14] (deviations) from the latter;

3) Making generalizations about the distance between TT-ST equivalence and AT, on the basis of many (partial) comparisons of separate textemes balancing each other." (1980: 117-118).

The general question that will be posed in this part in relation to operational norm will center on the type and degree of equivalence relation between the ST and TT.

Correlation of the results obtained in this part with those obtained in the previous part on preliminary norms will give a sound and global picture of 1) what translation (and translation equivalence) means for Midhat; 2) what role he assigns to a translator; 3) how these translations should be evaluated from the point of view of translation theory; 4) how the re-evaluation would affect the definition of translation and translation equivalence.

The study that will be carried out with the purpose of reconstructing Midhat's initial norm, i.e. Midhat's basic choice between **adequacy** and **acceptability**, will be integrated to the study on the preliminary and the operational norms. The reason for this is that in a descriptive study it is hard to handle initial norms detached from a study on the preliminary and the operational norms.

3 ANALYSES OF AHMED MİDHAT'S TRANSLATED LITERATURE

3.1 A SURVEY ON THE CORPUS OF AHMED MİDHAT'S TRANSLATED LITERATURE

3.1.1 RECONSTRUCTION OF THE PRELIMINARY AND THE INITIAL NORMS

3.1.1.1 ÜÇ YÜZLÜ BİR KARI

Title Page

Information relevant to ST	Information relevant to TT
Title: - Pol dö Kok as writer (in Turkish transcription)	Title: Üç Yüzlü Bir Karı Ahmed Midhat - Ebüziyya Tevfik as translator. Publication place and year: İstanbul, 1294 A.H. (1877 Printing House: Mihran

In the chart above we see that the title page supplies the readers with sufficient information on the TT and limited information on the ST. However, Ahmed Midhat and Ebüzziya Tevfik make use of the preface to give additional information on the ST.

As to the title, in the preface the translators say that they have translated the text[15] from the original which closely resembles the title they have given to the translation. Thus, we confirm that the original is Paul de Kock's famous book titled La Femme Aux Troix Jupons.

More important than that, though, is the translators' efforts to persuade the readers to read this translation. Knowing that both the name of the writer and his style are new to the majority of readers they start their words by

saying :

> This story titled "Üç Yüzlü Bir Karı" which herein is presented to your goodselves for reading is not written or described in the way those who are interested in the old style of writing have been on good terms with. [...] Both this style of descriptions and writing and also the writer Pol dö Kok are yet unfamiliar to at least some of you. (1294:2).

After drawing the attention of the readers to the writer and this new and "unfamiliar" style of writing, the translators try to arouse the interest of the readers for the writer by means of saying that he is well-known not only in France but also in the other European countries.

Being well aware of the fact that books written to entertain the readers would not be considered as serious by the élite who are interested in the old style of writing , (Cf.II.1) , the translators try to prepare the readers to evaluate the translation on a different basis than what they are conditioned to. This is how they do it:

> [Paul de Kock] is famous [througout Europe] with his works in which he makes one laugh while crying and make one cry while laughing. Because he has brilliant style in writing tragic stories, his friends advised him to write such stories. In reply to them, he said: "It is easier to make one cry than laugh but those who has the talent in their art are those who can make their readers laugh" (1294:2).

After presenting the author to the readers in such a way, the translators give information as to their translation strategy. Right at the outset they say that their translation is not a word-for-word version of the original. In defense of their strategy they say that word-for-word translation is absolutely impossible because of the different nature of the languages. In their words,

their translation strategy is explained as follows:

> This story is not a word-for-word translation of the writer's story which bears the same title as the translation. [...] We did not even translate the general purport of the text because those who have not lived in Paris cannot at all understand the eloquence, the imagery, the art inherent in Pol dö Kok's text. Therefore, we wrote the import of the story in Turkish. [...] We can, however, claim credit for the fact that we have [shown the splendor, the various manifestations of Nature in the same way Pol dö Kok did.] (1294:2).

With these words we clearly understand that the translators translate the text with the readers in mind. Knowing that not only the writer, the culture that sets the background to the story, but also the genre are new to their readers, they try to introduce the new in what they have at hand in order to establish common grounds with the readers. Thus, from their words in the preface as to their translation strategy, we can say that their initial norm is for **acceptability.**

To sum up the translators' views on translation with respect to the title page and the preface of the translation, I think we can safely say that both their specific selection of this text from popular French literature for translation and their specific translation strategy are geared to serve a purpose. They want to introduce samples of French literature to their readers who are familiar neither with the culture that sets the background to this literature nor to the new genre, i.e. novel. While doing this, they do not want to lose their readers. Even more so, they try to establish a new reading circle. Therefore, what they say as to their translation strategy does make sense. For a conclusive remark, though, one has to make an analysis of the translation at the textual level, thus revealing the operational norms.

3.1.1.2 GÖNÜL

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title : Gönül Ahmed Midhat as writer Publication place and year: İstanbul: 1287 A.H. (1870) Printing House:Published at the private printing house of Ahmed Midhat.

As it is seen on the chart above on the title page of Gönül Midhat refers to himself as the writer of the text. However, some Midhat scholars include this text in their lists of Midhat's works which draw from a foreign source (Cf.Özön 1985:155; Tansal 1955: 119; Acaroğlu 1951: 275). Unfortunately in Gönül Midhat does not supply his readers with a preface where the readers would find information as to the source of the text. Nevertheless, a scanning of the text proves that the story is taken from French history and of course the names of people and places are all French. This is perhaps the reason why some scholars refer to Gönül as a translation or as a text which draws from a foreign source. Nontheless, it does not seem to be possible to refer to a text as a "translation" simply for the fact that the story takes place in a foreign setting and/or that the names are foreign. Conclusive remarks, however, can only be made upon a thorough study of the text and extra-textual material relevant to the text at varios levels.

3.1.1.3 ALAYIN KRALİÇESİ

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title: Alayın Kraliçesi Ahmed Midhat as translator Publication place and year: İstanbul, 1295 A.H. (1878) Publisher : Yeni Kütüphane Printer : Kırk Anbar
On the title page it is also noted that the translation is published after being serialized in Tercüman-ı Hakikat	

As it seen on the chart above, the title page of Alayın Kraliçesi provides us with little information on the translation and no information on the ST. The only word on the title page which hints that the text is a translation is Ahmed Midhat's reference to himself as the "translator".

In the preface, however, Ahmed Midhat makes it very clear that he has translated the text from French used as an intermediate language. He notes that the original is taken from English literature. In order to verify the canonicity of the original in the European literary systems, he emphasises the fact that the text originally written in English was translated into French and had appeared in Revue Des Deux Mondes, the most prestigeous fortnightly French journal of the time on literature and political matters. There is no reference as to neither the writer of the original, nor the translator, yet nor to the publication date. From what he quotes from the preface of the translation in Revue Des Deux Mondes, though, we understand that the French translation which Ahmet Midhat takes as the source is an abridged one.

It is true that what Ahmed Midhat writes in the preface is informative in nature. However, it seems to be clear that the information he supplies his readers with helps him establish grounds for the construction of a new paradigm, i.e. the French Paradigm, (Cf.II.) rather than serving as a source of unbiased information. The fact that he supplies his readers with quite detailed information on the French journal and very marginal information on the English source text would serve to support the point.. In addition to that, the information (altogether) serves, of course, to arouse the interest of the readers to read the translation, which again serves the same purpose in the long run.

3.1.1.4 LA DAM OKAMELYA

Title Page

Information relevant to ST	Information relevant to TT
Title : - Writer: Aleksandır Düma Zade (in Turkish transcription)	Title : La Dam Okamelya Ahmed Midhat as translator Publication place and date: İstanbul, 1297 A.H. (1880)
On the title page it is also noted that it is published after it has been serialized in Tercüman-ı Hakikat.	

On the title page of this translation Ahmed Midhat refers to himself as the translator. The title of the translation is actually the Turkish transcription of its orginal which is La Dame Aux Camélias. The name of the author is also written in Turkish transcription as we have seen in the previous translations. In this respect it is interesting to note that Ahmed Midhat has not only transcribed the name in Turkish, but also translated "Fils" into Turkish as "Zade", thus presenting the writer,

Alexandre Dumas Fils, as Alesdandır Düma Zade to the target readers.

Since there is neither a preface nor an epilogue to the translation we have to be satisfied with the title page for an analysis of the preliminary and the initial norm. Lack of a preface could be related to the world-wide fame of the book. At any rate here too we see that Ahmed Midhat introduces a work of French literature to his readers. Indeed, it is the first translation of La Dame Aux Camélias in Turkish which is translated from the original version written as novel.(16) The fact that he transcribes the title of the book, which is not a proper name, instead of translating it may serve to show that although it is the reader that is of ultimate importance to him, the source, too, is important. On the other hand, he does not hesitate to Turkicise the name of the author. From such marginal details we may say that depending on the state of the readers, and also on his purpose, he moves either towards the adequacy pole or the acceptability pole. For a sound result, though, one has to make an analysis on he text, with the purpose of recontructing the operational norms (Cf. III.3.2.1.2).

3.1.1.5 BİR FAKİR DELİKANLININ HİKAYESİ

Title Page

Information relevant to ST	Information relevant to TT
Title : - Oktav Föyye as writer (in Turkish transcription)	Title: Bir Fakir Delikanlının Hikayesi Ahmed Midhat as translator Publication place and date: İstanbul, 1298 A.H.(1881)
On the title page it is also noted that it is published after it had been serialized in Tercüman-ı Hakikat.	

On the title page of Bir Fakir Delikanlının Hikayesi, Ahmed Midhat refers to Octave Feuillet (written in Turkish transcription) as the author and to himself as the translator. This text is actually the first Octave Feuillet translation in Turkish. It starts with a considerably long (4 page) "Statement of the Translator" with the help of which Ahmed Midhat not only gives information on the ST, on the specific reasons for the selection of this text for translation, and also on his translation strategy, but also establishes common grounds with his readers.

In the "Statement of the Translator", Ahmed Midhat first assumes the role of the readers and says that nothing can be so boring as the prefaces of books. After attracting the attention of the readers with such astonishing words he adds that there are times when a writer feels the need to converse with the readers with the purpose of giving them service and those are the times the readers do not really get bored while reading the prefaces.

In the following words of Ahmed Midhat, we understand that the "service" he offers to his readers is first to introduce to them the general features of the new genre "novel", then to introduce the author, Octave Feuillet, and his book, Le Roman d'un Jeune Homme Pauvre. While doing this, he takes his time not to intimidate the readers. Ahmed Midhat always makes the readers feel that he understands them thoroughly and that he sides with them. In introducing novel as a new genre, for example, he says:

> [...] the stories that we have been brought up with are all about the supernatural events and affairs that center around kings or fairies [..]. It must be for this reason that when we find

> similar features in the novels we read, we think they are very good novels. Later, however, we understand that believing in the supernatural as if it were reality is nothing but to make a fool of oneself (1298:2).

In introducing the "novel" as a new genre, he says that the Europeans too no longer show interest in what is not taken from real life and that they prefer reading novels and watching plays which draw from the life of the man-in-the-street. The examples he gives in support of the points that he makes are at times taken from the foreign system, and at times from the domestic system. While giving the positive attitude of the French readers to a work of Emile Zola as an example of the growing interest of the readers in the new genre in the West, he gives the interest shown by the readers to his book titled Hasan Mellah (an original work), and also to Ladam O Kamelya (a translation) and to Karnaval (again an original work) as example for the changing interest of the domestic readers in favour of the new genre.

After giving the general features of the "novel", Ahmed Midhat shifts to Octave Feuillet, and his book Le Roman d'un Jeune Homme Pauvre. As to his choice of the text for translation, he says that it was recommended to him by a respectable gentleman who has had his education not only in our country but also abroad in European countries, and who holds important official posts. Ahmed Midhat admits that he had not heard of the novel until that gentleman told him about it, but he also adds that that most esteemed gentleman was surprised to hear that.

From Ahmed Midhat's words we understand that after the insistent recommendation of that esteemed gentleman, he feels obliged to read the book. Upon reading it, he understands why that book was placed so much importance by

that honourable gentleman. This is how Ahmed Midhat describes the novel :

> I read the novel with due attention. God! How simple it is. The writer did not even feel the need to write in episodes. There is a young man who goes through an adventure. Once he takes the pen in his hand and writes some parts of his adventure on some pieces of paper. Although the way he writes, [i.e. his style] is very charming, it is hard to believe that it was written for the purpose of creating a novel since it is written in an haphazard way. [...] However, this is actually where the real art of the author is ! There is such a novel [hidden] behind those parts written separetely and in a haphazard manner that it is impossible for the reader not to think it over or not to get fully engaged in it (1298:4).

Knowing that "love" is an important theme in the domestic literary system, Ahmed Midhat mentions that the novel that the readers will be reading is also on "love". This is how he describes the "love" in the novel :

> Love ? You should see it in the young man ! And there is nothing like going mad [in the end]. Love is not treated as something unnatural. Love is written [in the novel] as it is [in real life]. The "love" that we all know, that we all feel in our bosoms every moment [...] (1298:4).

In the "Statement of the Translator", Ahmed Midhat not only gives the readers information as to the new genre and the content of the novel that he translates, but he also gives information as to the outer structure of the novel. As mentioned above he notes that the novel is not written in episodes. [p.4] In addition to that, elsewhere he mentions that the original novel is 352 page long.[17] Yet another bit of imformation is related to the edition of the original text that Ahmed Midhat has access to. He says that he has read the 74th edition of the original work.[18]

Finally he gives information as to his translation strategy. Here too we see him saying that his translation is not a "wordfor-word" version of the original. What he says as to his translation strategy is as follows :

> The method used in translating is not the word-forword method. Because we are of the opinion that every language has a way of expressing [ideas] that is unique to its own, we do not find it proper to attach a European flavour to our beauteous language by means of insisting on "word-for-word" translation. The translator of this text will attempt to transfer [into the target language not the words or the syntax] but the intention of the writer that is expressed in French. We hope that our readers will be pleased with the service that we give to them by this means (1298:4).

In short we see that Ahmed Midhat wants to introduce a prestigious author of the French literary system to his readers with a work which is representative of the new genre. While introducing the new, we see that he pays heed to the fact that the "new" also carries with it at least some features that the readers are acquainted with (like love, honesty etc). As to his approach to translation, we see that he refers to himself as the translator and to the work that he does as translation although he very openly says that the method he employs is not word-for-word translation. From what we get from the preface, we may roughly say that Ahmed Midhat attemps to come up with an "acceptable" translation rather than an adequate translation, but for a sound result, of course, one has to make a comparative analysis of the TT and the ST with the intention of reconstructing operational norms in order to come up with sound results.

3.1.1.6 BİR KADININ HİKAYESİ

Title Page

Information relevant to ST	Information relevant to TT
Title: - Aleksandır Düma Zade as writer (in Turkish transcription)	Title: Bir Kadının Hikayesi Ahmed Midhat as translator Publication place and year: İstanbul, 1298 A.H.(1881)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

On the title page of this text, too, we see that Ahmed Midhat refers to himself as the translator. The name of the writer is as well given. As it was on the title page of La Dame Aux Camélias, here, too, Ahmed Midhat writes the name of the author in Turkish transcription and also translates the "fils" part of the name as "Zade" thus in a way making the name Turkish.

Following the title page of the translation, Ahmed Midhat supplies the readers with a preface written by the author, i.e. Alexandre Dumas Fils, and a statement written by the translator, i.e. Ahmed Midhat.

In the preface Alexandre Dumas Fils gives the readers information about the very general topic of the novel. From his words we understand that it is about the simple life of a simple woman. The writer says that what has given rise to the novel is actually what he has been hearing from some women as to their simplistic lives. In Dumas Fils words those women think that had a novel been written about their lives, it would have turned out to be strange.

Knowing that Ahmed Midhat aims at introducing his readers a new genre which is different from what they are used to in many aspects, these words again give us some hint as to the reason why Ahmed Midhat chooses this novel for translation.

From the preface of Dumas Fils we also understand that the title of the original work is actually the same as the translation. Thus, right from the outset we understand that the source text of the translation is Alexandre Dumas Fils' novel titled Le Roman d'une Femme.

Ahmed Midhat's short "Statement of the Translator" seems to have been written with the purpose of arousing the interest of the readers more than anything else. In his "Statement", he basically says that although he had Octave Feuillet's "Bir Kadının Jurnalı"[19] in mind for translation after the translation of "Bir Fakir Delikanlının Romanı" [III.3.1.1.5 above], he later found it more convenient to translate first Alexandre Dumas Fils' novel Le Roman d'une Femme which he thought would pave the way to the latter.

In short, from what we have in hand, we may say that Ahmed Midhat wants his readers to get acquainted with the new genre through translations of well-known works of literature in the French system. While doing this he places due emphasis on both the author and the original work by means of giving the author's name on the title page and translating the title of the text as it is in the source text. As to the basic decisions taken in this concern, one may say that Ahmed Midhat's basic choice in

translation is towards the adequacy pole. On the other hand, as to the application of this basic choice at the linguistic level, one may say that at times he is for the acceptability pole (keeping in mind that he both transcribes and Turkicises the author's name as Aleksandır Düma Zade). For sound results though, studies should be done for the purpose of reconstructing the operational norms and finding the correlations between what he writes on the title page, what he says in the "Statement of the Translator" and what he does in the actual translation.

3.1.1.7 ANTONİN

Title Page

Information relevant to ST	Information relevant to TT
Title : - Aleksandır Düma Zade as writer (in Turkish transcription)	Title : Antonin Ahmed Midhat as translator Publication place and year: İstanbul, 1298 A.H.(1881)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

From the title page of this text, we understand that Ahmed Midhat again presents a work of French literature to his readers. As we see this is a Dumas Fils translation, actually the third translation done by Ahmed Midhat from Dumas Fils in a period of two years, together with translations from other writers.

In this translation, too, Ahmed Midhat writes down the author's name in Turkish transcription . He also translates the "Fils" part of the name as "Zade", as he had done before in the preceding two translations from Alexandre Dumas Fils [Cf.III.3.1.1.4 and III.3.1.1.6]. On the title page, we also note that the title of the translation is a French proper name written in Turkish transcription as "Antonin". After making a study on the works of Dumas Fils and Ahmed Midhat's translation, we make sure that this text is the translation of the author's novel titled Antonine.

Ahmed Midhat does not provide his readers with a preface in this translation. Therefore, we have to be satisfied with what we see on the title page. The facts that he gives the author's name, the title of the work as it is in the original and refers to himself as the translator, imply that his purpose in doing this translation is to introduce a work of French literature to his readers and that he wants the readers to be aware that they are reading a work of French literature. From the limited data we have at hand from the title page, we may make a generalisation and say that although Ahmed Midhat writes the proper names in Turkish transcription and even Turkicises the name of the author, two points which may be taken as signs of an intention to produce an "acceptable" translation, he also seems to have the intention to produce an "adequate" translation since he neither omits the author's name, nor changes the title of the original which is a proper name in translation. For sound results, though, an exhaustive comparative study should be carried with the purpose of reconstructing the operational norms.

3.1.1.8 AMİRAL BİNG

Title Page

Information relevant to ST	Information relevant to TT
Title : - Writer: -	Title : Amiral Bing Ahmed Midhat as translator Publication place and year: İstanbul, 1298 A.H.(1881)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

Although Ahmed Midhat refers to himself as the translator of this text, he somehow does not give the name of the author on the title page of his translation. Knowing that he gives the name of the author when he refers to himself as the translator (Cf.III.3.1.1.1 - III.3.1.1.7 above), we find such a negligience noteworthy at the first glace. However, after reading the "Introduction" we in a way understand the reasons why Midhat omits the name of the author. His reasons also give us some further hints as to his norms in translation.

For one thing, Ahmed Midhat says that in the translation of Amiral Bing,[20] he has changed the original text which is written as a historical play into a novel. He, too, agrees that in order to be faithful to the original, one has to translate the text in the literary mode in which it is originally written, i.e. one has to translate a play as a play not as a novel. However, he also adds that in order to comprehend a play thoroughly the readers have to be in full command of the topic. The topic of this play is, however, about the war between England and America in which France also gets involved at

one stage, and as Midhat says such a topic is new to his readers. Therefore, he feels obliged to supply his readers with additional background information whenever he feels necessary. Because he finds it hard to give such information in the dramatic mode, he does not hesitate to rewrite the text as a novel. As a result, he both claims and also enjoys the right of doing such a transformation in the mode of the text through translation.

In spite of such a gross change in the mode of the text through translation, Midhat does not make any changes in the structure of the play. He explains his faith to the structure in the following words:

> [...]I have not modified the arrangement and the basic divisions of the text [..]. Could I ever do such a thing? This work is the outcome of the imagination and contemplation of five people[21] who would not even accept our apprenticeship. Therefore, if I ever be successful in converting [the play] into a novel without modifying its basic divisions, I may consider myself successful and happy (1298:4).

This point may serve to show us that as a translator, by nature of the profession, Midhat is for the **source**. However, simply because he is very much aware of the state of his readers[22]and also because he wants to convey the text to his readers in one way or the other, he does not hesitate to make changes in the matrix of the original text, thus moving away from the source and closer towards the **target**.

In short, from what Ahmed Midhat writes in the "Introduction", we understand that the translation of Amiral Bing is in some respects closer to the **adequacy** pole, and in some respects closer to the **acceptability** pole. For sound results, however, comparative analysis should be carried on at textual level.

3.1.1.9 PEÇELİ KADIN

Title Page

Information relevant to ST	Information relevant to TT
Title : - Emil Rişburg as writer (in Turkish transcription)	Title : Peçeli Kadın Ahmed Midhat as translator Publication place and year: İstanbul,1299 A.H.(1882)
On the title page it is also noted that it is published after being seialized in Tercüman-ı Hakikat.	

As is seen on the chart above, on the title page of this translation, too, Ahmed Midhat supplies his readers with the name of the author (in Turkish transcription as his general tendency is) and refers to himself as the translator. Although he does not mention the name of the original text, upon a brief survey on the works of Emile Richebourg we find out that the ST is La Dame Voilée. Thus, we understand that Midhat has translated the title of the original text directly into Turkish.

The translation comprises of neither a preface nor an epilogue. A study on the title page shows us that in this translation Ahmed Midhat gives his readers the name of the author of the ST, translates the title of the French novel into Turkish as it is in French, and also refers to himself as the translator of the text. All three facts hint us that Midhat intends to present a work of French literature to his readers as a work of French literature in translation. That may be taken as a sign of a tendency to establish relations between the TT and the ST which are closer to the **adequacy** pole. Other than that, the fact that Midhat writes the name of the author in Turkish

transcription may be taken as a sign of a tendency to produce an acceptable translation, in some respects at least. For sound results though, comparative textual analysis have to be carried on the ST and the TT.

3.1.1.10 GABRİYELİN GÜNAHI

Title Page

Information relevant to ST	Information relevant to TT
Title : - Şarl Meruvel as writer (in Turkish transcription)	Title : Gabriyelin Günahı Ahmed Midhat as translator Publication place and year: İstanbul, 1299 A.H.(1882)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

On the title page of this translation, we see that Charles Mérouvel's name is given as the writer of the original text, but again in Turkish transcription as Şarl Meruvel,[23] and Ahmed Midhat's name as the translator of the text.

In the short "Statement of the Translator", Midhat very briefly mentions the reasons for his choice of this text for translation. From his words we understand that he has chosen this text because it gives the moral standards and the new way of living in Paris in the most striking way. Midhat also notes that he has been highly impressed by the style used in the descriptions and the general organization of the novel. He even says that this novel by Mérouvel is the best he has read among the contemporary novels.

The information summarized above from Midhat's "Statement of the Translator" gives us some clues for his norms in translation. First of all we understand that Midhat wants to acquaint his readers with the moral standards and the way of living in Paris through a novel of a French writer. In other words it is both the literary genre "novel" and the new way of living in Paris that is important for him. Moreover we know that he translates directly from the original written in French. These points serve as clues for the preliminary norms of Midhat.

3.1.1.11 MERDUD KIZ

Title Page

Information relevant to ST	Information relevant to TT
Title : - Emil Rişburg as writer (in Turkish transcription)	Title : Merdud Kız Ahmed Midhat as translator Publication place and year: İstanbul, 1300 A.H. (1883)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

As it is seen on the chart above, here too Ahmed Midhat gives both the writer's name and the translator's name. In line with his general tendency, the writer's name is written in Turkish transcription.

Although the title of the original text is not mentioned anywhere in the translation, a study on Emile Richebourg's works shows us that this text is a translation of Richebourg's novel titled La Fille Maudite.

Here we see that Midhat is faithful to the source in the translation of the title of the novel.

In this translation Ahmed Midhat does not supply his readers with a preface. Therefore, it is hard to reach even tentative conclusions as to his norms from what we have in hand. However, in this translation too we witness that he introduces to his readers a contemporary French writer with a work which is in genre new to them. The facts that he gives the name of the author and that he makes a direct translation of the title of text that he translates may be taken as clues for a tendency to produce **adequate** translation. Yet, the fact that he transcribes the name of the author may be taken as a sign that he may do shifts in translation in favour of his readers , a sign for a tendency to produce an **acceptable** translation. For deninite conclusions, though, comparative textual analysis should be done.

3.1.1.12 ORSİVAL CİNAYETİ

Title Page

Information relevant to ST	Information relevant to TT
Title : - Emil Gaboryö as writer (in Turkish transcription)	Title : Orsival Cinayeti Ahmed Midhat as translator Publication place and year: İstanbul, 1301 A.H. (1884)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

In the translation titled Orsival Cinayeti we see that Ahmed Midhat gives the name of the writer, in Turkish transcription, and refers to himself as the translator. Although no information is given as to the name of the ST,

a research on the works of Emile Gaboriau shows us that this text is a translation of Gaboriau's novel titled Le Crime d'Orsival.

In this translation, Ahmed Midhat does not provide his readers with a preface. Therefore, again it is hard to make generalizations in respect to Ahmed Midhat's translational norms. However, on the basis of what we have in hand, we may safely say that in this translation too Midhat wants to introduce a contemporary French writer to his readers with a work which is written in the new genre that Midhat wants his readers to get acquainted with.

The facts that Midhat gives the author's name on the title page and that he does not change the original title of the novel in translation may be taken as signs of a tendency to produce an adequate translation. On the other hand, the fact that Midhat transcribes both the name of the author and the French proper name in the title of the novel as they are pronounced in Turkish may be taken as a hint for a tendency to produce an acceptable translation. However, a study at the textual level on the operational norms should be carried out for sound results.

3.1.1.13 CİNLİ HAN

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title : Cinli Han Ahmed Midhat as writer Publication place and year: İstanbul, 1302 A.H. (1885) Printing House: Kırk Anbar Serie: Letaif-i Rivayat No. 12

On the title page of Cinli Han, we see that Midhat refers to himself as the writer of the text. However, some Midhat scholars include this text in their lists of Midhat's translations (Cf. Özön 1985:155; Acaroğlu 1951: 275). Cinli Han consists of a very short preface but there are no clues in the preface which imply that the source of the story is foreign. A scanning of the story, however, shows us that the story takes place in Lyon, France. We also note that the characters are French. This seems to be the reason why some Midhat scholars consider Cinli Han as a translation. Nonetheless, this much evidence does not seem to be sufficient to title a text as a "translation". Conclusive remarks on this issue can only be made upon a deeper study on both the text and also on extra-textual material.

3.1.1.14 LU'LÛ-İ ESFER

Title Page

Information relevant to ST	Information relevant to TT
Title : - Jorj Pradel as writer (in Turkish transcription)	Title: Lu'lû-i Esfer Ahmed Midhat as translator Publication place and year: İstanbul, 1302 A.H.(1885)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

In the translation titled Lu'lû-i Esfer, Midhat gives the name of the author Georges Pradel[24] in Turkish transcription and as it is pronounced in Turkish. As it is seen on the chart, he refers to himself as the translator of the text.

The translation comprises of a very short "Statement of the Translator". In the "Statement" Midhat gives information to his readers as to the canonicity of the ST. In proof of it he says that when it was serialized in Phare du Bosphore[25] it was received with great interest.

In the "Statement", Midhat also gives information on the content of the novel. He mentions especially the fact that the novel takes place both in India among Magians and also in Europe in the élite circles.

Here too we see that Midhat wants to introduce a work of French literature written in the new genre, i.e., written as a novel, to his readers. His specific choice of this novel for translation which contentwise draws from both the East and the West may perhaps be taken as the outcome of an intention to introduce the new with the old in order not to intimidate the readers in their initial confrontation of the new genre. Therefore, at least as to his choice we may say that Midhat is after "acceptability" in translation. The fact that he transcribes the name of the author as the name is pronounced in Turkish is yet another sign of his initial intention in translation in the same line. On the other hand, we have seen that he refers to himself as the translator of the text and that he does give the name of the author of the ST. These two facts may be taken as signs of an intention to produce an "adequate" translation, at least in some respects. The degree of "adequacy" and that of "acceptability" may, however, be established only upon a thorough study of the ST and the TT at the textual level.

3.1.1.15 KAMERE AŞIK

Title Page

Information relevant to ST	Information relevant to TT
Title : Pol dö Kok as writer (in Turkish transcription)	Title: Kamere Aşık Ahmed Midhat as translator Publication place and year: İstanbul, 1303 A.H.(1886)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

As it is seen on the chart above, in the translation of Kamere Aşık, Midhat gives the name of the author (in Turkish transcription) and refers to himself as the translator of the text. The book also comprises of a "Statement of the Translator" in which Ahmed Midhat makes remarks that help us understand his translational norms.

First of all Midhat gives us information as to the principles that direct him in the process of selecting a text for translation. Knowing that his readers are used to reading samples from canonized home system in form of either original works or translations from the East which have almost nothing in similar with his works, he makes it clear that it is neither because a text is "new" nor because it is considered to be "serious" that he chooses it for translation. In his words "what should be deemed as good is actually what is good". [p.3] Thus Midhat arouses the interest of the readers in both the author Paul de Kock and his book L'Amant de la Lune which are not taken to be representative of the canonized French literary system, but which belong to the popular French literature.

In the "Statement of the Translator", there is also information as to the decision Ahmed Midhat makes during the process of translation, i.e. his operational norms. For one thing, he says that although he had read four books for translation before he decided to translate L' Amant de la Lune, he found none "worthy of complete translation". [p.2] However, this does not come to mean that if he finds a text worthy of complete translation he translates it, if not, he puts it aside. On the contrary, as Midhat further notes, it means that if he does not find a text worthy of complete translation, then he makes necessary changes in translation. What this implies, though, is that when Midhat considers a text worthy of full translation then he produces full translation.[26] For the validity of such an implication, first of all, the translation of L'Amant de la Lune should be analysed as to "fullness" of translation since it is that specific text that he translates rather than the other four that he does not find worthy of translating.

Yet another point Midhat makes in the "Statement" is related to his general tendency in translation which is referred to as the initial norm. As he frequently states, here too he makes it clear that he is not at all after attaining word-for-word equivalence between the ST and the TT. He even says that

> [...] the reason why our translations please the readers in the same way our original works do is because we don't produce word-for-word translation but do the necessary changes in translation (1303: 2).

This point should not, however, be confused with what Midhat has said as to the fulness of translation, i.e. his matricial norms. What should be inferred from what Midhat says is that if he finds a text worthy of translating in

full, then he does not make, say omissions or additions. However, even in full translations he does not attemp to produce a word-for-word version of the original. Thus it is clear that the former concerns his marticial operational norm and the latter his initial norm.

As is always the case, in order to make sound generalizations on such points comparative textual analysis should be done between the ST and the TT.

3.1.1.16 ÇİFTE İNTİKAM

Title Page

Information relevant to ST	Information relevant to TT
Title : - Writer: -	Title: Çifte İntikam Ahmed Midhat as writer Publication place and year: İstanbul, 1304 A.H.(1886) Publishing house: Kırk Anbar
On the title page of this text which is published in the Letaif-i Rivayat series, it is noted that it is published after being serialized in Tercüman-ı Hakikat.	

Although this text is included in the lists of some scholars who have worked on Ahmed Midhat's translated literature (Cf. Tansel,1955:119[27]; Acaroğlu, 1951:275), as it is seen on the chart given above, on the title page of the text Ahmed Midhat does not refer to himself as the translator of the text but as the author of the text. Actually there is no hint on the title page as to the text's being a translation.[28]

However, before starting the story, Ahmed Midhat

states that the story is based "partially" on an article that appeared in the journal titled Moniteur Oriantale (written in transcription as Monitör Oriyantel). Thus we understand both the reason why Midhat refers to himself as the author of the text, and why some Ahmed Midhat scholars include this text in their lists of Midhat's translated literature despite Midhat's disclaim of it.

Therefore, the data we have in hand shows that for Ahmed Midhat this text is not a translation although he clearly states that it draws from a foreign source. Any text which is claimed to be deriving from a foreign source should actually be in one kind of equivalence relation with the ST. The fact that in some (vs the majority) of the studies this text is included in the list of Midhat's translated literature reinforces this view and urges us to question not only the concept of equivalence but also the definition of translation. For sound results, however, both textual operational norms should be studied, and also the text should be evaluated in relation to the corpus of Midhat's translated literature.

3.1.1.17 KISMETİNDE OLANIN KAŞIĞINDA ÇIKAR

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title: Kısmetinde Olanın Kaşığında Çıkar Ahmed Midhat as writer Publication place and year: İstanbul, 1304 A.H. (1886) Series: Letaif-i Rivayat
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

As it is seen on the chart above, there is no hint on the title page of Kısmetinte Olanın Kaşığında Çıkar which implies that it is a translation. However, a study on the literature on Midhat's translated literature shows us that there are some scholars, if not all, who include this text in their lists of Midhat's translations (Cf. Tansel 1955:119, cf. fn. 27 above; Acaroğlu 1951:275 ; Özön 1985:156).

In the lines that precede the story, though, Midhat says that he has constructed the story on an anecdote which he had read in the novel titled Les Grandes Dames de Paris (of course written in Turkish transcription). Knowing that this novel in unknown to his readers, he further translates the title into Turkish as "Parisin Büyük Madamları".

This information helps us understand the reason why Midhat refers to himself as the writer of the story, and the reason why some scholars include this text in their lists of Midhat's translated literature.

From the point of view of Midhat's norms, it seems to be obvious that using a foreign source in the process of rewriting is not a sufficient conditions for entitling such a process as that of translation. That seems to be the reason why he refers to himself as the author of the text, and changes the title of the text completely without giving his reasons for that. However, we have seen above that in the texts in which he refers to himself as the translator, he either sticks to the original title or gives his reasons if he makes changes on the title, of course providing that an introduction precedes the translation.

On the other hand, it is obvious that for some

scholars at least, such texts have something to do with the act of translating despite Midhat's seemingly disclaim of it since they include these texts in their lists of Midhat's translated literature. However, it does not escape notice that they avoid defining the terms they use relevant to translation.

In this case too one feels obliged to re-evaluate the concept of equivalence and to come up with a re-definition of the concept of translation in order to annihilate the confusion. Such can only be realized however, if studies carried with the intention of reconstructing the textual operational norms accompany those that intend to reconstruct the preliminary and the initial norm. Only then one can come up with sound results on these problamatic issues.

3.1.1.18 BİLGİÇ KIZ

Title Page

Information relevant to ST	Information relevant to TT
Title : - Hektor Malo as writer (in Turkish transcription)	Title : Bilgiç Kız Bir Hikaye-i Askeriye Ahmed Midhat as translator Publication place and year: İstanbul, 1305 A.H. (1887)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

As it is seen on the chart above, on the title page of Bilgiç Kız, Ahmed Midhat gives the name of the author

Hector Malot (in Turkish transcription as Hektor Malo), and refers to himself as the translator. Thus right from the outset it is clear that Ahmed Midhat means to produce a translation in this specific act of rewriting.

The translation comprises of a "Statement of the Author" and an epilogue. In the "Statement", Midhat gives information on the ST at varios levels. For one thing he says that the title of the ST is not "Bilgiç Kız" in French, but is "Mülazım Bone". After a study on Malot's works, we understand that this text is a translation of Malot's novel titled Le Lieutenant Bonnet. The explanation Midhat gives in this concern is as follows:

> [...] I have started translating this text under the title of "Bilgiç Kız" by way of modification. The reason why the title is modified is because I think a girl who is proud of her pedantry has a more important place in the novel than the lieutenant Bonnet (written as Mülazım Bone) who is taken by the author as the most important among the four characters of the novel (1305:3).

As to the content of the ST, Midhat says that this novel of Malot centers around the "supreme feelings of love" which has lately been forgotten in France due to the influx of criminal novels or those written for scientific purposes or yet those written not on the high moral virtues but on the "easy virtues" of the inhabitants of Paris. He compares this novel of Malot to Bir Fakir Delikanlının Hikayesi of Octave Feuillet,[III.3.1.1.5] thus giving us a fairly good idea as to what directs him in his selection of novels for translation.

Midhat also gives statistical information as to the reception of the ST by the French reading circles in order to arouse the interest of the readers in the translation.

In the epilogue he says that the original text which is presently being serialized in the paper Le Petit Moniteur Illustré, was serialized for the first time in the paper titled Le Figaro two years before this second serialization. He further notes that Le Petit Moniteur Illustré is known as a journal that serializes the stories which are well-received by the public. Other than the serialization of the novel in the journals, Midhat says that the ST was published in book form "8-10" times.

Ahmed Midhat uses the epilogue for didactic purposes. Knowing that the genre "novel" is new to his readers, and being well aware of the expectations of his readers from such a novel, he gives his reasons why the novel does not come to an end in the way it might be expected by the readers. He tells them that the point where the author ends the novel is actually the best point for such means.However, before concluding his argument in favour of the author's approach (as to how he ends the novel), he gives two different endings which he thinks would suit the expectations of the readers. Thus, while teaching different structural aspects of the new genre, he in an indirect way fulfills the expectations of his readers.

In short, both on the title page and also in the "Statement" and the "Epilogue" of the translation one can find clues which illuminate Midhat's translational norms.

Here too we see that he wants to introduce a work of a French writer who is well-received in the SS but is not known by the TS readers. His selection of this specific text for translation may be deriving from the fact that the content of the novel which is on "supreme feelings of love" is not too remote from the topics elaborated in the canonized home literary system. On the other hand, as he

mentions in the epilogue, the structure of the novel is representative of the new genre, although it may not be in line with the expectations of the home readers. Together with the statistical information Midhat supplies his readers with on the reception of the ST in the French reading circles, we get a pretty good idea as to the preliminary norms of Midhat as explicit in this translation.

As to Midhat's initial norm in translation, from the limited data at hand one may say that he tries to strike a balance between **adequacy** and **acceptability**. The fact that Midhat modifies the title of the text, and that he transcribes the name of the author in Turkish pronounciation may be taken as signs of a tendency to produce an **acceptable** translation.On the other hand,the fact that he gives the name of the author on the title page, and gives the original title of the ST in the "Statement" may be taken as signs of a tendency to produce an **adequate** translation. In addition to that, in the "Epilogue" we understand that Midhat does not change the names of the characters in the novel, although he writes their names in transcription. Furthermore, again in the "Epilogue", we understand that he does not make any modifications on the structure of the novel. These points may be taken as further evidence for a desire to produce **adequate** translation.

However, only upon the findings of a comparative textual analysis which accompanies the study on initial and preliminary norms, one may come up with sound results as to the translational norms of Midhat.

3.1.1.19 PAPAZDAKİ ESRAR

Title Page

Information relevant to ST	Information relevant to TT
Title : - Leon dö Tensu as writer (in Turkish transcription)	Title : Papazdaki Esrar Musavver Roman Ahmed Midhat as translator Publication place and year: İstanbul, 1305 A.H.(1887) Printing House: Bahriye Printing House

As it is seen on the chart above, on the title page of Papazdaki Esrar, Ahmed Midhat gives the name of the author (in Turkish translation) and refers to himself as the translator. Although the title of the translation is in Turkish, the word "Papaz" may be taken as a further evidence that the text derives from a foreign source. On the title page it is also indicated that the novel is illustrated. A short scanning of the illustrations seems to prove that the background culture of the text is meant to be a foreign one (the dressing of the ladies and the man, the horse carriage on page 8 and the nun on page 126 may be taken as evidence to this point).

The text comprises of neither a preface nor an epilogue. Therefore, we have to be satisfied with what we have in hand for a limited study on Midhat's translational norms.

As to Midhat's preliminary norm, one may say that he again wants to introduce to his readers a work of a French man-of-letters. The fact that Midhat gives the name of the author and also supplies his readers with seemingly

original illustrations from the ST may be taken as signs of a tendency to produce an **adequate** translation. On the other hand, as it is seen on the chart above, Midhat does not hesitate to write the author's name in Turkish transcription. Although, we know that it is the tradition to write foreign names in Turkish transcription in Midhat's time, the fact that Midhat keeps in line with the tradition and that he does not want to be innovatory in this concern may be taken a signs of a tendency to move close to **acceptability** whenever he feels the need for that. For his initial norm, then, one may say that Midhat moves between the poles of **adequacy** and **acceptability**.

However, one may come up with conclusive remarks only upon a thorough study of the ST and the TT with the purpose of reconstructing Midhat's translational norms at varios levels.

3.1.1.20 NEDAMET Mİ? HEYHAT !

Title Page

Information relevant to ST	Information relevant to TT
Title : Acquired from Emil Öjye (Emil Öjye written in Turkish transcription)	Title: Nedametmi? Heyhat! Ahmed Midhat as writer Publication place and year: İstanbul, 1306 A.H.(1888)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

On the title page of Nedamet mi? Heyhat!, we see that Midhat refers to himself as the writer of the text

although the name of the writer of the ST is also mentioned. The note "acquired from Emil Öjye" is, however, of importance for our understanding of Midhat's reasons in referring to himself as the writer of the text. The text accompanies a fairly long Introduction which is entitled by Midhat as "A Friendly Chat within an Introduction". In between the lines in the "Friendly Chat.." one can find information that sheds light upon the reason why Midhat refers to himself as the writer of the text. Extensive information relevant to Midhat's translational norms at varios levels is also given in the "Chat". Let us start with a study on the former.

Midhat's reference to himself as the writer of the text should not actually be taken as an underestimation of the author of the ST. On the contrary, in order to place Emile Augier in the right prespective within the view of his readers, Midhat first gives background information on the history of "novel" in France (thus he at the same time summarizes the development of the new genre), then places Emile Augier on an esteemed pedestal together with Octave Feuillet and some others. He compares Augier's literary personality with that of Racine and Corneille of the classical French literature. Midhat praises the admonitory features of Augier's work and notes that it is very high in morality. In addition to the features relavent to content,Midhat also mentions that the ST was not written as a novel but as a play, and not in prose but in poetry. Midhat further adds that after its first performance in France in 1838, Augier had modified the play a couple of times thus examplifying how a highly attentive work was created.

These features are not actually completely foreign to home readers, since such were used extensively by the

literary men of the Ottoman canonized literary system in the period that preceded the Tanzimat. Midhat, however, emphasizes the hardships inherent in the translation of such a perfect work of literature written in rhymed meter. That,he gives as the reason why he translates the play which has local hues in it in various respects into a genre which is new to his readers, i.e. into a novel.

Midhat, not only changes the discourse from the dramatic written in rhymed meter into the narrative, but also makes changes at other levels. For example, he says that he has changed the title of the ST from "Serseri" (L' Aventuriere) to Nedamet mi? Heyhat?. There is actually no resemblance in meaning between the ST title and the TT title. Nevertheless, the change is not arbitrary at all. Midhat gives his reasons for such a change :

> [..] We found it necessary to make a complete change on the title "Serseri". Do you ask "Why "? To tell the truth for such an elegant, such a philosophical, fine work, we found the name undeserving. People entitle what they have at hand in names far superior to the essence. One who sells yogurt says that it is creme. Emil Öjye has creme for sale. Why in the world should she say that it is ayran that she sells? We entitled the novel "Nedametmi? Heyhat!". The question and the answer, these two words, are explanatory of the content as well. Read and see (1306:10)

Moreover, in the "Friendly Chat..", Midhat gives information as to his translation strategy and emphasizes the fact that he is totally against word-for-word translation. This is what he says in this concern:

> We read a sentence, a statement, or even a page written in French. We rewrite in the Ottoman language whatever we understand. That is why our

> translations sound as if they were originally written in the Ottoman language. [p.9]

In short, from what we have in hand, we may say that in Nedamet mi ? Heyhat! Midhat wants to introduce an author from the contemporary canonized French system. Due to reasons given above, however, he does not want to introduce the work as it is written in the SL, not in structure at least, nor yet at the level of words or sentences. At those levels Midhat's translation is not adequate at all. At the level of structure, we cannot say that he intends to produce an **acceptable** translation either, since we know that novel as a genre is new to Midhat's readers. Furthermore, he changes the title of the ST completely. These may be the basic reasons why he refers to himself not as the translator but as the writer of the text.[10] At the level of language, though, we may say that he intends to produce an **acceptable** translation. Nevertheless, although neither in structure nor in language, but contentwise it seems that Midhat wants to be **adequate**. However, as noted above the content of the play with the features like admonition and high moral qualities is not actually foreign to home readers. Therefore, in this respect there is an overlapping of adequacy and acceptability.

If one is to make a generalization from the limited data at hand, then one may say that the title page and the "Friendly Chat.." exhibit an overall tendency to produce an acceptable text from a play written in French language. The degree of adequacy at the level of content, if not anything else, can only be established, though, after a thorough comparative study at the textual level.

3.1.1.21 HENRİYET

Following the serialization in Tercüman-ı Hakikat, this text appeared in Müntehebat-ı Ahmed Midhat in 1306 A.H. (1888) which is a collection of Midhat's stories either original or in translation. On the title page of the volumes there is no information relevant to the separate texts, and the texts do not start with a separate title page. Therefore, it is not possible to make a chart of the title page.

However, Midhat supplies his readers with a short foreword which gives the readers some idea as to the ST and his translational norms.

For one thing Midhat says that the ST is a story written by the French writer M. François Coppée (transcribed in Turkish pronounciation as Mösyö Fransuva Kope) which had appeared under the same heading, i.e. Henriade, but in abridged form in a journal published in Paris after its publication in book form. Midhat makes it clear that he has used the abridged version as his ST.

Midhat praises the work for its "simplicity", "facility", its realistic approach in matters related to the "purity of heart" and the "magnanimous loyalty" that is examplified in the story. What Midhat says as to the qualities of the ST might be taken as a further clue that illuminates his preliminary norms.

There is not much in the foreward relevant to Midhat's overall strategy in translation, i.e. his initial norm. However, at the end of the foreward he says that he is now presenting the story to the opinion of his readers. The story mentioned is of course the abridged version of

Coppée's work. Providing that one takes that version as the ST, what Midhat says here may be taken as a sign of an intention to produce an adequate translation. We should further note that Midhat does not change the title of the story and he gives fairly good information on the author and the ST as received by the SS. These may also be taken as evidence (though marginal) of an intention to produce an adequate translation. Further remarks could only be made, though, only upon a comparative textual study of the ST that Midhat uses and the TT that he produces.

3.1.1.22 MADARIN MARİFETİ

This text, too, appeared in Müntehabat-ı Ahmed Midhat (1306 A.H.- 1888)) which is a collection of Midhat's stories (translation and original). In this collection there is no title page for separate stories, therefore, it is not possible to make a chart of the title page of this story which would help us understand whether Midhat refers to this text as a translation or not. Furthermore, it does not have a preface where we would find some information as to the source of the text. So far, Madarın Marifeti seems to be an original work of Midhat. Nevertheless, some Midhat scholars consider Madarın Marifeti as a translation (Cf. Tansel 1955: 119). At this point, it is hard to understand the reason for that. In the first paragraph of the story, though, Midhat gives some information as to /Madar/, the main character of the story, and says that he is the butler to /Mösyö Şafeli/. As we see, the names are foreign and the address word /Mösyö/, French. This may be the reason why some scholars refer to this text as a translation, but of course such facts are not sufficient in considering a text as a "translation".

3.1.1.23 ALEKSANDIR STRADELLA

Title Page

Information relevant to ST	Information relevant to TT
Title : - Writer : -	Title: Aleksandır Stradella (in Turkish transcription) Ahmed Midhat as writer Publication place and year: İstanbul, 1307 A.H. (1889)
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

On the title page we see that Ahmed Midhat refers to himself as the writer of the text. However, the title Aleksandır Stradella (a foreign name written in Turkish transcription) strikes us as odd although the use of a foreign name as the title does not of course come to mean that the text is a translation. Luckily Midhat supplies the readers with a very short foreword which he calls "A Special Statement" which, at least, clarifies the point that the text definitely draws from a foreign source.

In the " Statement" Midhat says that he has transferred the text from Flotow's (again transcribed as Flotov) famous opera which bears the title Stradello (transcribed as Stradella with a final /a/). He further adds that the event takes place in the 16th century.

In this very limited data we have at hand, we see that although the source of the TT is foreign, and although Midhat says that he has "transferred" the text from the foreign source, he prefers to refer to himself as the writer of the text, not as the translator of the text.This may be because during the process of transfer,

Midhat makes a great change by means of converting the discourse from that of an opera to narrative discourse.

Indeed, it is quite hard to make generalizations on Midhat's translational norms from what we see on the title page of the text and the "Statement" that Midhat provides his readers with. Knowing that Freidrich von Flotow [1812-1883] is a German opera composer, one cannot readily understand why Midhat prefers to transfer a text written by a German composer. However, even a brief survey on Flotow's bibliography and also on some sources that reflect the literary taste and mores of the French culture shows us that Baron Flotow had found favour in the private theaters of the aristocracy if not among the Parisian opera house directors. We further see that Flotow was elected to the French Institute in 1864. [46] Upon this information we understand that with this specific selection Midhat aims at introducing his readers a work which is well-received by the contemporary French culture. He furthermore transfers the opera into a novel thus introducing the text in the genre that he thinks will more easily be received by his readers than an opera.

In short, as to Midhat's preliminary norms, we may say that in line with his general tendency, what he transfers into the TS is again a text which is accepted by the French culture. As to his initial norm in translation, one may come up with a generalization and say that Midhat intends to produce an acceptable text since he not only changes the opera into a novel but also refers to himself as the writer of the text. Since, however, Midhat supplies his readers with some information on the ST and also the writer of the ST, one should expect to see points of correlations between the ST and the TT which would serve to show at what levels the TT seeks to be adequate. This

point can only be verified, though, upon a comparative textual study of the ST and the TT.

3.1.1.24 UDOLF HİSARI

Title Page

Information relevant to ST	Information relevant to TT
Title : An Radklif as writer (in Turkish transcription)	Title : Udolf Hisarı Ahmed Midhat as translator Publication place and year: Dersaadet,1307 A.H.(1889) Printing house : Kırk Anbar
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

On the title page of Udolf Hisarı, Ahmed Midhat refers to himself as the translator and gives Ann Radcliffe's name as the writer of the text. In line with Midhat's general tendency, here too, wee see that the name of the author is written in Turkish transcription as An Redklif.

The title of the TT, i.e. Udolf Hisarı, strikes the readers attention immediately since there is a foreign word in it. In such cases one takes the title as a direct translation of the title of the ST. A brief survey on the works of Anne Radcliffe shows us that the title of the original work is The Mysteries of Udolpho. No information is given on the title page as to whether the text is translated directly from the original or from an intermediate language. However, we know that Midhat translates from French. A survey on the French

translations of Anne Radcliffe's works shows us that the French translation of The Mysteries of Udolpho is Les Mystères du Chateau d'Udolpho. Here we see that Midhat takes the "Chateau d'Udolpho" part of the title as the title of the translation and omits the "Les Mystères" part. It should further be noted that "Udolpho" is written in Turkish transcription as "Udolf" on the title page.

In this book, too, Ahmed Midhat provides his readers with a "Statement". In the "Statement", one can find information basically on the reasons why Midhat has chosen this specific text for translation and some general remarks on his translation strategy. Such information help us determine Midhat's translational norms.

Midhat actually does not present the writer and the book to his readers directly through his eyes. As he frequently does, he prefers to present the writer and the book through the eyes of a highly esteemed person of his time. This is a method Midhat uses in order to establish common grounds with the readers by means of assuming the role of a reader. As a representative of the reading circle, Midhat explains first how "the highly esteemed person" convinces him in reading and translating the ST. With the help of such a method he attracts the attention of his readers in reading the translation and he instructs them in an indirect way. In the presentation of Anne Radcliffe and Udolf Hisarı, the esteemed person happens to be Şinasi who is not only an eminent man-of-the-pen of the period but also a constructor of the French Paradigm in the Tanzimat period [Cf.II. above].

The minute Midhat shifts roles with Şinasi, this time we see that Şinasi assumes the role of a reader and instead of advising the book to Midhat directly for translation, he prefers to use some other source to

convince him as to the prestigious standing of the writer and her work in the SS. The source that Şinasi uses is, to Midhat's surprise, "the well-known Bolier's Dictionary on geography, history and interpretation of affairs". For Midhat even the slightest hope of finding an English writer's name who happens to be a woman in such a well-established dictionary is a sign of naiveté on the part of the person who attempts to check the name in the dictionary.

However, Şinasi does not only say that he has found Anne Radcliffe's name in the dictionary, but also quotes some information in proof of the fact that Anne Radcliffe belongs to the canonized literary system in the West although she is a non-French woman writer who has lived almost a century ago (to be precise between the years 1764-1823, as quoted from the Dictionary). Information given as to how much the publishing house has paid Radcliffe for the publishing of The Mystèries of Udolpho is of particular interest in this concern. In order to show his readers what that specific payment means in the publishing world, Midhat says that not even contemporary French writers like Emile Zola can make this much money from one publication.

In support of Şinasi's quotations from the Bolier's Dictionary which serve to show the canonicity of the ST in the SS, Midhat mentions the fact that the text he has in hand is an 1874 edition (which is supposedly a French version of the original). Knowing that the ST was first published in 1794, we understand better that the text was well-received not only in the period and in the country it was written, but also in the time of Midhat and in French reading countries.

Yet another piece of information Midhat quotes to his

readers from Şinasi's letter concerns the general content of Anne Radcliffe's novels. In this concern, it is said that although one may first get the impression that Radcliffe's novels are full of supernatural features, one may eventually discover that such features are combined with historical authenticity.

At this point it should be noted that in the prefaces of some of Midhat's translations we have already seen that Midhat either criticises the supernatural in the works of literature [Cf.3.1.6], or attempts to strike a balance between the features that center around the supernatural and those which are realistic [Cf.3.1.16]. Knowing that the Ottoman literature, especially the prose narrative style of popular literature, have drawn heavily upon the supernatural features, it is not hard to understand the reasons why Midhat, a writer/translator who is after the introduction, the assimilation and also the production of a new genre that reflects a new kind of reality in the home system, both critices the supernatural in literature and also choses works in which the supernatural is partially used. [3.1.17]

In short, we see that Midhat tries to do his best in the "Statement" to convince the readers that the English woman writer Anne Redcliffe is well-received not only in the past, not only in the English literary system, but also in the contemporary French canonized literary system. In other words, it seems that Midhat's intention is more to introduce a writer who has a prestigious place in the French system, rather than to introduce an English writer. Actually, this translation of Midhat is the first Anne Radcliffe translation into Turkish. Contentwise, though, from Midhat's words we understand that Udolf Hisarı is loaded with features which may not be totally new to

Midhat's readers. As such, we may, perhaps, say that Midhat wants to introduce a writer from the West to his readers with material that is not new to them.

In the "Statement", Midhat makes no direct reference as to the translation strategy that he employs in this text. From what we have in hand, however, we may come up with some generalizations.

The fact that Midhat gives the author's name on the title page and refers to himself as the translator of the text may be taken as signs of a tendency to produce an **adequate** translation at some levels at least, if not all. The title Udolf Hisarı which is a direct but partial translation of the French intermediate text Les Mystères du Chateau d'Udolpho may also be taken as a further evidence of a tendency to produce an adequate translation.

On the other hand, the fact that Midhat prefers to use the word "Hisar" for "chateau" instead of "şato" as a naturilized loan word[29] may be taken as a hint which shows that Midhat does not want to introduce all of the foreign features at once, and seeks to be acceptable in his his translation at some levels. As noted before, the foreign proper names, i.e. the name of the author and also "Udolpho" in the title, are written in Turkish transcription. This point may be taken as further evidence to prove that **acceptability** is important for Midhat.

All in all, the limited data we have in hand seems to be hinting that for Midhat both **adequacy** and **acceptability** are important. The degree of **adequacy** and/or **acceptability** can only be determined, however, upon a thorough comparative study of the ST and the TT at the textual level.

3.1.1.25 DİPLOMALI KIZ

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title : Diplomalı Kız Ahmed Midhat as writer Publication place and year: İstanbul, 1307 A.H. (1889) Printing House: Kırk Anbar
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

On the title page of Diplomalı Kız we see that Midhat refers to himself as the author of the text. However, a study on the lists of Midhat's translations shows us that some scholars (Tansel 1955: 119; Acaroğlu 1951: 275) refer to this text as a translation.

In Diplomalı Kız Midhat supplies his readers with a preface which he refers to as a "Statement". In this "Statement" he says that he has based his story on an anectode written by "Dik May" (written in Turkish transcription) which appeared in the journal, "Levant Herald" (again written in Turkish transcription). He further gives the date of publication of the anectode.

In the "Statement" he explains that Diplomalı Kız does not draw completely from the ST but the main idea is taken from the original. Here are his words in this concern :

> Do not think that I have either translated the story in full or converted it into a novel by way of appropriating it. It [the ST] has only inspired me to write this novel. Had I not made a note of the original, no one would have understood that it drew from or is taken (from a foreign source). Even if one did, one would not be at a position to claim of it. Because although I hardly made use of 1/10th of Dik May's story, I have enriched this 1/10th of the anectode at least 500 times in my story. As you see, there is almost none left from Dik May [in my story]... Midhat 1307: 2-3).

From Midhat's words we understand that he does not refer to Diplomalı Kız as a translation because he has actually made great changes on the original. However, he gives some idea as to what he has taken from "Dik May"s story in the "Statement". This is how he summarizes the relation of his story to that of "Dik May"s :

> "Naturalistic" novels are in vogue, aren't they? If so, then it should be this kind of a story that is considered to be esteemed. It is because of the solidity of the essence that I took from Dik May's story that I feel courageous enough to present this story of mine as a "delightful work" (Midhat 1307: 3).

These words may serve as a proof of the fact that Midhat has not changed the naturalistic standing of the original text. Yet another point which makes the reader think that Midhat might have transferred to his story from that of "Dik May"s seems to be the setting of the story. Here is what Midhat says in relation to the setting of the story:

> The event takes place in Paris. Is Paris unknown to us? [Will the subtle points be lost because of that?] Aren't we more familiar to Paris than we are to İstanbul ?

Although he does not state that he has taken the setting directly from the original, the reader senses that it might be the case.

All in all, in the "Statement" Midhat makes it clear that Diplomalı Kız is in some kind of a relation with that of "Dik May"s. From his words we understand that he does not consider this text as a translation because he has added to it from his own. In order to determine to what extend this text draws from the original, one has to make a contrastive textual analysis of the ST and the TT. The results obtained in such a study would also help us understand what Midhat understands from "translation" and from "original work". From the title page and the "Statement", we may conclude that, for Midhat, transference of the naturalistic standing of the original, the setting where events take place and even the transference of plot are not sufficient conditions for the text to be entitled a translation.

3.1.1.26 ŞEYTANKAYA TILSIMI

Title Page

Information relevant to ST	Information relevant to TT
Title: -	Title: Şeytankaya Tılsımı Ahmed Midhat as writer Publication place and year: İstanbul, 1307 A.H. (1889) Printing House: -
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

As we see on the chart given above, on the title page of Şeytankaya Tılsımı, Midhat refers to himself as the writer of the text. However, in some studies on the

translated literature of Ahmed Midhat, this text is mentioned as a translation (Tansel 1955: 117).

In Şeytankaya Tılsımı, too, Midhat provides his readers with a "Statement", but a very short one this time. In his "Statement" he says that he has written this novel which draws from a story written in French by way of re-arranging and appropriating it.

These words show us that for Midhat taking a foreign source as the basis of a work does not make the work a translation. However, the fact that some scholars tend to include this text in their lists of Midhat's translations calls for a comparative textual analysis. Only the results obtained in such a study would help us understand why Midhat does not refer to this text as a translation. Setting the relations obtained in such a study with other translations of Midhat would definetely place the findings on firmer grounds.

3.1.1.27 SİDİN HÜLASASI

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title : Sidin Hülasası Ahmed Midhat as writer Publishing place and year: İstanbul, 1308 A.H. (1890) Publishing House : -
It is also noted on the title page that it is published after being serialized in Tercüman-ı Hakikat.	

We see that on the title page of Sidin Hulasası Midhat refers to himself as the writer of the text. In the "Statement", however, he makes it clear that it is translated from Corneille's Le Cid. The fact that Midhat assumes the title of a writer on the title page and asserts that the text is a translation in the "Statement" presents an interesting and a dichotomous case which urges us to study the "Statement" in some depth.

In the "Statement" of Sidin Hülasası Midhat concentrates on two issued which question i) whether classics should be translated, and ii) how they should be translated. In line with his general attitude, he carries out the discussion in the form of a dialogue with a highly esteemed person of his time. We do not know whether that person (or the dialogue) is fictitious or not. But what we know is that that person actually represents the reader who might perhaps question Midhat for his choice of this text for translation and of course his translation strategy. At the end of the "Statement", though, that highly esteemed person not only understands Midhat's reasons for the translation of Le Cid and his way of approach to its translation, but also admits that Midhat's strategy is the best that can be employed in the translation of that specific classic. What we understand from Midhat's words in the "Statement" is that neither Midhat's choice of Le Cid for translation nor the particular strategy that he employs in the traslation are arbitrary, but are the reflections of a conscious mind.

Coming back to the first issue, i.e. the reason why Midhat translates a classic from French Literature, we see that for Midhat it is very important to present the classics to the Ottoman readers. His view in this concern is as follows:

> European Classics ! Europe, having reached the highest point of progress by means of undaunted experimenting of everything for 3-to 400 years, sets a model for us at all levels of [fine arts]. Literary classics, on the other hand, are masterpieces of great success which Europe is extremely and rightfully proud of. It is indeed these works that we should consider with great admiration and practise [by way of translating !]. Do we deserve being deprived of these works ? (Midhat 1308: 4-5)

As to whether the target readers are interested in reading classics Midhat says that what is important is not whether the readers are interested in reading these works, but to make these works available to the readers. Here is what Midhat says in this concern :

> [...] Is the real matter whether there is a demand for the classics in the reading circles ? Can't there be some works in which you prefer not to take into consideration its popularity among the readers but think about the benefits of these works for the public ? [...] (Midhat 1308:6)

These words make us understand that it is very important for Midhat to make the European classics known to the target readers. He seems to have accepted the transference of the classics by way of translation as a mission.

The second issue that is discussed in the "Statement" centers around Midhat's translation strategy as employed in this text. Right at the outset Midhat makes it clear that Sidin Hülasası is not a complete word-for-word translation but is a summary of Corneille's Le Cid. In the "Statement", he gives his reasons for his practice. For one thing, he says that his version is not a word-forword translation because the original is written in verse and it is not possible to translate verse into verse.

Yet another important matter related to Midhat's translation strategy draws from the title of his translation: Sidin Hülasası. The second part of the title, i.e. /Hülasa/,may be translated into English as /Summary/. Knowing that Midhat's version of Le Cid is actually 222 pages whereas the original is 75 pages (with some annotations) the reader inevitable questions Midhat as to why he titles his translation as Sidin Hülasası, i.e. as /Summary of Cid/ while it is in reality an enlarged version. In the "Statement", Midhat discusses this matter with the "highly esteemed person" of his time. Here is the dialogue:

> - [...] How can you call [your version of Le Cid] a summary ...? If one makes a comparison of the words and acts and pages, one sees that it is almost twice the original. Because ..
>
> - All the same, it is a summary. Since nothing will be understood if [issues] are not explained clearly ...
>
> - [...] Yes. Nothing could be understood. I have read this Cid with my French tutor. [...] My tutor was well-reputed with his competence in the French language. But as he himself once confessed, he was not competent in literature and so how could he explain to me a text which he himself could not understand thoroughly. Although I read [Le Cid] once with him and once all by myself [..] I could not understand a single word of it. If I deny that it is your summary of Cid which made Cid known to me, I would be showing ingratitude (Midhat 1308:9-10).

These words show us that it is through such an approach that the readers comprehend Le Cid. In the "Statement", Midhat further explains the reasons why even those readers who read the original cannot understand the text. This explanation also gives us some clues as to how Midhat has come up with a text which is longer than the original :

> - Have you understood why you haven't comprehended the original ?
>
> - No ! I would be happy if you could explain the reason for that. I can't think of a reason other than the [problems] the high language [creates].
>
> - It is not only for the literary language. As you know, contemporary plays are published with stage directions. Even information as to how players should utter words is given in the stage directions. The classics, however, are exempt from such a troublesome task. In the recently published copies [of classics] the stage directions are not given at all. Consequently, it is indeed hard for those who have not watched the plays on stage to understand the plays in the absence of such directions unless they are fully in command of the literary genres, such as novels and drama and of course the centuries and the countries that these works belong to.
>
> - Well, well! Sidin Hülasası comprises of all these facts. An Ottoman who doesn't know French learns and understands Cid. Moreover, he learns and comprehends Cid in the best possible way. The service you do to an Ottoman who knows French is even more profitable. Because if he reads the original after he comprehends it, then he can have full access to it (Midhat 1308: 11-12).

From these words we understand that in his translation Midhat tries to supply his readers with information which he thinks is necessary for an understanding of the text, e.g. all kinds of stage directions, information relevant to the time and the country that sets the background of the text, etc. This seems to be the reason why Midhat's version is longer than the original.

All in all, the explanations Midhat makes in the "Statement" help us understand why Midhat refers to himself as the "writer" of the text although he makes direct reference to the original and the writer in the "Statement". For a sound evaluation, however, one has to

determine what Midhat adds to his version of Le Cid, and how much of the original is left in this version. From the point of view of Midhat, though, it is clear that a person who makes additions to a text during the process of translating cannot be called a translator and a text which is loaded with additions cannot be referred to as a translation.

3.1.1.28 SANATKAR NAMUSU

Title Page

Information relevant to ST	Information relevant to TT
Title : - Oktav Föyye as writer (transcribed in Turkish)	Title : Sanatkar Namusu (Oktav Föyyenin son eseri) Ahmed Midhat as translator Publication place and year: İstanbul, 1308 A.H. (1890)
On the title page it is also noted that the text is published after being serialized in Tercüman-ı Hakikat	

On the title page of this translation Ahmed Midhat gives Octave Feuillet's name as the writer of the original text and gives his name as the translator. The title of the original text is not mentioned on the title page but beneath the Turkish title, Sanatkar Namusu Midhat makes a note and says that it is the final work of Octave Feuillet. Thus, a study on the works of Octave Feuillet shows us that the original which sets the basis of the translation is Honneur d'Artiste.

In Sanatkar Namusu Midhat provides his readers with a very short preface which he refers to as the "Statement of the Translator", and an epilogue named "A Few Words". In

both the preface and the epilogue he basically gives his readers information on Ovtave Feuillet, his literary style, the standing of his works in French literature and the like. With the help of such information we understand Midhat's reasons for his specific selection of Octave Feuillet and Honneur d'Artiste for translation.

In order to make the readers understand that his selection of this text for translation is mainly because it is a popular text in its source literary system, he cites the names of the journals in which the text had appeared:

> [This work] was originally written for the wellknown journal Rövü de dö mond [Revue des Deux Mondes]. It was published in 3 consequent editions [of the journal] as per 1890. Moreover it is published separately in book form. Furthermore, it is now being serialized in a French paper titled Rapel. Popularity of this novel in such a short period of time is unequalled (Midhat 1308:2).

In the epilogue Midhat gives information as to the importance of this work as a novel. In his words he makes it clear that this novel is not in line with "Naturalism" which actually is limited to the "description of the vile and the disgraced", but is a "sentimental" one (Midhat 1308: 168). In his views the reason for the popularity of novels written in line with Naturalism which is thought to be deriving from the reality is because such lives (experiences) are widely seen. The "sentimental" on the other hand, Midhat says, is accepted to be unreal simply because sentimentality cannot find grounds in the lives of the French people readily. After making clear that this novel is a "sentimental" one that draws from reality, Midhat further notes that it is the most esteemed circle of the French society that is described in this novel. Thus we understand the reasons for Midhat's choice of this novel for translation.

Yet another point that Midhat discusses is related to the concepts that Octave Feuillet elaborates in his novel. These concepts are "virtues", "nobility" and "honesty". In his words he makes it clear that these concepts play an important role in his selection of this text for translation.

In short, from what Midhat says in the preface and the epilogue, we understand that Midhat translates this text because it is a popular novel in its source literary system written by a well-reputed novelist and that he wants to convey to his readers such canonized works. From Midhat's words we further understand that the realistic and sentimental subject matter of the novel which is enriched with concepts like high "virtues", "honesty" and "nobility" is another reason why Midhat has chosen this novel for translation.

3.1.1.29 İKİ HUD'AKAR

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title : İki Hud'akâr Ahmed Midhat as writer Publication place and year : İstanbul, 1311 A.H. (1893) Publishing House : Matbaayı Amire Series : Letaif-i Rivayat 21st book.
On the title page it is noted that this is the first publication of the book.	

As is seen on the title page, in İki Hud'akâr Midhat refers to himself as the writer of the text. However, this book, too, is included in the lists of Midhat's translations prepared by some scholars (Perin 1946:254; Özön 1985:156). In the foreword which precedes the novel, Midhat gives his readers information as to how this text came into being, what its source is, and the like.

Midhat starts the "Foreword" by saying that the source of İki Hud'akâr is actually a story that he has read in a French journal 7 to 8 months ago. This bit of information puzzles the reader as to why Midhat refers to himself as the writer of the novel although he admits that its source is foreign. Knowing that such an approach causes confusion as to the standing of the text, Midhat explains his general translation strategy thus in a way clarifying the question that arises in the minds of the readers. Here is how he approaches translation:

> I always do make some changes on the novels which I [convey to my readers] through "translation". [Making sure that they conform with the recognized moral values of the Ottoman society] I recommend them [to my readers]. Because I have well experienced that among the entities that are taken from Europe the rotten far surpasses the healthy and the bad far surpasses the good.

After explaining what he understands from translation", Midhat moves on to what he refers to as "borrowing from a foreign source". This is what he says in this concern :

> When I "borrow from a source", I take this idea of of making changes [on the source text] to its limits. I do not confine myself within the limits of borrowing. I only take some idea from [the original] and then I write a novel basing it on that idea. [...] [This is what I did exactly in İki Hud'akâr.

From these words we understand that İki Hud'akâr is not at all a a "translation" of an original (in the sense Midhat uses the term), but is a novel which is basically taken from a foreign source. Thus we understand why Midhat refers to himself not as the translator of the text but as the writer of it on the title page.

In the "Foreword", Midhat further notes that whenever he bases his novels on foreign sources he openly states that for the information of his readers. This is how he words it :

> If I do not notify my readers as to the source of the novel and [say that it is an original work written by me], no one would understand that it is not mine. However, I always do confess [the source] simply because I do not want to see myself as a liar for no reason at all.

These words may serve as a proof of the fact that Midhat is always sincere both to himself and to his readers in the presentation of his works (translations, original work, partially borrowed ones). In establishing Midhat's translational norms, these words do give us important clues.

3.1.1.30 CAN KURTARANLAR

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title : Can Kurtaranlar Ahmed Midhat as writer Publication place and year: Dersaadet, 1311A.H.(1893) Series: Letaif-i Rivayat 23rd book
On the title page it is also noted that it is published after being serialized in Tercüman-ı Hakikat.	

On the title of Can Kurtaranlar, Midhat refers to himself as the writer of the text. However this book is included in the lists of some Midhat scholars as a translation (Perin 1946: 254; Özön 1985:156; Tansel, 1955: 119). Unfortunately, in Can Kurtaranlar Midhat does not supply his readers with a preface . Therefore it is quite hard for us to understand why on the title page Midhat refers to himself as the writer of the book and why some scholars take this text as a translation of Midhat. It is quite impossible to make generalisations on this matter before carrying out further investigation on this issue, both textual and extra-textual. At this point, though, we would be inclined to take this text as a non-translation -at least until the contrary is proven- since our inital purpose in making this study is to determine Midhat's translational norms.

3.1.1.31 ANA KIZ

Title Page

Information relevant to ST	Information relevant to TT
Title :	Title : Ana Kız Ahmed Midhat as writer Publishing place and year: İstanbul, 1312 A.H. (1894) Serie: Letâif-i Rivâyât
On the title page it is also noted that it is published after being serialized in Tercümân-ı Hakikat.	

As it is clearly seen on the chart above, in Ana Kız, too, Midhat refers to himself as the writer of the text. However, in some lists of Midhat's translated literature, this text is entered as a translation (Perin 1946: 255; Özön 1985: 156). In the "Statement" that precedes the text Midhat gives information to his readers as to the source of the text and his reasons for writing such a story.

In the "Statement" Midhat starts his words by saying that he usually bases his stories on some anectodes that he reads in French journals. He further notes that this fact is well known by his readers. As to Ana Kız, here is what he says :

> I have borrowed only some parts of the plot which sets the basis of this story from an article that I have read in a European journal and it [the borrowed part] constitutes only the 1/5th of the story (1312: 2).

These words help us understand why Midhat refers to himself as the writer of the text and why some scholars include the text as a translation in their lists.

In the "Statement" Midhat further says that he has written this story which focusses on some aspects of "material progress" (1312:3) in Europe to show that "material progress" may lead to tragedies in the lives of the Ottomans if not appoached with the right understanding. Consequently, Midhat says that it is not really that important for him whether his readers like the story or not, but he hopes that his readers get the underlying message from the story (1312: 2-3). From these words we understand that Midhat's ultimate purpose in writing is neither to make-known a literary genre in the target literary system, nor to entertain the readers, nor yet to show his readers how people in French coteries live, but to construct a paradigm i.e. the French Paradigm, by means of striking a balance with the home tradition. That also helps us understand better why he does not always "translate" foreign texts completely but introduces such texts to his readers after making changes on the texts which he deems necessary.

3.1.1.32 SU-İ ZAN

Title Page

Information relevant to ST	Information relevant to TT
Title : -	Title: Su-i Zan Ahmed Midhat as writer Publication place and year: İstanbul, 1315 A.H.(1897) Publishing House: Kırk Anbar Series : Letaif-i Rivayat

On the title page of Su-i Zan, Midhat refers to himself as the writer of the text. However, in some lists on Midhat's works, we see that this text is entered as a translation (Cf.Perin 1946: 254; Özön 1985: 155), thus

causing confusion. Unfortunately the text does not consist of a preface where the reader would be supplied with information as to the source of the TT. However, in the first lines of the story, we see that Midhat makes reference to a French person from whom he says he has heard the story. Again in the very first lines Midhat says that the event takes place in Paris. These two bits of information seems to be the reason why some Midhat scholars refer to this text as a translation. Whether one can refer to such a text as a translation or not is of course a problematic issue which may perhaps be settled only upon a thorough study on the corpus of Midhat's translations.

3.1.2 PARADIGMATICS OF THE PRELIMINARY AND THE INITIAL NORMS

The detailed study carried out on the title pages, prefaces and epilogues of Ahmed Midhat Efendi's translations do give us definite clues as to Midhat's "translation policy", "directness" of translation, i.e. his preliminary norms, and also as to his translation strategy, i.e. his initial norms. The findings of the foregoing study as to Midhat's preliminary norms are given below.

3.1.2.1 PRELIMINARY NORMS

THE SOURCES OF MIDHAT'S TRANSLATIONS:

Translations in which the author's name is mentioned

Paul de Kock [3.1.1.1 and 3.1.1.15]

Alexandre Dumas Fils	[3.1.1.4; 3.1.1.6; 3.1.1.7]
Octave Feuillet	[3.1.1.5; 3.1.1.27]
Emile Richebourg	[3.1.1.9; 3.1.1.11]
Charles Mérouvel	[3.1.1.10]
Emile Gaboriau	[3.1.1.12]
Georges Pradel	[3.1.1.14]
Hector Malot	[3.1.1.18]
Leon de Tensou	[3.1.1.19]
Emile Augier	[3.1.1.20]
François Coppée	[3.1.1.21]
Freidrich von Flotow	[3.1.1.23]
Anne Radcliffe	[3.1.1.24]
Dick May	[3.1.1.25]
Corneille	[3.1.1.27]

This list consists of those works of Midhat in which Midhat gives the name of the author of the ST either on the title page or in the preface. This list shows us that Midhat translated 20 works from 15 authors. Out of these 20 works 17 are directly of French origin and 3 are translated from French used as an intermediate language. Out of the 15 authors, we see that 12 are French and 3 non-French, 1 being a German opera composer [3.1.1.23] and the other 2 English [3.1.1.24 and 3.1.1.25]. The foregoing study has shown us that Midhat chooses these 3 works of non-French origin simply because they are well-received in the French literary system.In this list we further note that other than 2 [3.1.1.24; 3.1.1.27], the authors of the STs are all contemporaries of Midhat. In other words, we understand that Midhat's choice is not at all accidental.

In short, in the translations of Midhat in which he mentions the name of the author, we see that 85% of his translations are directly from French and 15% of his translations are of non-French origin. The common feature

of all is that they are exclusively recognized in the French literary system and are all translated from French.

Translations in which the author's name is not mentioned

Gönül	[3.1.1.2]
Alayın Kraliçesi	[3.1.1.3]
Amiral Bing	[3.1.1.8]
Cinli Han	[3.1.1.13]
Çifte İntikam	[3.1.1.16]
Kısmetinde Olanın Kaşığında Çıkar	[3.1.1.17]
Madarın Marifeti	[3.1.1.22]
Şeytankaya Tılsımı	[3.1.1.26]
İki Hud'akar	[3.1.1.29]
Can Kurtaranlar	[3.1.1.30]
Ana Kız	[3.1.1.31]
Su-i Zan	[3.1.1.32]

This list consists of those works in which Midhat does not mention the name of the author. Out of these 12 texts in 4 [i.e. 3.1.1.2; 3.1.1.13; 3.1.1.22; 3.1.1.30] there is no direct reference to the source. A scanning of these texts, however, shows us that the stories take place in a French setting and the characters are all French. In 7 of the works that appear in the list, Midhat makes it clear that he has either heard the story from a French person [3.1.1.32] or read the story in a French journal [3.1.1.3; 3.1.1.16; 3.1.1.26; 3.1.1.29; 3.1.1.31] or taken an anectode from a French novel as the basis of his story [3.1.1.17]. In 1 out of these 7 he further notes that the original of the story which he read in the well-known journal of the time, namely Revue des Deux Mondes, is English but is recognized in the French reading circles [3.1.1.3]. In 1 [3.1.1.8] he says that the original is French written by 5 eminent French writers.

All in all, we see that the texts of Midhat in which he does not mention the name of the author are all taken from the French system either directly or as an intermediate source.

The journals which Midhat makes reference to as his source

In the prefaces of some of his translations Midhat makes reference to some journals in which he claims to have read the story which sets the basis of his translation. Here is the list of the journals :

Revue des Deux Mondes	Alayın Kraliçesi	[3.1.1.3]
	Sanatkar Namusu	[3.1.1.28]
Phare du Bosphore	Lu'lu-i Esfer	[3.1.1.14]
Moniteur Orientale	Çifte İntikam	[3.1.1.16]
Le Petit Moniteur Illustré |		
Le Figaro |	Bilgiç Kız	[3.1.1.18]

These journals are all French, either published in France or in Turkey. This fact is again a proof that it is important for Midhat to use French sources, basically contemporary sources, home or abroad, for his stories.

MIDHAT'S PURPOSE IN DOING THE TRANSLATION

Midhat's ultimate purpose in doing these translations is to introduce the new literary genre "novel" to the target readers. Most of Midhat's translations draw from the STs which are written in the narrative genre "novel" originally. However, some of Midhat's translations draw from STs which are written in the poetic and/or the dramatic discourse [3.1.1.8; 3.1.1.20; 3.1.1.27] or as an

opera [3.1.1.23]. Although there are differences in genre in the STs, what is common to all in the list of TTs is that during the process of transference, Midhat changes the mode of the discourse and presents these works to his readers in the literary discourse appropriate to the genre "novel". In short, it seems that introducing the new literary genre "novel" to the target readers is an end for Midhat. It should however be noted that the means that lead to the end are also very important for him. The foregoing study on the prefaces and the epilogues has proved that in the hands of Midhat, this new literay genre serves as well didactic purposes. In some, for example, Midhat wants to show the new way of living in Paris to his readers from a perspective that is high in moral standards [3.1.1.10; 3.1.1.14; 3.1.1.2; 3.1.1.28]. In some others Midhat foregrounds those values in the French society which center around honesty [3.1.1.5], admonition [3.1.1.20], purity of heart, magnanimous loyalty [3.1.1.21], sentimental features that draw from reality [3.1.1.28]. In yet some others Midhat exemplifies the disadvantages of material progress in the SS and warn his readers as to the outcomes of such negative aspects [3.1.1.31]. While doing this, he tries to strike a balance between the recognized moral values of the Ottoman society and those of the French society.

In short, the study carried out on the prefaces and the epilogues with the purpose of reconstructing Midhat's preliminary norms shows us that Midhat introduces the new genre novel to the target readers through the French literary system with works which are either canonized or popular, contemporary or historical. While doing this he places specific importance on producing novels in which his readers would find models to pursue.

3.1.2.2 INITIAL NORMS

In order to determine Midhat's initial norms from the data we have in hand, first we have to make a list of those texts in which he refers to himself as the translator. Here is the list:

Texts in which Midhat refers to himself as the translator

Üç Yüzlü Bir Karı	Paul de Kock	[3.1.1.1]
Kamere Aşık		[3.1.1.15]
Alayın Kraliçesi	-	[3.1.1.3]
La Dam O Kamelya	A.Dumas Fils	[3.1.1.4]
Bir Kadının Hikayesi		[3.1.1.6]
Antonin		[3.1.1.7]
Bir Fakir Delikanlının Hikayesi	O. Feuillet	[3.1.1.5]
Sanatkar Namusu		[3.1.1.28]
Amiral Bing	-	[3.1.1.8]
Peçeli Kadın	E. Richebourg	[3.1.1.9]
Merdud Kız		[3.1.1.11]
Gabriyelin Günahı	C. Mérouvel	[3.1.1.10]
Orsival Cinayeti	E. Gaboriau	[3.1.1.12]
Lu'lu-i Esfer	G. Pradel	[3.1.1.14]
Bilgiç Kız	H. Malot	[3.1.1.18]
Henriyet	F. Coppée	[3.1.1.21]

Papazdaki Esrar L. de Tensou [3.1.1.19]

Udolf Hisarı A. Radcliffe [3.1.1.24]

This list consists of 18 texts in which Midhat refers to himself as the translator (either on the title page, or in the preface if the text does not have a title page [3.1.1.21]). Out of these 18 texts, in only 2 Midhat does not give the name of the writer of the original text [3.1.1.3; 3.1.1.8]. However, in the preface of both of the texts Midhat gives information as to the source of the translations. In the preface of Alayın Kraliçesi [3.1.1.3] he says that the original of the text is English but that he has used an abridged French translation that appeared in Revue des Deux Mondes as his source. In Amiral Bing [3.1.1.8] he says that the original is a historical play written by 5 eminent playwrights.

In the prefaces of these texts Midhat gives information to his readers, inter alia, as to his translation strategy. In the preface of a couple of his translations (e.g. in the preface of 3.1.1.1; 3.1.1.5; 3.1.1.15) he emphasizes the fact that he is totally against word-for-word translation. For him it is not possible to achieve word-for-word equivalence in translation simply because the languages show difference in nature. Nevertheless, he also says that a translator has to be faithful to the various aspects of the source in a translation. At the same time Midhat notes that a translator cannot avoid changes in a translation. The factors that seem to be preparing the grounds for Midhat to come up with changes in translation may perhaps be itemized as follows: i) if the imagery and the eloquence in the ST are foreign to target readers, Midhat makes the necessary changes in his translation [e.g. 3.1.1.1];

ii) if the theme of the ST is totally foreign to target readers, then Midhat makes the necessary changes and supplies his readers with the background information that may be required for its comprehension. For this means he does not hesitate to change the discourse from the dramatic to the narrative prose [3.1.1.8]. Although he makes such a big change in the mode of translation, he does not change the structure of the ST.

The study that is carried out on the corpus of Midhat's translations covers not only those texts in which Midhat refers to himself as the translator, but as well some others which are referred to as translations by Midhat's critics although in those texts Midhat refers to himself as the writer of the text (Cf. p.86-87). In order to determine Midhat's translation strategy, it is important to understand why Midhat refers to himself as writer in these texts.

Texts in which Midhat refers to himself as the writer

Gönül		[3.1.1.2]
Cinli Han		[3.1.1.13]
Çifte İntikam		[3.1.1.16]
Kısmetinde Olanın Kaşığında Çıkar		[3.1.1.17]
Nedamet mi? Heyhat!	E. Augier	[3.1.1.20]
Madarın Marifeti		[3.1.1.22]
Aleksandır Stradella	F. von Flotow	[3.1.1.23]
Diplomalı Kız	Dick May	[3.1.1.25]
Şeytankaya Tılsımı		[3.1.1.26]
Sidin Hülasası	Corneille	[3.1.1.27]
İki Hud'akar		[3.1.1.29]
Can Kurtaranlar		[3.1.1.30]
Ana Kız		[3.1.1.31]
Su-i Zan		[3.1.1.32]

Out of these 14 texts in which Midhat refers to himself as the writer, in 4 [3.1.1.2; 3.1.1.13; 3.1.1.22; 3.1.1.30] one can find no evidence showing that the texts are translations. A scanning of the texts, though, shows us that the setting and/or the characters in these stories are French. This seems to be the reason why some Midhat scholars include these texts in their lists of Midhat's translations. However, such cannot be taken as a sufficient condition to name a text a "translation". As such one may safely refer to these texts as non-translations untill the contrary is proven.

In 6 out of the 14 texts, however, Midhat very clearly puts forth that he has taken his story partially from a foreign source, i.e. a French journal [3.1.1.16; 3.1.1.26; 3.1.1.29; 3.1.1.31], a French person [3.1.1.32], or a novel written in French [3.1.1.17]. In the prefaces of these texts Midhat notes that what he does during the process of transference of the ST material into the TT material cannot at all be entitled as "translation". In his words, his act is nothing but that of re-arranging and appropriating the foreign material. It is clear that from the point of view of Midhat there is a clear difference between what he does in the texts in which he refers to himself as a translator, and those that belong to this group. Thus, for Midhat they are not translations. From the point of view of translation theory, though, this point deserves a discussion.

In the remaining 4 texts out of the 14, we see that Midhat refers to himself as the writer although he makes a direct reference to the ST writer [3.1.1.20; 3.1.1.23; 3.1.1.25; 3.1.1.27]. In the first one [3.1.1.20], right on the title page Midhat informs his readers that the novel is acquired from Emile Augier. In the preface of the same text he says that he changes not only the title of the

original text but as well the discourse from the poetic and the dramatic to prosaic and non-dramatic. In the preface of the second one [3.1.1.23], Midhat says that his novel is acquired from an opera written by Flotow which bears the same title. He further notes that in this text he changes the discourse from that of an opera to that of a novel. In the third one [3.1.1.25], Midhat makes it clear that the text is not at all a translation but is based on a story that he has read in a journal. For Midhat the original has only served as a source for inspiration in the production of his novel. In the last one [3.1.1.27], Midhat makes direct reference to Corneille, the writer of the ST, in the preface. The title of the TT draws again directly from the title of the ST, i.e. Le Cid. Nevertheless, on the title page of the TT, Midhat refers to himself as the writer of the text. From what he says in the preface, we understand that such a reference to himself as the writer of the text is because he changes the discourse from the poetic to the narrative prose in his version. Yet another reason is that he supplies his readers with ample background information in the TT which he thinks is very important for a full understanding of the ST.

To put it briefly, one may say that for Midhat translation is that which definitely draws from a foreign source and aims at transfering to the TT the majority of the aspects of the ST providing that the TL permits such a full transference. If transference is not done in full because the translator wants to make intentional shifts at various levels which he thinks would serve a definite function, then that transference cannot be entitled as a translation. In those cases Midhat refers to himself as the writer although he makes reference to the source in one way or the other. From the point of view of some

scholars, though, the definition given to translation seems to be broader than that of Midhat's since we have seen that their lists of Midhat's translations include those texts in which Midhat refers to himself as a writer. In order to clarify the confused outlook, this point will be dealt with in the Conlusion.

3.2 A CASE STUDY ON AHMED MIDHAT EFENDI'S TRANSLATED LITERATURE

3.2.1 LA DAM O KAMELYA

3.2.1.1 GENERAL REMARKS ON THE TT AND THE ST

The study carried on the title page of La Dam O Kamelya above [Cf. 3.1.1.4] has shown us that this text is a translation of the novel written by Alexandre Dumas Fils under the title La Dame Aux Camélias. The translation was published for the first time in 1297 A.H. (1881) after being serialized in the paper Tercüman-ı Hakikat between the dates November 18,1880 and January 7,1881 under No. 717. In the brief survey on the title page of the translation, we have also noted that Midhat not only gives the name of the author and leaves the title of the translation as it is in the original (of course in Turkish transcription) but also refers to himself as the translator of the text. As preliminary remarks we have said in our initial study in Section 3.1.1.4 above that while some linguistic features would be taken as signs of a tendency to produce an adequate translation, yet some other features would be taken as signs of a tendency to produce an acceptable translation. We had however concluded our initial study by saying that conlusive

remarks could only be made upon a comparative textual study that aims to reconstruct the operational norms. This is what I will attemp to do in this section. Before starting my analysis, first I would like to give some basic information on the ST and the TT that will enable us evaluate both in a wider perspective in their home systems.

A study on the works of Alexandre Dumas Fils [1824-1895] shows us that he wrote La Dame Aux Camélias in 1848. It was later dramatized by the writer in 1849 and staged in 1852. Both the novel and the play were a great triumph both in French literary circles and also abroad. The book actually draws from the life (and death) of Marie Duplessis, a Parisian courtesan. The story of Duplessis as narrated by Dumas Fils in La Dame Aux Camélias forms the basis of other works like Guiseppe Verdi's opera La Traviata (1853), and Camille, an English play staged in New York which is actually a version of the original.

The theme of La Dame Aux Camélias centers around the love of Marguerite Gautier, the heroine, and Armand Duval, the hero. Marguerite Gautier does not shun any sacrifices in order to live happily with Armand Duval. She changes her life style totally. However, Armand's father convinces Marguerite that their love affair would ruin Armand's life. Deciding to sacrifice herself in order to save Armand, Marguerite on purpose disengages from him. She dies of consumption at the age of 23. The hero learns very late about the self-sacrifice of Gautier.

The study I carried out on the various editions of La Dame Aux Camélias, i.e. the ST, have shown that the year of publication is not given in the book. However, differences in the layout of the publications is a proof

of the fact that it was published definitely more than once in the same content and format.

The translation of La Dame Aux Camélias by Ahmed Midhat is actually the first La Dam O Kamelya translation into Turkish.(30) The present study I carried out on the various editions of Midhat's translation of La Dam O Kamelya has proved that it was published more than once both as a separate book and also in various collections (not to mention the serial in Tercüman-ı Hakikat). The differences in the layout are a sign of different reprints. However, the year of publication is the same in each case and the number of the reprint is not given in the books. Nevertheless, the multitude of editions of the same text shows us that the translation was highly popular among the reading circles.

At this point we have to take a look at the critical articles written on Ahmed Midhat Efendi's translation of La Dame Aux Camélias to see what the approach of the critics is towards a text named as a translation by the translator and that has enjoyed a wide reading circle.

What İsmail Habib Sevük says in this respect may be cited as an example :

> Not even Ahmed Midhat Efendi's translation of La Dam O Kamelya is done according to the rules that should be followed in translation. It is not translated word-for-word, but the text is read in sections and then the general import is translated. Nevertheless, the translation is in conformity with the original (1941:409).

From these words we understand that Sevük is actually for word-for-word translation. As such he does not seem to

be happy with what he has in hand as a translation. In other words, the translation of La Dame Aux Camélias does not seem to be in line with the definition Sevük has in mind for translation. Nevertheless, Sevük does not base his remarks on evidence. As such, we cannot understand his reasons for such a criticism.

Mustafa Nihat Özön's views in this concern does not seem to be much different from those of Sevük's. He says:

> Ahmed Midhat's translation [of La Dam O Kamelya] is a translation in the form of adaptation. It is not at all possible to find a difference between this translation and any other translations of Midhat (1937:VII).

Such remarks show us that the critics did not really think highly of Ahmed Midhat Efendi's translation of La Dame Aux Camélias. One can, however, only agree or disagree with the critics upon a comparative textemic analysis of the ST and the TT.

At this point I would like to start my study with the purpose of re-constructing Ahmed Midhat Efendi's translational norms as exhibited in the TT, of course in relation to the ST from which it draws.

3.2.1.2 RECONSTRUCTION OF THE OPERATIONAL NORMS

As mentioned in the methodological framework in Section III.2. above, operational norms will be reconstructed in terms of matricial norms, i.e. norms which shape the matrix of the text (the distribution of

the linguistic material in the text like the division of the parts, paragraphing etc.), and textual proper norms, i.e. "the actual verbal formulation of the text" (I.2.2.2.3.2).

In the reconstruction of the matricial norms, I will first analyse the matrix of the ST and then the matrix of the TT at the level of episodic distribution and paragraphing. The study on the former will help us formulate the AT (adequate translation) construct at the levels indicated. The shifts as exhibited in the TT from the AT construct will be noted. This study that covers the entire ST and the TT will give us some idea as to the length of the ST and the TT and the shifts that we see in the TT. In order to come up with conclusive remarks as to the shifts in the TT, though, a more detailed study will follow not on the entire text, but on limited data since it would be naive to carry out an exhaustive textemic study on the matricial norms that intends to cover each and every problem on the entire text. In line with this approach I have chosen Episode No.1 as one field of study and Letters of February 5th. and February 20th in Episode No.26, as yet another field of study. However, I am very much of the opinion that the two episodes with the problems exhibited in them are representative of the entire text.

As I have already indicated in the part on methodological framework (III.2 above), I will attempt to reconstruct the textual proper norms as relevant to Episode No.1 and the letters of February 5th and 20th of Episode No.26. The study will draw from the textemic shifts that I have noted during the process of comparative analysis. For reasons of clarity, I will try to group the textemic shifts (deviations) under the headings of "Shifts at the Lexical Level"; "Shifts at the Syntactic Level"; "Shifts at the Semantic Level" etc.

3.2.1.2.1 MATRICIAL NORMS

3.2.1.2.1.1 GENERAL REMARKS ON THE ENTIRE ST AND TT

The ST[31] consists of 299 pages. On each page there are about 30 lines. Each line is made up of 57 strokes. These figures would give us some idea as to the length of the ST.

The linguistic material of the ST is distributed in 27 episodes, written in narrative prose. The 25th and the 26th episodes consist of the letters written by Marguerite Gautier (and partially by Julie Duprat) to Armand Duval.

The results on e.g. episodes 1 and 26 are as follows: Episode No.1 consists of 31 paragraphs; Episode No. 26 consists of 16 letters. Letter of, e.g. February 5th consists of 3 paragraphs and letter of February 20th consists of 8 paragraphs.

The TT, on the other hand, covers 193 pages, each page divided into 2 columns. Each column consists of 27 lines and there are about 30 strokes on each line.

The linguistic material of the TT is presented to the readers in 27 episodes, written in narrative prose. Episodes 25 and 26 consist of letters written by Marguerite Gautier (and partially by Julie Duprat) to Armand Duval.

The inner structure of episode, e.g. No 1 and No 26 of the TT is as follows : Episode No.1 consists of 26 paragraphs. Episode No. 26 consists of 16 letters. Letter of February 5th, for example, consists of 2 paragraphs, and letter of February 20th consist of 1 long paragraph.

Let us start our analysis with a comparison of the figures. The ST is 299 pages long and the TT is 193 pages long. As such, in astonishment we note that the TT is one third shorter than the ST. The result we obtain upon a calculation of the strokes seems to be supporting this point: The ST actually consists of ca. 510,000 strokes and the TT consists of ca. 282,000 strokes. As such it is obvious that the TT is one third shorter than the ST.

At this point, however, we have to note that the TT is printed in the Ottoman script (whereas the ST is printed in the Latin script). In other words, one has to remember that not all of the vowels are written in the Ottoman script. Moreover, we also know that consonants too are in some instances omitted.(32) Knowing that in each syllable in Turkish there is one vowel, we understand that at least 40 strokes should be added to the TT for each line. In total this makes about 210,000 strokes. If we add this to the figure we have obtained previously, i.e. to 282,000 strokes, in total we obtain 492,000 strokes for the TT. As such we see that the ST consists of 510,ooo strokes and the TT consists of 492,ooo strokes. The difference between the figures we have obtained for the ST,i.e. the 510,000 strokes, and the TT, i.e. the 492,000, could be partially due to the consonants that are omitted in the Ottoman script and basically due to the differences in the two languages. As such, we understand that lengthwise, the ST and the TT are equal although they seem to be unequal at the first sight.

As to the outer structural distribution of the linguistic material in the ST and the TT, it is noted above that both of the texts consist of 27 episodes written in narrative prose. As such, we see that there is no deviation in the TT from the ST which is the AT construct.

If we move from a comparison of outer structural peculiarities to a comparison of inner structural peculiarities in the ST and the TT, this is what we see : Episode 1 of the ST consists of 32 paragraphs and Episode No 1 of the TT consists of 27 paragraphs. As such we may say that there is a shift in the structural distribution of the linguistic material in the TT from the ST which is taken as the AT construct, i.e. the basis of comparison.

If we shift attention from Episode No 1 to Episode No. 26, we see that both the ST and the TT consist of 16 letters. As such, we may say that there is perfect parallelism.

However, the number of paragraphs in the letters that we have analysed show differences. We have noted that letter of February 5th consist of 3 paragraphs, and the letter of February 20th consists of 8 paragraphs in the ST. However, in the TT, the former consists of 2 paragraphs and the latter consists of 1 paragraph. From these figures we understand that paragraphing of the TT is different from that of the ST. We note that there is a decline in the number of paragraphs in the TT. However, this does not necessarily mean that the content of the TT is different from the content of the ST. Before we make an analysis of the "textual proper norms", we cannot come up with concluding remarks in this concern.

In short, the textemic study I carried out with the purpose of determining the matricial norms in the TT in relation to the ST shows that the distribution of the linguistic material in the TT is in full conformity with the distribution of the linguistic material in the ST except for some minor differences in paragraphing. Since it is also noted in this study that the TT is equal in legth to the ST, we may say that the reduction in the

number of paragraphs does not mean that the paragraphs are omitted but rather that some are united.

At this point we may move from a general textemic study on the entire ST and the TT to a specific one which will be carried out on limited data.

3.2.1.2.1.2 DETAILED STUDY ON LIMITED DATA

The detailed study on limited data will be carried out on Episode No.1 and Letters of February 5th. and February 20th. of Episode No.26 as mentioned in Section 3.2.1.2 of this Chapter above.

I would like to continue the textemic analysis with a study at the level of paragraph structuring to see whether there are omissions at this level. This study will inevitably cover a textemic analysis at the level of syntax and punctuation.

3.2.1.2.1.2.1 EPISODE NO.1

It is noted in section 3.2.1.2.1 above that Episode 1 of the ST consists of 32 paragraphs and the TT consists of 27 paragraphs. The comparative analysis that I have carried in this concern has shown that Ahmed Midhat presents paragraphs 8 and 9 (referred to as Problem 1 below); paragraphs 14, 15 and 16 (referred to as Problem 2 below); and paragraphs 21 and 22 (referred to as Problem 3 below) of the ST as paragraphs 8; 13; and 18 of the TT.

Other than the ones that I have cited here, there is one-to-one correspondence between the paragraph structuring of the ST and the TT in Episode 1. In order to understand what Midhat does with paragraph structuring I would like to cite the parts where differences are noted. I will first give extracts from the ST and then cite the corresponding parts from the TT. Each part will be followed by an analysis.

3.2.1.2.1.2.1.1 PROBLEM 1

(1) Paragraphs 8 and 9 of the ST

> Le lendemain, je me rendis rue d'Antin, No.9.
>
> Il étais de bonne heure, et cependant il y avait déja dans l'appartement des visiteurs et meme des visiteuses, qui, quoique vetues de velours, couvertes de cachmires et attendues a la porte par leurs élégants coupés, regardaient avec étonnement, avec admiration meme, la luxe qui s'étalait sous leurs yeux.

Paragraph 8 of the TT

> Ertesi sabah Anten sokağında 9 Numeroya gittim.// Henüz erken olmakla beraber daire içinde erkek ve hatta kadın ziyaretçiler bile var idi ki bu kadınlar her ne kadar kadife esvab giymişler ve şallara bürünmüşler ve kapu önünde bulunan ala arabaları emirlerine muntazır bulunmuşlar idiyse de gözleri önündeki ziyneti taaccüb ve hatta hayretle temaşa etmekte idiler.

Analysis

Here we see that Ahmed Midhat presents paragraphs 8 and 9 of the ST as paragraph 8 of the TT, i.e. as one

paragraph. Actually the paragraphs 8 and 9 of the ST consist of one sentence each: the former being a short simple sentence and the latter being a long complex sentence. We note that there does exist a very close logical order between the two paragraphs, so close that one may even take the two as one. As such it does not at all strike the reader as odd to see the two paragraphs of the ST presented as one in the TT. In other words, the shift in paragraphing of the TT is a shift on surface structure which has no negative bearing on the **textuality** (Cf.I.2.1.5.3 in this study) of the text.

Other than that in paragraph structuring, we note that there is no other change, neither in content nor in the syntax of the two sentences. Ahmed Midhat presents the two sentences of the ST as two sentences in the TT. He even transfers into Turkish the first relative clause that starts with /qui/ in the 9th paragraph of the ST in a parallel structure as a relative clause that starts with /ki/. However, this structure is not at all foreign in the home linguistic system since it enjoyed great popularity as a loan structure from Persian for centuries. The second relative clause that starts with /qui/ in the same sentence, on the other hand, is translated into Turkish not in the same loan syntax but in native Turkish syntax. Had the second relative clause in French been translated into Turkish in the same loan structure, the translation would have sounded foreign to the readers. As such we see that Midhat strikes a balance between structures in order to make the sentence sound Turkish.

In short, we see that the translation of paragraph 8 and 9 of the ST is textually in full conformity with the original although there is a change in paragraph structure.

3.2.1.2.1.2.1.2 PROBLEM 2

(2) Paragraphs 14, 15 and 16 of the ST

> Je me promenai dans l'appartement et je suivis les nobles curieuses qui m'y avaient précédé. Elles entrerent dans une chambre tendue d'étoffe perse, et j'allais y entrer aussi, quand elles en sortirent presque aussitot en souriant et comme si elles eussent eu honte de cette nouvelle curiosité. Je n'en désirai que plus vivement pénétrer dans cette chambre. C'était le cabinet de toilette, revetu de ses plus minutieux détails, dans lesquels paraissait s'etre développée au plus haut point la prodigalité de la morte.
>
> Sur une grande table, adossée au mur, table de trois pieds de large sur six de long, brillaient tous les trésors d'Aucoc et d'Odiot. C'était la une magnifique collection, et pas un de ces mille objets, si nécessaires a la toilette d'une femme comme celle chez qui nous étions, n'était en autre métal qu'or ou argent. Cependant cette collection n'avait pu se faire que peu a peu, et ce n'était pas le meme amour qui l'avait complétée.
>
> Moi qui ne m'effarouchais pas a la vue du cabinet de toilette d'une femme entretenue, je m'amusais a en examiner les détails, quels qu'ils fussent, et je m'aperçus que tous ces ustensiles magnifiquement ciselés portaient des initiales variées et des couronnes différentes.

Paragraph 13 of the TT

> Ben daire içinde gezinir idim. O kibar madamalar dahi benim girdiğim odalara önüm sıra girerler idi. Onlar İran halıları ferş olunmuş bir odaya girdiklerinde ben dahi oraya girer iken birden onlar sanki orada utanacak bir şey görmüşler gibi derhal ve gülerek çıktılar. O halde ben bu odaya girmeyi daha ziyade arzu eyledim. Bu oda tuvalet odası idi ki süslenmeye dair olan alat ve edevatın en küçük müfredatına varıncaya kadar her şey orada mevcud olduğundan sahibe-i müteveffiyesinin bu babdaki dikkat ve israf-ı fevkaladesine delalet eyler idi.//Divara dayanmış olan üç kadem arzında ve altı kadem tûlunda bir masa üzerinde en

mükemmel tuvalet fabrikalarının en güzel masnuatı parıl parıl parlar idi. Hanesinde bulunduğumuz kadın halindeki kadınlara lüzumu derkar olan işbu bin dürlü edevatdan hiç birisi altın ve gümüşden başka bir madenden imal olunmamış idiler. Maheza bu tuvalet takımı ancak yavaş yavaş ikmal olunmuş olub bunları tedarik eden aşk ise hep bir adamın aşkı değil idi.// Ben bir kapatma kadının tuvalet odasını görmekden ürkmediğim cihetle burada mevcud eşya ne olursa olsun onları birer birer temaşa ile eğlenir ve gayet nefis olarak işlenmiş bulunan bu eşyadan her birinin bir başka adamın markası ve bir takım kont ve düklerin tacı ile muzeyyen olduğunu görür idim.//

Analysis

Here we see that Midhat presents the three paragraphs of the ST, i.e. paragraphs 14, 15 and 16, as one paragraph in the TT. Contentwise, we see that there is very close coherence between the three paragraphs. As such we understand Midhat's reasons in uniting the three paragraphs of the ST into one in the TT. The shift in paragraphing as exhibited in the TT is a shift in the surface structure and as I have noted in the previous analysis such a shift does not affect the textuality of the text.

As to the distribution of sentences, we see that paragraph 14 of the ST consists of 4 sentences; paragraph 15 consists of 3 sentences and paragraph 16 consists of 1 sentence, altogether 8 sentences. The corresponding paragraph of the TT, on the other hand, consists of 9 sentences. The study on the sentential segmentation of the paragraphs show that there is one-to-one correspondence between the sentences of the ST and the TT except the translation of the first sentence of paragraph 14 in the ST. The sentence in the ST is as follows:

> Je me promenai dans l'appartement et je suivis les nobles curieuses qui m'y avaient précédé.

The corresponding translation is as follows:

> Ben daire içinde gezinir idim. O kibar madamalar dahi benim girdiğim odalara önüm sıra girerler idi.

Here we see that Ahmed Midhat makes two sentences out of one in his translation. The source sentence is a compound sentence made up of one simple and one complex sentence. In his translation Midhat transferes both the simple and the complex sentence but as seperate sentences. As such we may say that Midhat does not make any change in the content of the compound sentence but deletes the compound nature of the sentence.

In short, we may say that there is a slight shift in the textemic structure of the ST in the translation but such a shift does not at all affect the coherence of the text.

3.2.1.2.1.2.1.3 PROBLEM 3

(3) § 21 and 22 of the ST

> Joignez a cela que jamais visage de vierge n'eût un pareil sentiment d'innocence, une pareille expression de souffrance mélancolique.
>
> On eut dit une figure de la Résignation.

§ 18 of the TT

> Şunu da mülâhazaya ilave ediniz ki hiç bir bâkirin çehresi bu kadar hissiyât-ı masumâne

işrâb ve ira'e edemez idi.//Güya kaza-yı ilâhiye tevekkül fazilet-i 'âliyesi tecessüm ve teşahhus ederek bu kızın suretine girmiş idi.

Analysis

Here too we see that Ahmed Midhat presents the two paragraphs of the ST as one in his translation. Contentwise we note that there is very strong coherence between §21 and §22. As such the shift in the segmentation of paragraphing in the TT does not have negative bearing on the textuality of the text. The shift is only on the surface structure.

When we move into the paragraphs to analyse the sentential segmentation in §21 and §22 of the ST, we note that §21 consists of one complex sentence while §22 of the ST consists of one simple sentence. Midhat translates the complex sentence of § 21 as a complex sentence into Turkish and the simple sentence of §22 as a simple sentence (but with compound verb). As such we see that there is no shift in the TT as to the sentential segmentation.

In short, we may say that the shift in the TT as to the paragraph segmentation is a shift on the surface structure which does not affect the textuality of the text. The study on the sentential segmentation of the paragraphs further show us that the reduction of two paragraphs of the ST to one paragraph in the TT does not imply any deletion whatsoever. On the contrary, there are additions at the level of lexis as the result of some fixed collocations in the TT. Since such do not have anything to do with the reconstruction of the matricial norms, I will not deal with them here.

3.2.1.2.1.2.2 EPISODE NO.26: LETTERS OF FEB.5 & FEB.20

If we shift attention from Episode No. 1 to Episode No. 26, we see that both the ST and the TT consist of 16 letters. As such, we may say that there is perfect parallelism between the ST and the TT. However, as already noted in section 3.2.1.2.1 above, the number of paragraphs in the letters that we have analysed shows differences. We have also indicated that the letter of February 5th consists of 3 paragraphs, and the letter of February 20th consists of 8 paragraphs in the ST. However, in the TT, the former consists of 2 paragraphs and the latter consists of 1 paragraph. From these figures we understand that paragraphing of the TT is different from that of the ST. In order to understand what Midhat does with paragraphing, I will first extract the letter in the ST and then cite the translation in the TT. Each letter will be followed by a descriptive analysis which aims to reconstruct Midhat's matricial norms as exhibited in the extracted parts. Letter of February 5th will be referred to as Problem 1, and Letter of February 20th will be referred to as Problem 2 below.

3.2.1.2.1.2.2.1 PROBLEM 1

(1) Letter of February 5th in the ST

5 février

> "Oh! venez, venez, Armand, je souffre horriblement, je vais mourir, mon Dieu. J'étais si triste hier que j'ai voulu passer autre part que chez moi la soirée qui promettait d'être longue comme celle de la veille. Le duc était venu le

matin. Il me semble que la vue de ce vieillard oublié par la mort me fait mourir plus vite.

Malgré l'ardente fièvre qui me brûlait, je me suis fait habiller et conduire au Vaudeville. Julie m'avait mis du rouge, sans quoi j'aurais eu l'air d'un cadavre. Je suis allée dans cette loge où je vous ai donné notre premier rendez-vous; tout le temps j'ai eu les yeux fixés sur la stalle que vous occupiez ce jour-là, et qu'occupait hier une sorte de rustre, qui riait bruyamment de toutes les sottes choses que débitaient les acteurs. On m'a rapportée à moitié morte chez moi. J'ai toussé et craché le sang toute la nuit. Aujourd'hui je ne peux plus parler, à peine si je peux remuer les bras. Mon Dieu! mon Dieu! je vais mourir. Je m'y attendais, mais je ne puis me faire à l'idée de souffrir plus que je ne souffre, et si..."

A partir de ce mot les quelques caractères que Marguerite avait essayé de tracer étaient illisibles, et c'était Julie Duprat qui avait continué.

Letter of February 5th in the TT

5 Şubat

"Of! Geliniz geliniz Arman pek ziyade ıstırab içindeyim. Aman Yarab! Öleceğim. Dün ol kadar mükedder idim ki akşamı hanemden başka bir yerde geçirmek istedim. Zira bu akşam dahi evvelki akşam gibi uzun olacağını göstermekte idi. Dük sabahleyin gelmiş idi. Ölümün unutmuş olduğu bu ihtiyarı görmek beni öldürecek zan ediyorum.// Beni yakmakta bulunan sıtmaya bakmayıp kendimi giyindirdim ve vodvil tiyatrosuna götürttüm. Jöli yanaklarıma kırmızı düzgün sürdü. Sürmese idi adeta mevtaya benzeyecek idim. Size ilk vaad mülakatı ettiğim locaya gittim. Bütün gece gözlerim o gece sizin oturmuş olduğunuz sandalyeye dikildiler. Bu gece oraya eşşek herifin birisi oturmuş idi ki aktörler her ne edebsizlik etseler kahkahalar ile güler idi. Yarı mevt bir halde beni haneme getirdiler. Bütün gece öksürüb kan tükürdüm. Bu gün artık söz dahi söyleyemez oldum. Ancak kollarımı kımıldatabiliyorum. Allahım Allahım! Ölüyorum demek! Zaten ölüme muntazırım. Fakat şu çekdiğimden ziyade çekerim diye hatırıma getirmek istemiyorum ya eğer ...."

Bu lugattan sonra Margeritin yazmağa çalışdığı bir kaç huruf artık okunmaz bir halde idiler. Bundan sonrasını Jüli Düpra yazmış idi.

Analysis

The letter of February the 5th is written in 2 paragraphs. The third paragraph is actually added as a supplement by the narrator. In the translation of the letter, we see that Midhat transfers the letter into Turkish in 1 paragraph. As such there is a reduction in the number of paragraphs. On the other hand, he writes the supplementary part written by the narrator as a separate paragraph.

When we analyse the letter per se contextually, we see that there is very strong coherence between the two paragraphs. Consequently, it does not disturb the reader to read the letter in one paragraph.

At the level of sentential segmentation and distribution, we note some changes. The first paragraph of the ST consists of 4 sentences, the second paragraph consists of 8 sentences and the third paragraph consists of 1 sentence while the corresponding parts in the TT consists of 6 sentences, 13 sentences and 2 sentences respectively. As such we note an increase in the number of sentences. In order to understand whether there are additions in the TT which are not presented in the ST we have to take a closer look at the sentences. The first sentence of the ST would serve as an example to this case, and help us understand what Midhat does with sentential segmentation in the TT.

Oh! venez, venez, Armand, je souffre horriblement, je vais mourir, mon Dieu.

The corresponding part in the TT is as follows:

> Of! Geliniz geliniz Arman pek ziyade ıstırab içindeyim. Aman Yarab! öleceğim.

Here we see that the ST is a run-on sentence which actually consists of 3 simple sentences. What Midhat does is to break this run-on sentence into 2 sentences. As such the TT carries both the hues of the style employed by the author in the ST and also considers readability on the part of the target readers. There is actually no shift in translation in form of addition. In other words the content of the material translated is exactly the same. The shift in the translation is a shift on the surface structure of the text.

As noted in the preceding paragraphs, the second paragraph of the ST consists of 8 sentences while the corresponding part in the TT consists of 13 sentences. There is an increase of 5 sentences in the translation. Again, inorder to see whether Midhat makes additions in his translation, I would like to cite the sentences from the ST and their corresponding translations from the TT. The first "problematic" string is as follows :

> Julie m'avait mis du rouge, sans quoi j'aurais eu l'air d'un cadavre.
>
> Jöli yanaklarıma kırmızı düzgün sürdü. Sürmese idi adeta mevtaya benzeyecek idim.

Here we see that the source sentence is a complex sentence which is made up of one principal clause and one subordinate clause. In the translation, however, Midhat takes the subordinate clause out of the complex sentence and presents it as a separate sentence. As such we have 2 sentences instead of one, but both conveying the same content.

The second string,the translation of which exhibits some shifts is as follows :

> Je suis allée dans cette loge où je vous ai donné notre premier rendez-vous; tout le temps j'ai eu les yeux fixes sur la stalle que vous occupiez ce jour-là, et qu'occupait hier une sorte de rustre, qui riait bruyamment de toutes les sottes choses que débitaient les acteurs.

The corresponding part in the TT is as follows :

> Size ilk va'd-i mülakatı ettiğim locaya gittim. Bütün gece gözlerim o gece sizin oturmuş olduğunuz sandalyeye dikildiler. Bu gece oraya eşşek herifin birisi oturmuş idi ki aktörler her ne edebsizlik etseler kahkahalar ile güler idi.

Here we see that the source sentence consists of one sentence and the target sentence consists of 3 sentences. In the analysis we understand that the source sentence is a compound one which consists of subordinate clauses as well. In the translation Midhat basically changes the compound nature of the source sentence by means of deleting the /;/ and the /et/ that are responsible for the compound nature. Instead, Midhat makes 3 sentences. Other than that, the analysis shows us that Midhat does not make any changes in the translation of the subordinate clauses. However we have to note that the first two subordinate clauses are translated in home structure suitable for such clauses and the third is translated in the loan structure that starts with /ki/. Yet, it should be remembered that this loan structure is not at all foreign to target readers (Cf.III.3.2.1.2.1.2.1.1).

The third string, in the translation of which we note

some shifts at the matricial level, is as follows :

> Aujourd'hui je ne peux plus parler, à peine si je peux remuer les bras.

The corresponding translation of this string is as follows:

> Bu gün artık söz dahi söyleyemez oldum. Ancak kollarımı kımıldatabiliyorum.

Here too we see that Midhat breaks the sentence into two in his translation. However, contentwise we cannot note any addition in the translation. As such, the shift that affects the matrix of the text is a shift on the surface structure only which has positive bearing as to the textuality of the target text.

The final string in the 2nd paragraph of the ST in the translation of which we note a shift is as follows :

> Je m'y attendais, mais je ne puis me faire à l'idée de souffrir plus que je ne souffre, et si ..."

The corresponding translation is as follows :

> Zaten ölüme muntazırım. Fakat şu çektiğimden ziyade çekerim diye hatırıma getirmek istemiyorum ya eğer ...."

The source sentence is a compound sentence, the clauses of which are connected to each other by the coordinating conjunctions /mais/ and /et/. In the corresponding translation of the source sentence, we see that Midhat deletes the coordinating conjunction /mais/ and places a full point instead. In other words he transfers the content of the source sentence into Turkish as two separate sentences. However, we note that he does

not use the same translation strategy in the translation of the second coordinating conjunction /et/ that starts an incomplete clause. That part is translated into Turkish in full conformity with the original.

We further note in the TT that Midhat pays maximum attention to punctuation. He is especially heedful to quotation marks, question marks and exclamation points. What he deletes seems to be limited to commas.

In the translation of the 3rd and the final paragraph of the ST, too, we note a similar shift at the matricial level. The source string is as follows :

> A partir de ce mot les quelques caractères que Marguerite avait essayé de tracer étaient illisibles, et c'était Julie Duprat qui avait continué.

The corresponding translation is as follows:

> Bu lugattan sonra Margeritin yazmağa çalışdığı bir kaç huruf artık okunmaz bir halde idiler. Bundan sonrasını Jüli Düpra yazmış idi.

It immediately strikes our notice that the source string is made up of one sentence while the target string is made up of 2 sentences. We further note that the source sentence is a compound sentence that has two clauses coordinated to each other with the conjunction /et/. In the target string, however, we see that the translator prefers to present the content in 2 sentences by means of deleting the /et/ and placing a full point instead. Such a shift does not give way to any shift in the coherence of the text.

3.2.1.2.1.2.2.2 PROBLEM 2

(2) Letter of February 20th in the ST

20 février, cinq heures du soir.

"Tout est fini.

Marguerite est entrée en agonie cette nuit à deux heures environ. Jamais martyre n'a souffert pareilles tortures, à en juger par les cris qu' elle poussait. Deux ou trois fois elle s'est dressée tout debout sur son lit, comme si elle eût voulu ressaisir sa vie qui remontait vers Dieu.

Deux ou trois fois aussi, elle a dit votre nom, puis tout s'est tu, elle est retombée épuisée sur son lit. Des larmes silencieuses ont coulé de ses yeux et elle est morte.

Alors, je me suis approchée d'elle, je l'ai appelée, et comme elle ne répondait pas, je lui ai fermé les yeux et je l'ai embrassée sur le front.

Pauvre chère Marguerite, j'aurais voulu être une sainte femme, pour que ce baiser se recommandât à Dieu.

Puis, je l'ai habillée comme elle m'avait priée de le faire, je suis allée chercher un prêtre à Saint-Roch, j'ai brûlé deux cierges pour elle, et j'ai prié pendant une heaure dans l'église.

J'ai donné à des pauvres de l'argent qui venait d'elle.

Je ne me connais pas bien en religion, mais je pense que le bon Dieu reconnaîtra que mes larmes étaient vraies, ma prière fervente, mon aumône sincère, et qu'il aura pitié de celle qui, morte jeune et belle, n'a eu que moi pour lui fermer les yeux et l'ensevelir."

Letter of February 20th in the TT

20 Şubat akşam saat 5

"Hepsi tamam oldu.//Margerit bu gece tahminen saat ikide cidden hâlet-ı neza geldi. Ol kadar haykırır idi ki hiç bir kimse bu kadar azab çekmemişdir. Bir kaç defa yatağı içinde dimdik ayağa kalktı. Sanki semaya doğru yol alıp giden ruhunu tekrar yakalamağa davranıyor imiş gibi!..../// İki üç defa dahi sizin isminizi söyledi. Badehu birden bire sustu. Kendisinden geçmiş olduğu halde yatağa düştü. Bir sükut içinde gözlerinden birçok yaş akarak teslim-i ruh eyledi.//O zaman ben yanına sokuldum. Seslendim. Cevab vermeyince gözlerini kapayıp alnından öpdüm.//Zavallı Margerit! Ben bir mukaddes kadın olmalıyım ki şu busesini Cenab-ı Hakka tavsiye eylesin.//Ondan sonra vasiyeti vechile kendisini giyindirdim. Sen Roş klisesine gidip bir papaz çağırdım. Margerit için iki mum yakıp ruhuna kilise derununda bir saat kadar dua ettim. // Onun parası olarak mevcud olan akçeden fukaraya sadaka verdim. //Ben dine dair pek çok şeyler bilmez isem de fakat eminim ki Cenab-ı Hak Margerit için dökdüğüm göz yaşlarının pek sâfi olduğuna ve dualarım sâdıkâne ve sadakam dahi ciddi olduğuna nazar-ı merhametle bakıp henüz genç ve güzel olarak vefat edip gözlerini bağlamak için yanında benden başka kimsesi bulunmayan kızcağıza merhamet eyler.

Analysis

Letter of February the 20th is rich in paragraphing: there are 8 paragraphs. On the contrary, the TT is made up of 1 paragraph. Such a great reduction in paragraphing definitely implies some omissions, or presentation in form of summary, etc., and reminds us of what Midhat's critics say as to the translation of La Dame Aux Camélias.[34] Therefore, we feel compelled to be cautious in this concern.

When we take the sentential distribution in the ST as a textemic level for the analysis, this is what we note : 1st paragraph 1 sentence; 2nd paragraph 3 sentences; 3rd paragraph 2 sentences; 4th paragraph 1 sentence; 5th paragraph 1 sentence; 6th paragraph 1 sentence; 7th paragraph 1 sentence and the final paragraph, i.e. the 8th paragraph, again 1 sentence. On the other hand when we analyse the TT, we see that the content of the ST is transfered to the TT, but not always in the same sentential distribution. To be more precise, the corresponding parts of the ST paragraphs consist of 1 sentence, 4 sentences, 4 sentences, 3 sentences, 2 sentences, 1 sentence and 1 sentence respectively in the TT.

The result is that although there is a great decrease in the number of paragraphs in the TT (8 in the ST and 1 in the TT), there is an increase in the number of sentences. While the 1st, the 7th and the 8th paragraphs show parallelism at the level of sentential distribution, there is an increase of 1 sentence in the 2nd paragraph, an increase of 2 sentences in the 3rd paragraph, an increase of 2 sentences in the 4th paragraph, an increase of 1 sentence in the 5th paragraph and an increase of 2 sentences in the 6th paragraph. Such an increase implies some additions. This contradictory situation, i.e. decrease at the level of paragraph distribution, and increase at the level of sentential distribution urges us to move into the text for further analysis.

The first problem string which is in the 2nd paragraph is as follows:

> Deux ou trois fois elle s'est dressée tout debout sur son lit, comme si elle eût voulu ressaisir sa vie qui remontait vers Dieu.

The corresponding translation is as follows:

> Bir kaç defa yatağı içinde dimdik ayağa kalktı. Sanki semaya doğru yol alıp giden ruhunu tekrar yakalamağa davranıyor imiş gibi!....

As we immediately note, Midhat translates the content presented in 1 sentence in the ST as 2 in the TT without making any additions in the context. As such the shift that we note is on the surface only, i.e. at the level of cohesion, which does not have any negative effect on the textuality of the text.

Such a shift implies an obligatory shift at the level of punctuation, i.e. the comma is changed with a full point and the following sentence starts with /Sanki/. However, since obligatory shifts do not interfere with the AT model, we do not need to spend time on such shifts.

The second problem string is in the 3rd paragraph :

> Deux ou trois fois aussi, elle a dit votre nom, puis tout s'est tu, elle est retombée épuisée sur son lit.

The corresponding translation is as follows:

> İki üç defa dahi sizin isminizi söyledi. Badehu birden bire sustu. Kendisinden geçmiş olduğu halde yatağa düştü.

We see that the ST is actually a run-on sentence which consists of 3 simple sentences connected to each other by a comma, the lexical item /puis/ and another comma respectively. What Midhat does in the translation is to replace the commas and the lexical item /puis/ by full points and to make 3 separate sentences in the TT from the 1 sentence of the ST. As such here too we understand that

there is no addition in the translation but only some shits on the surface of the text which do not effect the textuality.

As already mentioned in the preceding paragraphs, yet another problem string is in the 4th paragraph :

> Alors, je me suis approchée d'elle, je l'ai appelée, et comme elle ne répondait pas, je lui ai fermé les yeux et je l'ai embrassée sur le front.

Here is the corresponding translation :

> O zaman ben yanına sokuldum. Seslendim. Cevap vermeyince gözlerini kapayıp alnından öptüm.

The source string which is made up of 1 sentence is manifest as 3 sentences in the target string. As the case was in the previous problem string, here, too, we see that the source string is a run-on sentence consisting of 3 sentences. What Midhat does in the translation is to change the run-on nature of the source string by means of dividing it into 3. In other words he changes the comma that follows /..d'elle/ into a full point and makes one separate sentence from that segment which is actually a simple sentence. Other than that, he changes the comma that follows /appelée/ into a full point and deletes the conjunction /et/, thus forming the 2nd and the 3rd sentences. As such, the shift that we note is a shift on the surface structure which has no bearing on the coherence of the text.

As it is noted above, yet another shift is in the translation of the 5th paragraph. The ST is as follows :

> Pauvre chère Marguerite, j'aurais voulu être une sainte femme, pour ce baiser se recommandât à Dieu.

Here is the translation:

> Zavallı Margerit! Ben bir mukaddes kadın olmalıyım ki şu busesini Cenab-ı Hakka tavsiye eylesin.

The shift that we note here is a shift at the level of punctuation which may also be taken as the cause of the shift at the level of sentential segmentation. In the ST, a comma follows the exclamation /Pauvre chère Marguerite/. In the TT, however, Midhat replaces the comma with an exclamation point. Such a shift does not really affect the textuality of the text.

The 6th paragraph of the ST is presented as 1 sentence. However, as noted above, we come across 3 sentences in the corresponding translation. The ST is as follows :

> Puis, je l'ai habillée comme elle m'avait priée de la faire, je suis allée chercher un prêtre à Saint-Roch, j'ai brûlé deux cierges pour elle, et j'ai prié pemdant une heure dans l'église.

The corresponding translation is as follows :

> Ondan sonra vasiyeti vechile kendisini giyindirdim. Sen Roş kilisesine gidip bir papaz çağırdım. Margerit için iki mum yakıp ruhuna kilise derununda bir saat kadar dua ettim.

Here, too, we note that the ST is a run-on sentence consisting of 4 simple sentences. In the translation Midhat shifts the run-on nature of the ST by means of breaking the first two strings which are actually simple sentences as separate sentences and joining the final two strings which are again simple sentences as 1 sentence joined by the consecutive gerund suffix /-yIp/ attached to the verb /yak-/. As such, we understand that there are no additions to the content of the material presented in the

ST, but only some minute shifts which do not affect the textuality of the text.

3.2.1.2.2 TEXTUAL PROPER NORMS

As mentioned earlier, in this part, too, the analysis will be carried on Episode No.1 and letters of February the 5th and the 20th in Episode No.26. In line with the method proposed in III.2 above, first the textemes relevant to textual proper norms will be determined in the ST in order to enable a comparative analysis on the two texts. However, an exhaustive analysis seems to be impossible even on limited data, let alone the entire text. Therefore, only some of the textemes which have importance in the text will be handled. One such level which deserves a study seems to be drawing from the patterning of the register code.

3.2.1.2.2.1 REGISTER CODE

What is meant by register in stylistic studies is actually the "diversity" of language "usage not according to the background of the speaker or writer, but according to the situation in which he is prompted to use language" (Leech 1973: 9-12). In other words, it is the study on the language function with special focus on how the language expresses the user's emotions. In La Dame Aux Camélias both the specific choice of pronominals, the address words and the references play an important role in the patterning of the register code.

3.2.1.2.2.1.1 PRONOMINALS

What strikes our attention immediately as to the use of pronominals in the data under study is the use of the 2nd person singular honarary pronoun /vous/ (either in pronoun form or as marked on the verb) in the letter of February 5th which is actually a letter written by a young woman (Marguerite Gautier) to her lover (Armand Duval) who are (were) in very close relation with each other. The fact that these letters are not written with the purpose of mailing them to the addressee makes the point in question even more interesting. Here are the examples from the letter of February 5 :

> "Oh! venez, venez, Armand, ...
>
> ...Je suis allée dans cette loge où je vous ai donné notre premier rendez-vous; tout le temps j'ai eu les yeux fixés sur la stalle que vous occupiez ce jour-là, ...

The corresponding translations are as follows :

> "Of! Geliniz geliniz Arman, ...
>
> ...Size ilk va'd-i mülakatı ettiğim locaya gittim. Bütün gece gözlerim o gece sizin oturmuş olduğunuz sandalyeye dikildiler.

We know that in both the French and the Turkish linguistic systems there are 2 second person singular pronominals (subjective, adjective, objective), one being informal and the other being formal (honarary). In today's language, the use of one and not the other is conditioned by the relation between the addresser and the addressee. While the informal /you/,i.e. /tu/ in French and /sen/ in Turkish, is used in close relations, the formal /you/,i.e. /vous/ in French and /siz/ in Turkish, is preferred in official relations. As such, the use of the second person singular formal /you/, i.e. /vous/ and /siz/, is definetely a foregrounded feature for today's readers.

However, in the 19th century when Dumas Fils wrote La Dame Aux Camélias and Ahmed Midhat translated it into Turkish, in both the SS and the TS the use of the formal second person singular pronoun was common even in very close relations like among the siblings, between a child and the elders (not only relatives but parents as well), between wives and husbands, between lovers, etc., especially among the élite. In this novel, though, there is a huge difference in the social standing of the hero and the heroine. As such, one would expect the heroine who comes from a lower social class than the hero speak to the hero in informal /you/. Moreover, as noted in the preceding paragraph, the letters of the heroine are not written with the purpose of mailing them. They actually constitute the diary of the heroine. In other words, the heroine could have addressed the hero in informal /you/ in her diary at least, if not in face-to-face interaction.

However, in the ST the writer prefers the heroine address the hero in the formal second person pronoun. Although the option is open to the writer for the specific preference of one pronoun over the other, this specific preference actually adds to the style of the novel.

In the translation, we see that the translator keeps with the preference of the writer: the heroine addresses the hero in formal /you/. As such there is one-to-one correspondence between the ST and the TT in this respect.

3.2.1.2.2.1.2 ADDRESS WORDS

In the limited data that we have in hand for analysis (Episode No.1; Letter of February 5 and February 20 in

Episode No.26), only in Episode 1 there is verbal interaction between 2 people which gives us a chance to study address words in a dialogue. This dialogue takes place between the narrator and the house keeper of Marguerite Gautier's apartment. Here is the dialogue:

> - Monsieuri lui dis-je, pourriez-vouz me dire le nom de la personne qui demeurait ici?
> - Mademoiselle Marguerite Gautier.
> Je connaissais cette fille de nom de de vue.
> - Comment! dis-je au gardien, Marguerite Gautier est morte?
> - Oui, monsieur.
> - Et quand cela ?
> - Il ya trois semaines, je crois.
> - Et pourquoi laisse-t-on visiter l'appartement ?
> - Les créanciers ont pensé que cela ne pouvait que faire monter la vente. Les personnes peuvent voir d'avance l'effet que font les étoffes et les meubles; vous comprenez, cela encourage à acheter.
> - Elle avait donc des dettes?
> - Oh! monsieur, en quantité.
> - Mais la vente les couvrira sans doute ?
> - Et au delà.
> - A qui reviendra le surplus, alors ?
> - A sa famille.
> - Elle a donc une famille ?
> - A ce qu'il paraît.
> - Merci, monsieur.

In this dialogue we see that the participants who meet for the first time in their lives address one another in the formal way, in /monsieur/ (roughly equivalent of sir in this context). In the SS there is nothing striking about it: It is standard for people who are not in close relation with each other to address each other in /monsieur/ regardless of the difference in social class to which they belong.

Here is the translation of the corresponding part in Turkish:

- Efendi ! Burada sakin olan zatın ismini bana haber verebilir misiniz ?
- Matmuazel Margrit Gotye.
Ben bu kızın hem ismini tanır idim hem kendisini görmüş idim. Bekçiye dedim ki:
- Nasıl ? Margrit Gotye vefat mı etti ?
- Evet efendim.
- Ne vakit ?
- Zannederim üç hafta kadar oluyor.
- Öyle ise niçin bu dairenin ziyaretine müsaade ediyorlar ?
- Alacaklılar düşündüler ki bu suret metrukatın füruhtunu tervic eder. Ziyaretçiler buradaki akmişe ve mefruşatın tesiratını evvelce görürler. Anlıyorsunuz a: Bu hal onları mübayaa hususunda teşvik eyler.
- Demek oluyor ki müteveffiyenin borcu da var idi.
- O ! Gani efendim gani !
- Fakat metrukat o borçları tasviye eder ya ?
- Geçer bile.
- Fazlası kime miras kalacak ?
- Familyasına.
- Müteveffiyenin familyası da var demek.
- Öyle görünüyor.
- Teşekkür ederim efendim.

In the TT we see that the translator translates the /monsieur/ of the ST (which occurs actually 4 times in the ST dialogue) 3 times as /efendim/ and once as /efendi/. The distribution of the variants in Turkish for /monsieur/ seems to be conditioned by the addresser as to the social class of the addressee. While the house-keeper of Marguerite Gautier's apartment addresses the visitor in /efendim/ exclusively (twice), the visitor once addresses the house-keeper as /efendi/ and once as /efendim/.

In the TS it is customary for those who are in lower status, especially in business circles, to address others who are higher in rank in /efendim/. Therefore, the translation of /monsieur/ as /efendim/ in the utterances

of the house-keeper is in line with both the SS and the TS, i.e. it may be considered as both adequate and acceptable. On the other hand, the translation of monsieur as /efendi/ in the utterance of the visitor is very typical of the TS. Thus, the translation in this case may be considered as drawing from the acceptability pole, to a certain extend at least. However, the visitor closes the dialogue saying /Merci, monsieur./. This utterance is translated as /Teşekkür ederim efendim./. Although there is nothing wrong with the occurence of /efendim/ here in the context of translation, in reality we know that it is not customary in the TS for a visitor to address a house-keeper in /efendim/. As such, we may take this as a case which implies that the translator wants to produce an adequate translation.

3.2.1.2.2.1.3 REFERENCES

In this part I will focus exclusively on references made to the heroine, Marguerite Gautier in Episode No.1 since it is this episode which gives us a fairly good idea about the heroine through the specific references of the narrator. Letters of February 5 and February 20 will not be handled in this part because they are impertinent in this aspect.

Below is a list of some of the direct or indirect references made for the heroine in Episode No 1.

une femme entretenue) & 10
les femmes du monde) & 10

courtisane) & 11
une femme entretenue) & 16
Mademoiselle Marguerite Gautier) & 29
Marguerite Gautier) & 29
Pauvre fille) & 30
les courtisanes) & 31

The corresponding translations are as follows :

kapatma) & 9
kapatma kadınların) & 9
kapatma kadının) & 10
bir kapatma kadının) & 13
Madmuazel Margrit Gotye) & 24
Margrit Gotye) & 24
Zavallı kızcağız) & 25
aşuftelik halinde bulunan kadınlara) & 26

This list shows us that the narrator refers to the heroine in the ST as either /une femme entretenue/, or as /courtisane/, or as one of /les femmes du monde/. The latter is actually a neutral lexical item which may cover all the features that may be attributed to women who choose such a way of living. The former two, i.e. /une femme entretenue/ and /courtisane/, however, help us deliniate the scene in a more concrete way. In the semantic fields of the former two lexical items there is a /+ high status/ feature in contrast to some other words that could have been used in the same slot like /prostitutée/ etc.

In the Turkish translation, on the other hand, we note that the translator uses the lexical item /kapatma/ twice for /une femme entretenue/, once for /les femmes du monde/ and once for /courtisane/. If we take a look at the semantic field of /kapatma/, we see that this lexical item perhaps points to a status lower in rank than the corresponding SL items. In other words, the specific choice of the word /kapatma/ in Turkish for /une femme entretenue/ and /courtisane/ of French hints that the status of a /femme entretenue/ and /courtisane/ is lower

in the TS. However, if one scans the lexical items which could be used in the same slot in Turkish, one again sees that the translator has actually chosen the item which is higher in rank than the others.

At this point, one should also mention that in the limited data under study the translator translates /les courtisanes/ [&31] once as /aşuftelik halinde bulunan kadınlara/ [&26]. As it is seen this is a paraphrased version in the TT of one lexical item in the ST. In the semantic field of the paraphrase there are features which draw from /+ high status/ feature of /une femme entretenue/ and /(les) courtisane(s)/. This fact may be taken as evidence to prove that the translator chooses /kapatma/ for /une femme entretenue/, /courtisane/, /les femme du monde/ not with the purpose of lowering the status of the heroine to a rank which is lower than the status assiged to her by the writer, but because the mentioned lexical item is one of the highest in the TS for that means, although it connotes to a status which is slightly lower that the lexical items in the ST connote.

Reference to the heroine as /Mademoiselle Marguerite Gautier/, Marguerite Gautier/ and /pauvre fille/ help a lot in the creation of an atmosphere for the heroine that supports the /+ high status/ feature mentioned in the preceding paragraphs. In the translation, we see that the translator keeps in line with the ST and translates these items in full conformity with the original as /Madmuazel Margrit Gotye/, /Margrit Gotye/ and /zavallı kızcağız/.

In relation to the translation of reference words one may all in all say that the translator produces a translation which is close to being adequate.

Specific choice of lexical items in both paradigmatic and syntagmatic relations of course do add to the creation of a specific atmosphere in the text. As such lexical items in various specific relations may be taken as textemes in this literary text. Below I will disscuss the patterning of the lexical code in the text under certain major headings.

3.2.3.2.2.2.1 PROPER NOUNS

Here is a list of proper nouns used in the limited data that is studied :

Paris I/&4
rue Lafitte I/&5
rue d'Antin I/&5 - &8
à l'Opéra aux Italiens I/&10
de Boule I/&13
de Sèrves I/&13
de Chine I/&13
de Saxe I/&13
d'Aucoc et d'Odiot I/&15
Louise I/&18 -&23 - &25
(Mademoiselle) Marguerite (Gautier) I/&28-&30
26/Feb.5.&3
26/Feb.20/&2
26/Feb.20/&5

Armand 26/Feb.5/&1
le duc 26/Feb.5/&1
au Vaudville 26/Feb.5/&2
(mon) Dieu 26/Feb.5/&1-3 + 26/Feb.20/&2 +
26/Feb.20/&5 + 26/Feb.20/&8
Julie (Duprat) 26/Feb.5/&2-3
Saint-Roche 26/Feb.20/&6

Here are the corresponding translations :

Paris I/&4
Lafayet sokağında I/&5
Anten sokağı I/&5 - &8
Opera ve İtalyan (tiyatrolarında) I/&9

0 I/&12
Sevr I/&12

Çin I/&12
Saks I/&12
en mükemmel tuvalet fabrikalarının I/&13
Luiz I/&15
(Madmuazel) Margerit (Gotye) I/&24 - &26 + 26/Feb.5/&2
+ 26/Feb.20/1 + 26/Feb.20/&1
Arman 26/Feb.5/&1
Dük 26/Feb.5/&1
vodvil 26/Feb.5/&1
Aman Yarab 26/Feb.5/&1
Allahım Allahım 26/Feb.5/&1
sema 26/Feb.20/&1
Cenab-ı Hak 26/Feb.20/&1 (twice)
Jüli (Düpra) 26/Feb.5/&1-2
Sen Roş 26/feb.20/&1

The proper names used in the limited data under study is one important factor among others that takes the reader to the prestigious cotéries of the 19th century Paris: The event that gives rise to the novel takes place in Paris, the city of the time; the narrator reads the announcement in /rue Lafitte/ and the house of the heroine is located in /rue d'Antin/; the furniture in the house are of /Boule/ etc., the vases from /Sèvres/ and /Chine/and the statutes from /Saxe/; the precious things from /Aucoc et Odiot/;the chapel is that of /Saint-Roche/; the title of a character involved is /le duc/; entertainment places are /l'Opera et aux Italiens/, and also /Vaudville/; the names of the characters are French like /(Mademoiselle) Marguerite (Gautier)/, /Armand/, /Louise/ and /Julie (Duprat)/.

In the translation we see that the translator pays due attention for the transference of the same atmosphere to the target readers. Names of persons are written as they are in the original, except that that are transcribed as they are pronounced in Turkish : /(madmuazel) Margrit (Gotye)/; /Arman/; /Luiz/ and /Juli (Düpra)/. The same holds true for the names of places like /Paris/; /Lafayet

(sokağı)/; /Anten (sokağı)/and also /Sevr/; /Çin/ and /Saks/. The title /le duc/ is translated as /dük/ in line with the same approach. The name of the chapel too is written in Turkish transcription as /Sen Roş/.

However, some changes are as well noted in the translation of the proper names. If we keep with the order of the list, we note that /de Boule/ of the ST is not translated at all. The second shift is in the translation of /d'Aucoc et d'Odiot/ of the ST. This phrase is translated in form of paraphrasing as /en mükemmel tuvalet fabrikalarının/. The third shift is in the translation of /(mon) Dieu/ into Turkish. The list shows us that this lexical item appears five times in the ST in single form. In the translation, however, we come across with four different variants of the same ST lexical item: /Aman Yarab/; /Allahım Allahım/; /sema/; /Cenab-ı Hak/ (used twice).

The former two shifts seem to be drawing from concerns for the reader. Both /de Boule/ and /d'Aucoc et d'Odiot/ are more foreign to the target readers than the rest of the proper names mentioned in the preceding paragraphs. In the ST /de Boule/ appears together with /Meubles de bois de rose et de Boule/. The translator translates this part as /ahşab takımı gül ağacından/. In the TS, too, /meubles de bois de rose/ actually marks precious furniture preferred by the élite. Whereas, /de Boule/ would not really mean anything to the target readers. It seems that, in line with the same argument, the translator paraphrases /d'Aucoc et d'Odiot/ as /en mükemmel tuvalet fabrikalarının/. Had the translator left this part as /Okok ve Odiyo/, it would have been quite impossible for the reader to visualize what is really

meant by these SL items. As to the use of four different variants in Turkish for one lexical item in French, i.e. /(mon) Dieu/, one may say that it is because Turkish language is very rich in reference words to the God and that these words find grounds both in daily language and in the literary tradition as well.

All in all, one may say that as to the translation of the proper names Midhat is closer to the adequacy pole except the (few) cases where he inevitable moves away from the ST obviously with concerns for the readers.

3.2.1.2.2.2.2 COMMON NOUNS

As mentioned in the "Methodological Framework" [III.2] at certain levels, it is a necessity to take the TT as the starting point of the comparative analysis. In this part it is intended first to make a list of common nouns in the TT which draw directly from the ST. The second list, however, comprises of lexical items (single or in group) which carry local hues . What is interesting is that, had the study started from the ST there actually would be no such lists simply because those lexical items might not be taken as textemes that should be handled right at the outset of the study. But once attention is shifted to the TT, then we see that the specific transference of these items in the TT makes these lexical items textemes in the TS. Here is the list :

loca(lar)	I/&9 (twice)+26/Feb.5/&1
estatüler	I/&12
bulvarlar	I/&17
familya	I/&24 (twice)
jandarma	I/&27
aktörler	26/Feb.5/&1

The corresponding ST items for the above given TT translation units are as follows :

et à côté d'elles, leur loge I/&10
loge I/Feb.5/&2
statuettes I/&13
boulevards I/&20
famille I/&29 (twice)
gendarmes I/&32
acteurs 26/Feb.5/&2

In this list we actually see that the ST lexical items are transferred into the TT without any change at the formal or semantic level. The only noticeable change is in the Turkish transcription of these lexical items. In other words the ST lexical items are neutralized in the TT.

It is already admitted that there exists no change at the level of form or meaning, but, it should also be admitted that such a transference changes these lexical items from the status of non-textemes in the ST to the status of textemes in the TT. These lexemes, i.e. /loca/, /estatü/, /bulvar/, /familya/, /jandarma/, /aktör/, carry with them features which are foreign, or better to say French. Such an approach in translation definitely foregrounds these lexical items and does serve a function. As such, the tendency in the translation at this level draws from concerns for the ST and the SS. In other words, the translator aims to produce an adequate translation in this respect.

The list of lexical items in the TT which carry local hue is as follows :

vur patlasın çal oynasın alemleri I/&16
sehlü't-tahsil olan ahlakını I/&17
kaza-yı ilâhiye tevekkül fazilet-i 'âliyesi
tecessüm ve teşahhus ederek I/&18
nuşa nuş I/&19
beşaşet I/&19

halet-i neza	26/&1
teslim-i ruh eyledi	26/&1
badehu	26/Feb.20-&1

The corresponding ST items are as follows :

la vue continuelle de la débauche	I/&19
facile (morale)	I/&20
(une figure de la) Resignation	I/&22
débauche	I/&23
s'éclaira	I/&23
agonie	26/Feb.20-&2
est morte	26/Feb.20-&3
puis	26/Feb.20-&5

What is striking here is that the TT lexical items (or word groups) are not in direct one-to-one relation with the corresponding ST items. We, however, also note that these items are not semantically different from their ST counterparts. /Débauche/, for example is once translated as /vur patlasın çal oynasın alemleri/ and another time as /nuşa nuş/. In the TL we know that these word groups are found in fixed collocations and are also used in frozen form which are not meaningwise different from /débauche/. The same holds true for the other items on the list. The common feature of the fixed collocations used in frozen form is that they are all (except the 1st) loan lexical items (in single form or in compounds) from the Eastern (Arabic/Persian) culture.

In short, from this list we understand that Midhat prefers to use fixed collocations borrowed from Arabic/Persian languages if there is not much change semantically. In other words, we may take this as a case of acceptability since Midhat prefers these lexical items (group of words) to some other words which may be taken as direct translations of the ST counterparts.

3.2.1.2.2.2.3 METAPHORIC USAGE

For the purposes of this study metaphor should be taken in its largest sense as "transferred meaning" (Broeck 1981:74). In the text being studied there are such usages. A study on the translations of these items in the TT shows us that the translator has mostly translated them as metaphors into the TL. For example, /les femmes du monde/ (I/&10) is translated as /kapatma kadınların/. In this part, however, I would like to give examples of metaphoric usage from the ST which are translated into the TL not as acceptable metaphors in the TS but as foreign metaphors. As such we may refer to them as non-metaphors from the point of view of the TS. Here are the examples:

pleurait à chaudes larmes I/&32
J'ai eu les yeux fixés 26/Feb.5-&2

The corresponding translations are as follows:

gözlerinden kaynar yaşlar dökmekte idi I/&27
gözlerim ..... dikildiler 26/Feb.5&1

In the first example we see that, Midhat translates /pleurait à chaudes larmes/ which actually means "to cry bitterly" as /gözlerinden kaynar yaşlar dökmekte idi/. This actually is a word-for-word translation of the original into Turkish. Although in the Turkish version too there is transference of meaning, it is noted that such a transference is not in line with the lexicalized metaphors

used in this context in the TS, but in line with the metaphor of the SS. In the second example, we see that the translation of /j'ai eu les yeux fixés/ which is /gözlerim dikildiler/ is totally in line with the ST and is also in conformity with the TT. However, the TT item still carries with it a foreign hue. This is because of the foreign snytactic structure that is employed in the TL and also because of the addition of the plural suffix /-lEr/ to the verb, i.e. /dikildiler/ (Cf. 3.2.1.2.2.3 below).

In short, one may say that, Midhat translates metaphors either as acceptable metaphors in the TS or as metaphors which draw directly from the ST and which as such carry with them foreign hues. However, it should be noted that examples for the latter case are very few in the translation.

3.2.1.2.2.3 SYNTACTIC CODE

A comparison of the ST and the TT syntactic units shows us that Midhat has done his best to secure functional equivalence (vs. formal equivalence)[35] in his translation at the syntactic level. However, one may also note deviations from the norms of the TS, i.e. from the

norms of acceptability, in the translation. Here I will not be dealing with sentential segmentation[36] but with the mechanisms used in the transference of syntactic units in which we note deviations from the norms of acceptability. Here are some examples :

> ..., je me suis fait habiller er conduire au Vaudville. 26/Feb.5-&2
>
> ...; tout le temps j'ai eu les yeux fixés sur la stalle que vous occupiez ce jour-là,.. 26/Feb.5-&
>
> Des larmes silencieuses ont coulé de ses yeux et elle est morte. 26/Feb.20-&3

The corresponding translations are as follows :

> ...kendimi giyindirdim ve vodvil tiyatrosuna götürttüm. 26/Feb.5-&1
>
> Bütün gece gözlerim o gece sizin oturmuş olduğunuz sandalyeye dikildiler. 26/Feb.5-&1
>
> Bir sükut içinde gözlerinden birçok yaş akarak teslim-i ruh eyledi. 26/Feb.20-&1

In the translations of the ST items we see that the translator has actually translated the syntax in full conformity with the ST thus securing formal equivalence. In the first sentence it is the passive construction /Je me suis fait habiller et conduire/ that is translated directly into the TT as /kendimi giyindirdim ve ... götürttüm/ that we note as striking in the TT. In the second sentence, however, it is the transference of the plural marker on the verb in /.. les yeux fixés../ that is directly translated as /gözlerim ... dikildiler/, again a foreign feature in Turkish. In the third sentence it is the translation of the plural article /des/ as /birçok/ that reminds the reader that he is reading a translation.

To sum up, one may say that Ahmed Midhat transferred the syntactic structures of the ST into the TT in conformity with acceptability norms in force in the TS. However, as the examples cited above imply , he has also transferred some syntactic structures of the ST in more conformity with the SS, thus, maybe, reminding the reader that what he has in hand is a translation.

3.2.2 PARADIGMATICS OF OPERATIONAL NORMS

The study that I carried out on La Dame Aux Camélias and its translation gives us clues as to Midhat's translational norms that are active during the process of translation, i.e. his operational norms. The findings of the foregoing study are as below.

3.2.2.1 MATRICIAL NORMS

This study carried out with the purpose of reconstructing matricial norms serves to show us that there are both very important parallelisms and also some shifts between the ST and the TT. The parallelisms may be summarized as follows :

1) The ST and the TT are equal to each other in length;
2) The episodic distribution of the ST and the TT are exactly the same;
3) There are equal number of letters in Episodes No.25 and 26.

The shifts, however, are seen on smaller units, such as paragraph distribution and sentential segmentation. The shifts at this level may be summarized as follows:

1) There is a considerable reduction in the number of paragrpahs in the TT;
2) There is a considerable increase in sentential segmentation.

The immediate implication of such shifts is omission and deletion in the translation which would definitely take the TT at a distance from the ST. Had it been the case, then we would try to understand the reasons for such an attemp and see what function it served. However, the analytic study I carried in this concern showed us that the shifts at the levels of paragraphing and sentential segmentation are only on the surface structure. They have no bearing on the textuality of the text.

If we attempt to understand the reasons for these shifts, for the former we would say that the translator is actually reflecting what is practised in the Ottoman orthography. We know that the orthographic system was highly refined in the 19th century French system, whereas not much work was done in this respect in the Ottoman system. As such, we may even say that paragraphic distribution was not recognized in the Ottoman orthographic system. Therefore, it is not astonishing at all to see the letters written in one paragraph in the TT. In this respect, it will not be wrong to say that Ahmed Midhat is closer to the acceptability pole, if approached with the intention of establishing the degree and type of equivalence as exibited at this level.

The latter, on the other hand, i.e. the increase in the number of sentential segmentation cannot be evaluated

in the same way. In the Ottoman canonized writing system, texts were not only produced without paragraphic distribution but also with very few sentential segmentation. A study on canonized texts shows us that these texts are full of run-on-sentences. Therefore, what is astonishing at this level is the fact that Midhat exhibits a tendency to present some segments written in run-on sentences in the ST as simple sentences in the TT. This does not, however, come to mean that Midhat translates the whole text in simple sentences. Not at all. Although we did not analyse the parts which are in full conformity with the original as far as sentential segmentation is concerned, the text is rich in such examples. Nevertheless, it is not at all easy to follow such sentences in Turkish although the ideas are very clear as presented in the ST (Cf.the translation of §8 of the letter dated February the 20th, as an example). As such, the shift is not in line with the traditional and canonized orthograph in the Ottoman system, but it is probably done with concerns for the target readers. The idea of segmenting the concepts in sentences, though, is taken from the SS, although not applied in full conformity with the ST. It should further be remembered that the shifts Midhat employs in his translation at the level of sentential segmentation do not interfere with the textuality of the text. Therefore, we may say that at this level Midhat is closer to the adequacy pole.

In short, we may say that in the distribution of larger units (episodic division, number of letters), the translation of La Dame Aux Camélias is adequate. The distribution of smaller units (paragraphing), though, seems to be deriving from concerns to fulfill the expectations of the readers. As such the translation is an acceptable one at that level. However, at the level of sentential segmentation , the translator seems to be

striking a balance between the adequacy and the acceptability pole since he either keeps in line with the source segmentation or employs segmentation in favour of the readability of the TT.

3.2.2.2 TEXTUAL PROPER NORMS

The study I carried above with the purpose of reconstructing the textual proper norms as evident in the relevant parts of La Dame Aux Camelias shows us the following :

1) In the translation of pronominals, address words and reference words Midhat keeps in line with the ST as much as the TL allows. As such his translation is closer to the adequacy pole in these respects.

2) Generally speaking, Midhat leaves proper names in the translation (of course in transcribed form) as they are in the ST. This is true for the names of the characters in the novel, the names of places and as well the titles. As such the translation is definetely an adequate one at this level. However, there are some (very few in number) cases where Midhat prefers to translate the concept that the proper name refers to and not the proper name itself. Translation of /de Boule/, /d'Aucoc et d'Odiot/ set examples to this case. It seems that Midhat employs this strategy when he thinks that introduction of these items as they are in the ST would not serve any function in the TT.

Yet another shift is in the translation of /Dieu/. We have seen that in the translation of this word Midhat

uses rich fixed collocation. In this respect one may say that he is close to the norms of the TS.

In the translation of common nouns, we have noted that at times Midhat is very close to the norms of the SS, thus producing adequate translation, and at times slightly away from the norms of the SS by means of employing fixed compounds which carry with them the local hue. Although one may take this as a sign of acceptability in translation, since the translation is also in corformity with the ST, one may as well take this as a case of weaker adequacy (rather than acceptability) in contrast to the former which exhibits a case of strong adequacy.

Metaphors are translated into the TL in accordance with the acceptability norms of the TL. This should be taken as a case of weaker adequacy rather than of acceptability since the metaphors are translated without changing the general framework. We have also noted some cases where metaphors are translated in full conformity with the rules of not the TL but of the SL, thus producing adequate translations in the strong sense, thus making the reader feel that what he reads in indeed a translation.

3) For the translation of syntax we have observed that Midhat keeps in line with the syntax of the ST. Generally speaking, he transfers syntax into the TL in a way which is acceptable by the norms of the target linguistic system. This should not however mean that the translation is remote from the source pole. What this means is that the translation of the syntactic structures produced in the SL are transferred into the TL in line with the corresponding syntactic structures of the target linguistic system. As such, this may be taken as a case of weak adequacy rather than of acceptability. As further noted in the relevant part above, there are some cases

where Midhat prefers to keep in line with the linguistic norms of the SS rather than the TS. In such cases (very few in number) the translation may be said to be an adequate one in the strong sense.

Generally speaking, then, Midhat's translation is adequate in the weaker sense which shows that the translation is also an acceptable one from the point of view of the target readers. At the levels where the translation is adequate in the strong sense of the word, the readers feel that what they read is a translation. All in all, one may safely conclude that the translation of La Dame Aux Camélias is closer to the SS which makes the translation an adequate one.

NOTES

(1) In this chapter translation will be used as a cover word for translated literature, translated literary work, etc.

(2) In November 1928, the Turkish Republican Government made the use of Latin characters instead of Arabic characters obligatory for writing Turkish.

(3) Midhat Paşa joined the Grand Vezier Reşid Paşa's Circle in his teens. This gave him a chance to rise rapidly at state posts. He stayed in Europe for education purposes and held various departmental posts upon his return. He proved to be a successful governor, administrator. He was even raised to the position of Grand Vizier. [Cf. Tanpınar 1981 and Lewis 1961 for further succinct information]

(4) In the Danube Province, Midhat Paşa gave Ahmed Midhat a post at the Tuna newspaper where Ahmed Midhat later became the editor-in-chief. When Midhat Paşa was appointed to Bağdat as a governor, Ahmed Midhat followed him upon request. There, he was appointed to be the director of the Province Publishing House and the Zevra newspaper (Cf.Tanpınar 1981:445-446; Rado 1986; Kudret 1962).

(5) In Menfa Ahmed Midhat mentions the stubborn insistence of Midhat Paşa to have him translate from French (Cf. Menfa, 1293: 7-8).

(6) For Ahmed Midhat, Şakir Bey was an officer, a poet and a philosopher. Both Şakir Bey and his Rumenian wife had a great role in the delineation of the Western culture in Ahmed Midhat's mind. Osman Hamdi Bey, on the other hand, had stayed in Europe for 12 years. As such he, too was a representative of the Western culture for Midhat. Osman Hamdi was an artist and an archeologist (Cf. Okay 1975: 3-5; Kudret 1962: 8).

(7) As Baydar notes, it is Osman Hamdi Bey who tells Ahmed Midhat that his knowledge is inadequate to accomplish anything and encourages him to educate himself in a systematic way (Baydar 1954: 4; also Okay 1975:4 for a direct quotation from Ahmed Midhat in this concern).

(8) In 1908 with a special decree passed at the Board of Ministers, Midhat was appointed to the Dâr-ü'l-Fünun as an instructor of history of philosophy, history of religions, general history. He also taught history of religions at the Medrese't-ül-Vâizin and history and pedagogy at the Dâr-ü'lMuallimât. His last post at the Dâr-ü'ş-şafaka was on gratuitous basis (Cf.Kudret 1962:11-12).

(9) Ahmed Midhat was sent to Rhodes on exile for his journalistic activities that were considered to be "harmful" for the public. [Cf. Ahmed Midhat's memoires in Menfâ (1876) in this concern.] Even there he furthered his activities. For example, La Fille Aux Trois Jupons written by Paul de Kock was translated by Ebüzziya Tevfik and Ahmed Midhat in this period in Rhodes.

(10) The works of Ahmed Midhat exceed 200 in number. Therefore, it seems to be quite impossible to provide a list of his works within the scope of this study. Cf. Baydar 1954: 15-37 for a list of Midhat's works. However, it should be noted herewith that lists on Ahmed Midhat's works need elaboration.

(11) Although the ideal is to make a thorough comparative study on the ST and the TT, it is practically impossible to accomplish such, especially if one's concern is with novels. Therefore, we have to suffice with partial comparison of the parts which are representative of the text in concern. For further remarks in this respect cf. Toury 1980: 119-120; and also Lambert & Van Gorp, 1985: 49.

(12) A texteme should be taken as any element in a text (ranging from the minimal sound units, i.e. phonemes, to the texts per se) that has a textual function. Cf. Even-Zohar 1979:629 for further information in this concern. (The foctnotes does not belong to the quotation.)

(13) Adequate translation (AT) is defined by Toury as "the only construct that is a maximum equivalence requirement as well as literary specific and ST-based [...]". As further noted by Toury "obligatory shifts" do not "interfere" with the condition of being an adequate translation. As such, they "can be accounted for in the AT model itself" (1980:116). What deserves explanation in the comparative study is, however, the norm-governed shifts. For further remarks on this point cf. Toury 1980: 112-121. (The footnote does not belong to the quotation.)

(14) The concept of shift has enjoyed great popularity in Translation Studies in various forms since it is this concept that helps the translation scholar explain what actually happens during the process of translation. The

concept of "shift of expression" introduced to the field by Anton Popovic should be noted in this respect. In his study titled "The concept of ´Shift of Expression` in Translation Analysis", he distinguished five types of shifts,namely the constitutive shift, the generic shift; the individual shift, the negative shift, and the topical shift (Cf. Popovic, 1970: 78-87). Katherina Reiss, on the other hand, employs the same concept in terms of intentional and unintentional changes (Cf. Reiss, 1981: 122; also Chapter I.2.1.5.4.3.1. in this study] In Toury's terms shifts in translation, however, may be analysed as obligatory or rule governed and the optional, norm-governed shifts (Toury 1980: 116).

(15) In the preface of this translation, Ahmed Midhat refers to both the translation and the original as "story". However, we know that he refers to, e.g, some of the stories in the Letâif-i Rivâyât collection as novels. It seems that Midhat seeks no difference between the two genres. Nevertheless, this point deserves a separate consideration. In this study I will use the words text, novel and story interchangeably.

(16) We know that Alexandre Dumas Fils writes one novel and one play under the title of La Dame Aux Camélias. Ahmed Midhat's translation is from the novel.For various translations of the two versions Cf. Sevük, 1941: 409-410; Tansal, 1955: 115 and also III.3.2.1.1. in this study.

(17) Ahmed Midhat gives this information to show that the novel was so interesting that he read it at two intervals only although the text was 352 pages long (Cf.Midhat 1298(a):4).

(18) This piece of information is not given by the translator with the intention of directing those who know French to the right edition of the ST, but to show that the text was well-received in the French system. Whatever the intention is, such information is invaluable for the translation scholars who have to find the edition from which the translator translated in order to carry comparative studies on the ST and the TT.

(19) The original of this text is Le Journal d'une Femme (1878).

(20) In the "Introduction" of this translation, Midhat does not give us any clue as to the title of the original. However, in the introduction of another translation of his, namely Nedamet mi? Heyhât! which is published in 1306 (1890), he refers to Amiral Bing and says that he had made a slight change in the title of that translation.

(21) In some sources this text is presented as an original work of Midhat (Cf. Özön 1985:155). In yet some others, it is given as a translation, the original of which is written by Octave Feuillet (Cf. Baydar 1954: 33). However, I could not come across such a text in the lists of works on Octave Feuillet. Moreover, Ahmed Midhat claims that the text is the outcome of a collective work carried by five writers. Therefore, further research should definitely be done in order to determine the ST, and also the author(s). I am of the opinion that if the text were Octave Feuillet's, Midhat would have mentioned that right from the outset, since we know that Midhat wants his readers to know that prestigious writer of the SS.

(22) What is meant by "the state of the readers" is the fact that Western ideology, culture, history, literature etc. are totally new to the home reading circles since their attention have been directed into the Eastern Islamic ideology, culture, literature, etc. for centuries.

(23) Charles Mérouvel is the pseudo name used by the writerr Charles Chartier.

(24) George Pradel is the pseudo name for Emmanuel Pradier.

(25) A newspaper published in French during the Tanzimat period in İstanbul.

(26) It has to be remembered here that Midhat's critics criticize him for having produced translations which are remote from the STs. Therefore, what Midhat says here is very important. First of all we understand that he is not at all against **full translations**. Moreover, we also understand that whenever he moves away from the source at one level or the other, it is because he wants to accomplish something. In other words he has his good reasons for deviating (or shifting) from the ST. Although, one cannot say much at this point, while drawing conclusions at the end of the study, this point should be remembered.

(27) Tansel does not refer to this text as a "translation" per se, but says that it is taken from a foreign source published home or abroad and rewritten in form of summary or by way of expanding. He evaluates Madar'ın Marifeti, İki Hırsız, Henriade, Gönül, Nasip, Kısmetinde Olanın Kaşığında Çıkar, Diplomalı Kız, Can Kurtaranlar and Ana Kız within this context (Cf. Tansal, 1955: 119 fn. 39).

(28) In the majority of the studies on Midhat, this text is mentioned as an original work. The reason should be drawing from the data found on the title page of the text.

(29) Cf. Aksan 1982: 31-37 and Wills 1982: 97-98 for interlingual transfer procedures and the place of loan words in such transfers.

30) The list of La Dame Aux Camélias translations into Turkish: Novel/1) 1297 (1881) by Ahmed Midhat; 2) 1313 (1897) by Ahmed Rasim; 3) 1327(1911) by M. Vasıf; 4) 1937 by Mustafa Nihad Özön; 1937 by Midhat Cemal (Year of publication not noted in the book. Cf. Sevük 1941;409 for the year).
Play/1) (Date not yet established) Mahmut Şevket Paşa; 2) 1924 by Kemal Ragıp.

(31) The ST which I have taken as the basis of my analysis is the one which is published by Calmann-Lévy, Editeurs 3, Rue Anber, 3. This edition consists of a preface written by Jules Janin. As indicated above in section III/3.2.1.1., the date of publication is not given in the book.

(32) For Ottoman orthography rules cf. Timurtaş, 1964; 1979.

(33) In the second sentence of the TT, we note various shifts at the lexical level basically. However, I will not deal with such shifts here since they are related not to the matricial norms but to the textual proper norms.

(34) Cf. the two quotations extracted from Sevük and Özön in III.3.2.1.1.

(35) For a detailed discussion of these terms see Toury 1980: 46-50.

(36) Cf. III.3.2.1.2.1 in this study for a presentation and discussion of sentential segmentation.

CONCLUSION

This study was initiated by an awareness of problems inherent in the concept of equivalence in translation. This definitely has a bearing on the definition of the term "translation" as well.

The discussion carried out in the first part of Chapter I [I.2.1.] points to the reasons why the concept of equivalence in particular and the concept of translation in general have caused great problems to those involved in the field. On the surface the study suggests that the problems were actually the outcome of the ideals pursued at different times in history : the Greek ideal (presented as the Greek Paradigm), the ideal of Christianity (presented as the Christian Paradigm), the ideal of the individual (the Individualistic Paradigm), the ideal of colonization (Hegemonistic Paradigm), or yet the ideal of Linguistics (presented as the Linguistics Paradigm). At a deeper level, however, it suggests that the seemingly concrete ideals served as a bridge to an abstract one. That abstract ideal which finds ground on the concrete and versatile ideals is actually nothing but the ideal of the SOURCE, the source language and/or the source text in translation. In short, the study in this part has shown us that it is this very ideal that has caused so many problems to the translators throughout the ages irrespective of whether they moved close to the ideal or away from it either intentionally or unintentionally. The various approaches of the translators toward their translations are evaluated as an outcome of the norms which are defined as the internalization of the paradigm, take it in the concrete sense or in the abstract sense, by the individuals.

In the second part of Chapter 1 [1.2.2.], though, we noted a great shift which seems to be capable of eliminating the shortcomings of the previous approaches that have caused so many problems to the translators. This shift is actually a move from the SOURCE to the TARGET. Such a shift definetely brings with it some other changes like dynamic relations (vs. static relations), polysystemic approach (vs. the uni-systemic one), diachrony which includes synchrony (vs synchrony which naturally excludes diachrony), functionalism (vs. a-functionalism), descriptivism (vs. prescriptivism) etc. In short, it is suggested in this part of Chapter I that case studies carried out on various corpora in line with the approach proposed by the constructors of what is referred to as the New Paradigm would help us not only to re-evaluate the concept of equivalence, which is actually the ultimate purpose of this study, but also to suggest guidelines for a definition of translation.

In Chapter II attention is shifted from the West to the target literary system of the Tanzimat period. In this chapter we studied how a new paradigm (referred to as the French Paradigm) was constructed and the role of the translators in the birth of this paradigm. In this study we saw that the translations produced in the Tanzimat period were of ultimate importance in the construction of the new paradigm. Yet another important point we noted is that generally speaking the translators of the Tanzimat period were after producing acceptable translations in order to make sure that they establish the new reading circle which was an important step in the construction of the new paradigm. It is again in this chapter that we approached Midhat as one of the most important figures of the Tanzimat period.

The descriptive study carried out in Chapter III on the corpus of Midhat's literary translations gave us definite clues as to Midhat's translational norms. It is the findings in this part that have set the basis to a re-evaluation of the concept of equivalence, which is the ultimate purpose of this study. On the basis of the findings and the discussions we have reached the following conclusion.

From the point of view of Ahmed Midhat Efendi

1) Translation is that which draws from a foreign source and which aims at transfering to the TT the majority of the linguistic, structural aspects of the ST. In other words, if Midhat names a text as a translation, then it is a full translation. In the act of transference, though, Midhat keeps in line with the rules of the TL in order not to make the translation sound foreign. This is why he consistantly says that he is against word-for-word translation.

2) If transference is not done in full because the translator wants to make intentional shifts at various levels which he thinks would serve a definite function, then that transference cannot be named a translation. Actually in the texts in which Midhat employs such shifts, he refers to himself as the writer of the text, not as the translator of the text although he makes reference to either the title of the ST or to its writer, or both.

3) As a direct consequence of this attitude to translation we understand that the type of equivalence relation that Midhat seeks in those texts of his in which he refers to himself as a translator (and of course to the text as a translation) is that of adequacy. In other words, in his

translations Midhat adheres, mutatis mutandis, more to the norms of the ST. The fact that while adhering to the norms of the ST, Midhat obeys the linguistic rules of the TL does not actually make Midhat's translations acceptable but rather adequate in the weak sense in contrast to adequacy in the strong sense.

From the point of view of Midhat critics/scholars

In the foregoing study we have seen that some Midhat scholars include the texts which are not considered as translations by Midhat, in their lists of Midhat's translations. We have further noted that these scholars do not only consider those texts of Midhat which Midhat claims to have acquired from some foreign source as translations, but also consider those in which the plot, the setting and the characters are foreign as translations. Thus, it seems that, from the point of view of Midhat's scholars, translation is that which draws from a foreign source or in which foreign features are used.

However, this is a very loose definition. This may, perhaps be the reason why Midhat's critics consider Midhat's translations as "free", "loose", "incomplete" or "partial", etc. translations. It seems that these critics do injustice to Midhat in that rather than considering Midhat's translation strategy as practised in the texts which Midhat himself names translations, they seem to be taking the texts which Midhat very clearly mentions as non-translations as the basis of their criticism.

The descriptive study carried out in III.3.2 above showed us that, e.g. the translation of La Dame Aux Camélias was not at all a "free", "partial" etc. translation but a full translation in which Midhat adhered more to the norms of the ST in his translation, thus

producing an adequate translation. However, in the foregoing study we have noted that the critics somehow take this translation of Midhat as "adaptation" (Özön 1937: VII) which is not translated "word-for-word, but the text is read in sections and then the general import is translated" (Sevük 1941:409). It is actually hard to understand the reason for such criticism.

Nevertheless, it is believed that a re-evaluation of the concept of equivalence would help settle the problems that emerge as the result of the contradictory approaches of translation scholars and translation critics to the facts of translation. The translations in Midhat's corpus of literary translations which range between full translations to non-translations do serve as examples which help to come up with a sound re-evaluation.

From the point of view of translation theory

We know that all of the texts that are included in the corpus of Midhat's literary translations have executed an important mission in the construction of a new paradigm in the Tanzimat period and also in the emergence of novel as a new literary genre. We also know that for Midhat while some of these texts are translations some are non-translations. However, it should further be noted that some of these non-translations are acquired from some foreign source and "re-arranged" and "appropriated" as deemed necessary for the construction of the new paradigm. Yet some other non-translations are non-translations in the denotative sense of the word, i.e. it is only the plot, the setting and the characters that are foreign in these texts. From Midhat's categorization of the texts which are in some sort of relation with the SS, we understand that Midhat is definitely and naturally source-

oriented in his approach to translation. In other words, if he thinks that he has to move away from the ST for one reason or the other, then he refers to himself as the writer of the text, not as its translator.

A thorough study on the lists of Midhat's translations prepared by eminent scholars has shown us that there is no consensus as to what to consider as Midhat's translation and what to consider as a non-translation. This confusion seems to have led Midhat's critics to come up with quite incomprehensible and dichotomous criticism.

Being aware that the confused outlook is the result of heavy and perhaps a priori emphasis on S-oriented theories of translation, and under the light of a T-oriented theory of translation one may, perhaps, propose a new definition for translation and translation equivalence which may help eliminate the confused outlook in Translation Studies.

Within the framework of Midhat's corpus of translated literature, we may define translation as a kind of rewriting which draws from a ST, and which is in some kind of relation with the ST. Consequently, translation equivalence turns out to be the relation that holds between the ST and the TT. What is then important in descriptive translation studies is to determine this relation between the ST and the TT.

In line with these definitions, then, we may safely consider not only the texts in which Midhat refers to himself as the translator, as translation but as well those texts which he claims to have acquired from a ST as translations. The findings of the foregoing study in

Chapter III make us think that the texts which are named translations by Midhat will be in some kind of "adequacy" relation with the source, and the texts which are considered to be non-translations but claimed to have been taken from a ST will be in some kind of "acceptability" relation with the source. Those texts which do not draw from a ST although they are treated as translations by some scholars will be considered as non-translations until the contrary will be proved.

In short, if approached in line with this proposal, Midhat's translations and of course all other translations which draw from a ST will be treated as translations. The findings of descriptive studies carried out on the translations will help place these texts on the continuum between the two abstract poles of equivalence, i.e. the pole of "adequacy" which represents the ST, and the pole of "acceptability" which represents the TT. Only then a theory of translation may be considered as having fulfilled its mission. After all, as Toury says, "If theory cannot account for every phenomenon that actually occurs in translation, what is defective , and what should be corrected, is the theory and not the ´problematic` phenomenon" (1980:62). If it is because of some fixed, prescriptive, normative definitions given for "translation" and "translation equivalence" that translators, translation scholars/critics, or, to put it simply, Translation Studies suffer, then it seems to be for the profit of Translation Studies to possess the problematic facts but disown the problematic definitions.

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1881 [*]
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(*) indicates that either the ST and or the writer of the ST is not yet established with certainity.

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1300 Merdud Kız.
1883 [Emile Richebourg, La Fille Maudite]
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1301 Orsival Cinayeti.
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1303 Kamere Aşık
1886 [Paul de Kock, L'Amant de la Lune]
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1886 İstanbul: Kırk Anbar Matbaası.

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1887 [Leon de Tensou, *]
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1888 [Emile Augier, L'Aventuriere]
İstanbul.

1306 Henriyet.
1888 [François Coppée, Henriade]
İstanbul.

1306 Madarın Marifeti.
1888 İstanbul.

1307 Aleksandır Stradella.
1889 [F.von Flotow, Allessandro Stradello]
İstanbul.

1307 Udolf Hisarı.
1889 [Anne Radcliffe, Les Mysteres du Chateau d'Udolpho]
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1890 [Corneille, Le Cid]
İstanbul.

1308 Sanatkar Namusu
1890 [Octave Feuillet, Honneur d'Artiste]
İstanbul.

1311 Can Kurtaranlar.
1893 Dersaadet.

1311 İki Hud'akar.
1893 İstanbul, Matbaa-ı Amire.

1312 Ana Kız.
1894 İstanbul.

1315 Su-i Zan.
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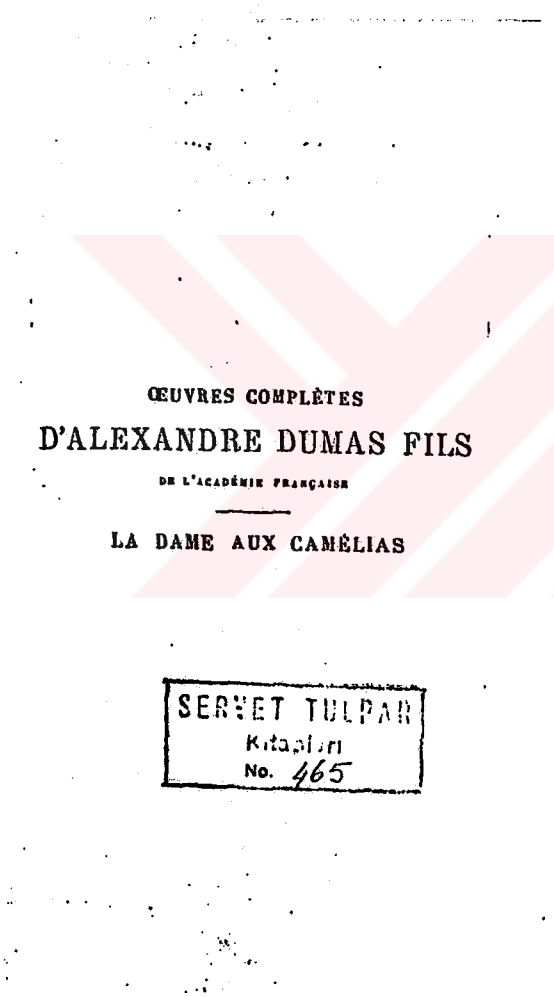
APPENDIX 1

La Dame Aux Camélias (the original)

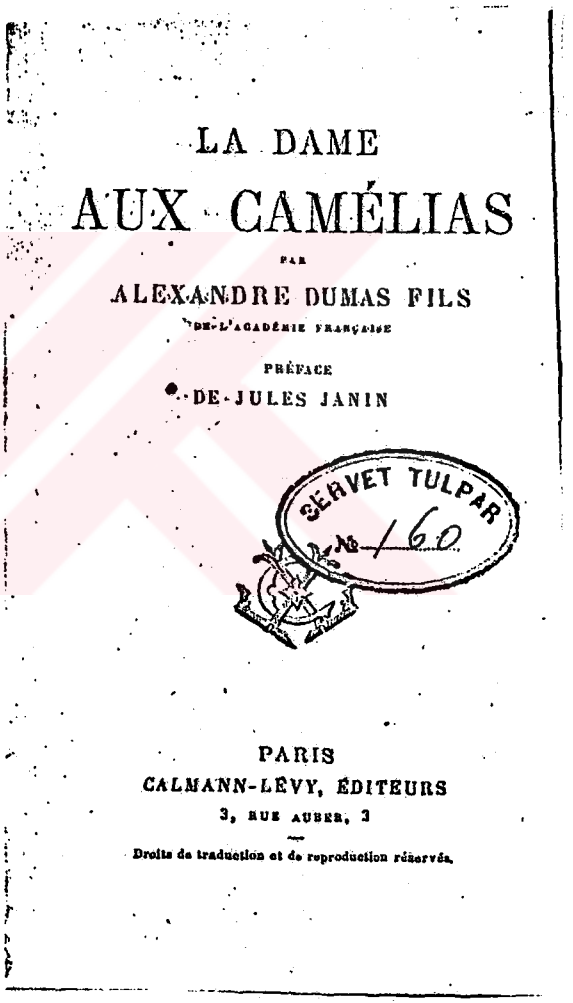


ŒUVRES COMPLÈTES

D'ALEXANDRE DUMAS FILS

DE L'ACADÉMIE FRANÇAISE

LA DAME AUX CAMÉLIAS



LA DAME

AUX CAMÉLIAS

PAR

ALEXANDRE DUMAS FILS

DE L'ACADÉMIE FRANÇAISE

PRÉFACE

DE JULES JANIN

PARIS

CALMANN-LÉVY, ÉDITEURS

3, RUE AUBER, 3

LA DAME AUX CAMÉLIAS

I

Mon avis est qu'on ne peut créer des personnages que lorsque l'on a beaucoup étudié les hommes, comme on ne peut parler une langue qu'à la condition de l'avoir sérieusement apprise.

N'ayant pas encore l'âge où l'on invente, je me contente de raconter.

J'engage donc le lecteur à être convaincu de la réalité de cette histoire dont tous les personnages, à l'exception de l'héroïne, vivent encore.

D'ailleurs, il y a à Paris des témoins de la plupart des faits que je recueille ici, et qui pourraient les confirmer, si mon témoignage ne suffisait pas. Par une circonstance particulière, seul je pouvais les

écrire, car seul j'ai été le confident des derniers détails sans lesquels il eût été impossible de faire un récit intéressant et complet.

Or, voici comment ces détails sont parvenus à ma connaissance. — Le 12 du mois de mars 1847, je lus, dans la rue Laffitte, une grande affiche jaune annonçant une vente de meubles et de riches objets de curiosité. Cette vente avait lieu après décès. L'affiche ne nommait pas la personne morte, mais la vente devait se faire rue d'Antin, nº 9, le 16, de midi à cinq heures.

L'affiche portait en outre que l'on pourrait, le 13 et le 14, visiter l'appartement et les meubles.

J'ai toujours été amateur de curiosités. Je me promis de ne pas manquer cette occasion, sinon d'en acheter, du moins d'en voir.

Le lendemain, je me rendis rue d'Antin, nº 9.

Il était de bonne heure, et cependant il y avait déjà dans l'appartement des visiteurs et même des visiteuses, qui, quoique vêtues de velours, couvertes de cachemires et attendues à la porte par leurs élégants coupés, regardaient avec étonnement, avec admiration même, le luxe qui s'étalait sous leurs yeux.

Plus tard je compris cette admiration et cet étonnement, car m'étant mis aussi à examiner, je reconnus aisément que j'étais dans l'appartement d'une femme entretenue. Or, s'il y a une chose que les femmes du monde désirent voir, et il y avait là des femmes du monde, c'est l'intérieur de ces femmes, dont les équipages éclaboussent chaque jour le leur, qui ont,

comme elles et à côté d'elles, leur loge à l'Opéra et aux Italiens, et qui étalent, à Paris, l'insolente opulence de leur beauté, de leurs bijoux et de leurs scandales.

Celle chez qui je me trouvais était morte : les femmes les plus vertueuses pouvaient donc pénétrer jusque dans sa chambre. La mort avait purifié l'air de ce cloaque splendide, et d'ailleurs elles avaient pour excuse, s'il en était besoin, qu'elles venaient à une vente sans savoir chez qui elles venaient. Elles avaient lu des affiches, elles voulaient visiter ce que ces affiches promettaient et faire leur choix à l'avance; rien de plus simple; ce qui ne les empêchait pas de chercher, au milieu de toutes ces merveilles, les traces de cette vie de courtisane dont on leur avait fait, sans doute, de si étranges récits.

Malheureusement les mystères étaient morts avec la déesse, et, malgré toute leur bonne volonté, ces dames ne surprirent que ce qui était à vendre depuis le décès, et rien de ce qui se vendait du vivant de la locataire.

Du reste, il y avait de quoi faire des emplettes. Le mobilier était superbe. Meubles de bois de rose et de Boule, vases de Sèvres et de Chine, statuettes de Saxe, satin, velours et dentelle, rien n'y manquait.

Je me promenai dans l'appartement et je suivis les nobles curieuses qui m'y avaient précédé. Elles entrèrent dans une chambre tendue d'étoffe perse, et j'allais y entrer aussi, quand elles en sortirent presque aussitôt en souriant et comme si elles eussent eu honte de cette nouvelle curiosité. Je n'en désirai que plus vivement pénétrer dans cette chambre.

C'était le cabinet de toilette, revêtu de ses plus minutieux détails, dans lesquels paraissait s'être développée au plus haut point la prodigalité de la morte.

Sur une grande table, adossée au mur, table de trois pieds de large sur six de long, brillaient tous les trésors d'Aucoc et d'Odiot. C'était là une magnifique collection, et pas un de ces mille objets, si nécessaires à la toilette d'une femme comme celle chez qui nous étions, n'était en autre métal qu'or ou argent. Cependant cette collection n'avait pu se faire que peu à peu, et ce n'était pas le même amour qui l'avait complétée.

Moi qui ne m'effarouchais pas à la vue du cabinet de toilette d'une femme entretenue, je m'amusais à en examiner les détails, quels qu'ils fussent, et je m'aperçus que tous ces ustensiles magnifiquement ciselés portaient des initiales variées et des couronnes différentes.

Je regardais toutes ces choses dont chacune me représentait une prostitution de la pauvre fille, et je me disais que Dieu avait été clément pour elle, puisqu'il n'avait pas permis qu'elle en arrivât au châtiment ordinaire, et qu'il l'avait laissée mourir dans son luxe et sa beauté, avant la vieillesse, cette première mort des courtisanes.

En effet, quoi de plus triste à voir que la vieillesse du vice, surtout chez la femme? Elle ne renferme

aucune dignité et n'inspire aucun intérêt. Ce repentir éternel, non pas de la mauvaise route suivie, mais des calculs mal faits et de l'argent mal employé, est une des plus attristantes choses que l'on puisse entendre. *J'ai connu une ancienne femme galante à qui il* ne restait plus de *son passé qu'une fille presque* aussi belle que, au dire de ses contemporains, avait été sa mère. Cette pauvre enfant à qui sa mère n'avait jamais dit : Tu es ma fille, que pour lui ordonner de nourrir sa vieillesse comme elle-même avait nourri son enfance, cette pauvre créature se nommait Louise, et, obéissant à sa mère, elle se livrait sans volonté, sans passion, *sans plaisir*, comme elle eût fait un métier si l'on eût songé à lui *en apprendre un*.

La vue continuelle de la débauche, une débauche précoce, alimentée par l'état continuellement maladif de cette fille, avaient éteint en elle l'intelligence du mal et du bien que Dieu lui avait donnée peut-être, mais qu'il n'était venu à l'idée de personne de développer.

Je me rappellerai *toujours* cette jeune fille, qui passait sur les boulevards *presque* tous les jours à la même heure. Sa mère l'accompagnait sans cesse, aussi assidument qu'une vraie mère eût accompagné sa vraie fille. J'étais bien jeune alors, et prêt à accepter pour moi la facile morale de mon siècle. Je me souviens cependant que la vue de cette surveillance scandaleuse m'inspirait le mépris et le dégoût.

Joignez à cela que jamais visage de vierge n'eut un pareil sentiment d'innocence, une pareille expression de souffrance mélancolique.

On eût dit une figure de la Résignation.

Un jour, le visage de cette fille s'éclaira. Au milieu des dédaignes dont sa mère tenait le programme, il sembla à la pécheresse que Dieu lui permettait un bonheur. Et pourquoi, après tout, Dieu qui l'avait faite sans force, l'aurait-il laissée sans consolation, sous le poids douloureux de sa vie? Un jour donc, elle s'aperçut qu'elle était enceinte, et ce qu'il y avait en elle de chaste encore tressaillit de joie. L'âme a d'étranges refuges. Louise courut annoncer à sa mère cette nouvelle qui la rendait si joyeuse. C'est honteux à dire, cependant nous ne faisons pas ici de l'immoralité à plaisir, nous racontons un fait vrai, que nous ferions peut-être mieux de taire, si nous ne croyions qu'il faut de temps en temps révéler les martyres de ces êtres, que l'on condamne sans les entendre, que l'on méprise sans les juger; c'est honteux, disons-nous, mais la mère répondit à sa fille qu'elles n'avaient déjà pas trop pour deux et qu'elles n'auraient pas assez pour trois; que de pareils enfants sont inutiles et qu'une grossesse est du temps perdu.

Le lendemain, une sage-femme, que nous signalons seulement comme l'amie de la mère, vint voir Louise qui resta quelques jours au lit, et s'en releva plus pâle et plus faible qu'auparavant.

Trois mois après, un homme se prit de pitié pour elle et entreprit sa guérison morale et physique; mais la dernière secousse avait été trop violente, et Louise mourut des suites de la fausse couche qu'elle avait faite.

La mère vit encore : comment? Dieu le sait.

Cette histoire m'était revenue à l'esprit pendant que je contemplais les nécessaires d'argent, et un certain temps s'était écoulé, à ce qu'il paraît, dans ces réflexions, car il n'y avait plus dans l'appartement que moi et un gardien qui, de la porte, examinait avec attention si je ne dérobais rien.

Je m'approchai de ce brave homme à qui j'inspirais de si graves inquiétudes.

— Monsieur, lui dis-je, pourriez-vous me dire le nom de la personne qui demeurait ici?

— Mademoiselle Marguerite Gautier.

Je connaissais cette fille de nom et de vue.

— Comment! dis-je au gardien, Marguerite Gautier est morte?

— Oui, monsieur.

— Et quand cela?

— Il y a trois semaines, je crois.

— Et pourquoi laisse-t-on visiter l'appartement?

— Les créanciers ont pensé que cela ne pouvait que faire monter la vente. Les personnes peuvent voir d'avance l'effet que font les étoffes et les meubles; vous comprenez, cela encourage à acheter.

— Elle avait donc des dettes?

— Oh! monsieur, en quantité.

— Mais la vente les couvrira sans doute?

— Et au delà.

— A qui reviendra le surplus, alors?

— A sa famille.

— Elle a donc une famille?

— A ce qu'il paraît.

— Merci, monsieur.

Le gardien, rassuré sur mes intentions, me salua, et je sortis.

— Pauvre fille! me disais-je en rentrant chez moi, elle a dû mourir bien tristement, car, dans son monde, on n'a d'amis qu'à la condition qu'on se portera bien. Et malgré moi je m'apitoyais sur le sort de Marguerite Gautier.

Cela paraîtra peut-être ridicule à bien des gens, mais j'ai une indulgence inépuisable pour les courtisanes, et je ne me donne même pas la peine de discuter cette indulgence.

Un jour, en allant prendre un passeport à la préfecture, je vis dans une des rues adjacentes une fille que deux gendarmes emmenaient. J'ignore ce qu'avait fait cette fille, tout ce que je puis dire, c'est qu'elle pleurait à chaudes larmes en embrassant un enfant de quelques mois dont son arrestation la séparait. Depuis ce jour, je n'ai plus su mépriser une femme à première vue.

sa lèvre est pendante, son regard est éteint. L'âge et la douleur pèsent de leur double poids sur son corps épuisé. Il ne m'a pas fait un reproche. On eût même dit qu'il jouissait secrètement du ravage que la maladie avait fait en moi. Il semblait fier d'être debout, quand moi, jeune encore, j'étais écrasée par la souffrance.

» Le mauvais temps est revenu. Personne ne vient me voir. Julie veille le plus qu'elle peut auprès de moi. Prudence, à qui je ne peux plus donner autant d'argent qu'autrefois, commence à prétexter des affaires pour s'éloigner.

» Maintenant que je suis près de mourir, malgré ce que me disent les médecins, car j'en ai plusieurs, ce qui prouve que la maladie augmente, je regrette presque d'avoir écouté votre père; si j'avais su ne prendre qu'une année à votre avenir, je n'aurais pas résisté au désir de passer cette année avec vous, et au moins je mourrais en tenant la main d'un ami. Il est vrai que si nous avions vécu ensemble cette année, je ne serais pas morte sitôt.

» La volonté de Dieu soit faite! »

---

5 février

» Oh! venez, venez, Armand, je souffre horriblement, je vais mourir, mon Dieu. J'étais si triste hier que j'ai voulu passer autre part que chez moi la soirée

qui promettait d'être longue comme celle de la veille. Le duc était venu le matin. Il me semble que la vue de ce vieillard oublié par la mort me fait mourir plus vite.

» Malgré l'ardente fièvre qui me brûlait, je me suis fait habiller et conduire au Vaudeville. Julie m'avait mis du rouge, sans quoi j'aurais eu l'air d'un cadavre. Je suis allée dans cette loge où je vous ai donné notre premier rendez-vous. Tout le temps j'ai eu les yeux fixés sur la stalle que vous occupiez ce jour-là, et qu'occupait hier une sorte de rustre, qui riait bruyamment de toutes les sottes choses que débitaient les actrices. On m'a rapportée à moitié morte chez moi. J'ai toussé et craché le sang toute la nuit. Aujourd'hui je ne peux plus parler, à peine si je peux remuer les bras. Mon Dieu! mon Dieu! je vais mourir. Je m'y attendais, mais je ne puis me faire à l'idée de souffrir plus que je ne souffre, et si... »

A partir de ce mot les quelques caractères que Marguerite avait essayé de tracer étaient illisibles, et c'était Julie Duprat qui avait continué.

« 18 février.

» Monsieur Armand,

» Depuis le jour où Marguerite a voulu aller au spectacle, elle a été toujours plus malade. Elle a perdu

» Je suis tombée à genoux. Je ne sais pas combien de temps durera l'impression que m'a produite ce spectacle, mais je ne crois pas que, jusqu'à ce que j'en sois arrivée au même moment, une chose humaine pourra m'impressionner autant.

» Le prêtre oignit des huiles saintes les pieds, les mains et le front de la mourante, récita une courte prière, et Marguerite se trouva prête à partir pour le ciel où elle ira sans doute, si Dieu a vu les épreuves de sa vie et la sainteté de sa mort.

» Depuis ce temps elle n'a pas dit une parole et n'a pas fait un mouvement. Vingt fois je l'aurais crue morte, si je n'avais entendu l'effort de sa respiration. »

« 20 février, cinq heures du soir.

» Tout est fini.

» Marguerite est entrée en agonie cette nuit à deux heures environ. Jamais martyre n'a souffert pareilles tortures, à en juger par les cris qu'elle poussait. Deux ou trois fois elle s'est dressée tout debout sur son lit, comme si elle eût voulu ressaisir sa vie qui remontait vers Dieu.

» Deux ou trois fois aussi, elle a dit votre nom, puis tout s'est tu, elle est retombée épuisée sur son lit. Des larmes silencieuses ont coulé de ses yeux et elle est morte.

» Alors, je me suis approchée d'elle, je l'ai appelée, et comme elle ne répondait pas, je lui ai fermé les yeux et je l'ai embrassée sur le front.

» Pauvre chère Marguerite, j'aurais voulu être une sainte femme, pour que ce baiser la recommandât à Dieu.

» Puis, je l'ai habillée comme elle m'avait priée de le faire, je suis allée chercher un prêtre à Saint-Roch, j'ai brûlé deux cierges pour elle, et j'ai prié pendant une heure dans l'église.

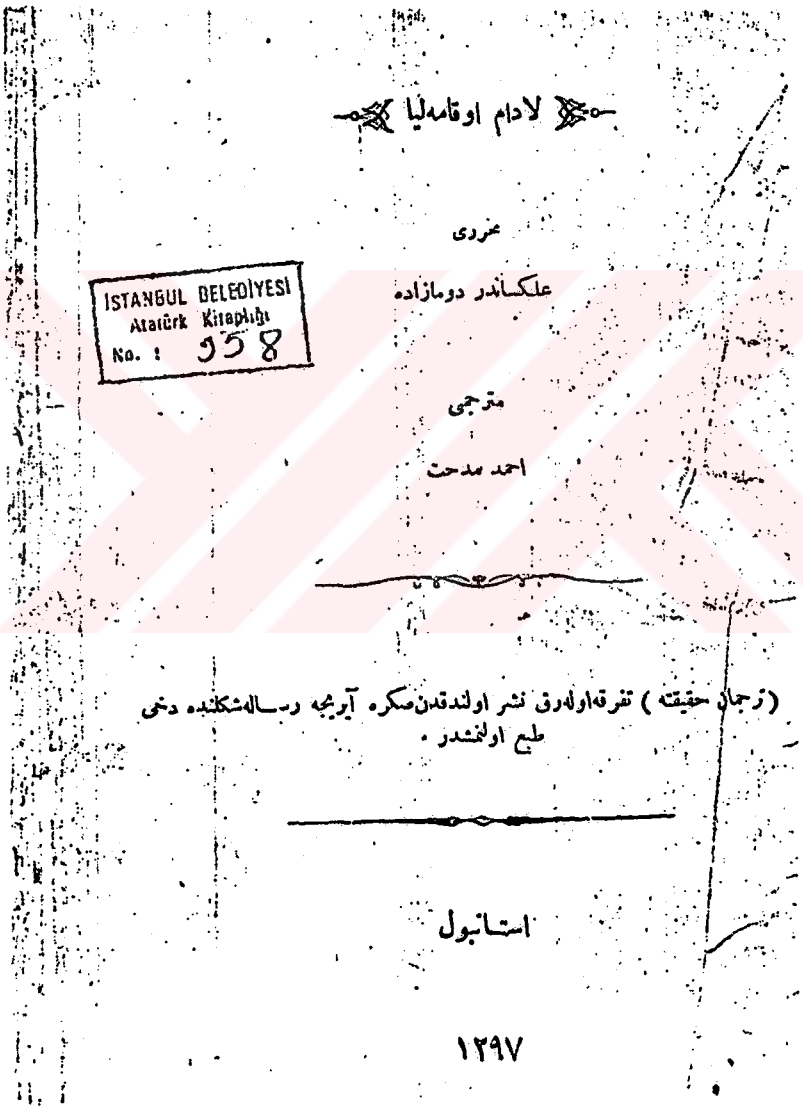
» J'ai donné à des pauvres de l'argent qui venait d'elle.

» Je ne me connais pas bien en religion, mais je pense que le bon Dieu reconnaîtra que mes larmes étaient vraies, ma prière fervente, mon aumône sincère, et qu'il aura pitié de celle qui, morte jeune et belle, n'a eu que moi pour lui fermer les yeux et l'ensevelir. »

« 22 février.

» Aujourd'hui l'enterrement a eu lieu. Beaucoup des amies de Marguerite sont venues à l'église. Quelques-unes pleuraient avec sincérité. Quand le convoi a pris le chemin de Montmartre, deux hommes seulement se trouvaient derrière, le comte de G... qui

La Dam O Kamelya (the translation)



لادام اوقامەلیا

عنوری

الکساندر دومازاده

مترجمی

احمد مدحت

(ژجان حقیقه) تفرقه‌اولەرق نشر اولندقدن‌صکره آیریجه رسالەشکلنده دخی طبع اولنمشدر .

استانبول

۱۲۹۷

لادام اوقامه‌لیا
(۱)

بنم معلومم شودر که: برادم برلسانی انجق بنی جداً اوکرنمش اولمق شرطیله سویلیه‌بیله‌جکی کبی برمؤلف دخی احوال بشری عریض وعمیق تحقیق وتدقیق ایتمینجه رومانلرده کوریلان اعضای وقعه‌یی ایجاد ایلیه‌مز .

بن هنوز ایجاده مقتدر اولمدیجق یوسن وسالده بولنمدیغمدن یالکز نقل حکایه ایله اکتفا ایلیه‌جکم .

بناء علیه اعضای وقعه‌سی میانده یالکز صاحبهٔ سرگذشت اولان قادینـدن ماعدا جمله‌سی حالا برحیات بولنان اشبو حکایه‌نك صحیح وواقع اولدیغنه اینانمارینی قارئلرمدن طلب ایلرم :

باخصوص بوراده جمع ایلدیکم وقوعاتدن اغلبنك موجب اولدیغی تأثر وخلجان هنوز پارسده موجود اولدیغنه بنم شهادت وروایتم کفایت ایتمزایسه اوتأثر وخلجانلر وقوعات مذکوره‌نك صحتی اثبات ایدرلر . بن بونلری یالکز برجهت امکاندن طولایی جمع ایده‌بیلورایدم . زیرا وقعه‌نك تفصیلات اخیره سنه‌انجق بن محرم اوله بیلدم که بوتفصیلات بولنمیه‌جق اولسه ایدی کیفیتی مفید ومکمل اولهرق حکایه‌ایده‌بیلمك ممکن اوله‌مزایدی

بالفکز تفصیلات مذکوره بکا نه صورنده واصل اولمشدر :

۱۸۴۷ سنه‌سی مارتنك اون ایکنجی کونی لافیت سوقاغنده بر بیوك وصاری یافته اوقودم که برطاقم مفروشات وساژه‌نك فروختی معلن ایدی . بو فروخت وقات مناسبتیله و قوعبولیور ایدی . متوفانك اسمی یافته ده مندرج اولیوب یالکز متروکات مزایده‌سی آیك اون التنجی کونی آنتن سوقاغنده ۹ نومرولی خانه‌ده بعدالظهر وقوعبوله‌جنی اعلان ایدیلور ایدی .

بوندن ماعدا آیك اون اوچنجی واون دردنجی کونلری اشیای موجوده‌یی کورملك ایچون سالف الذکر داژه‌نك زیارت اولنه بیله‌جکی دخی مندرج ایدی .

بن دائما تحف اشیانك محبی‌یم بناء علیه بوفرصتی الدن قاچرمامغی یاشیادن میایه ایده‌میه‌جك اولسه‌م بیله مهم اولمز ایسه کورمکی کندی کندیمه قرارلشدیردم .

ایرتسی صباح آنتن سوقاغنده ۹ نومرویه کیتدم . هنوز ایرکن اولمله برابر داژه‌ی ایچنده ارکك و حتی قادین زیارتچیلر بیله‌وار ایدی که بوقادینلر هرنه قدر قطیفه اثواب کیمشلر وشالره بورنمشلر وقیواوکنده بولنان اعلاعربه‌لری امرزینه منتظر بولنمشلر ایدیسه‌ده کوزلری اوکنده‌کی زینتی تعجب وحتی حیرتله تماشا ایتمکده ایدیلر .

برازصوکره بوتعجب وحیرتك ماهیتی
آکلایه‌بیلدم . زیرا بن اشیایی تماشا وتدقیقه
باشلادیغمده بالسهوله آکلادمکه برقیامه‌نك
واقع‌سنده بولنیورم . حالبوکه کبار مادامله‌ك
کورمك آرزوسنده بولندقلری برشی وارایسه
اوده بوقیامه قادینلرك خانه‌سیدر . اول
قادینلرکه انلرك عربه‌لری دائما کندی
عربه‌لرینه زینوس صاچقده واوبراوایتالیان
تیاترولرنده کندی لوجه‌لری یاننده انلرك دخی
لوجه‌لری اولوب پارس شهری ایچنده
وفرت حسن وجمالاری وحسابه کلز املاکلری
وبرلطائف غرائب وقوعاتلری عالمه ولوله
ویرمکده‌در .

بن دائره‌سی ایچنده بولندیغم قیامه‌ایسه
وقت ایلمش اولدیغندن الك عقلی برقادین
دخی تامتوفیه‌نك اوطه‌سی ایچنه قدر کیره
بیلور ایدی . موت بوعالی مجلس خرفاتك
هواسنی تطهیر ایلمش اولدقدن ماعدا عقلی
مادامه‌لر ایچون اکر برعذره احتیاج کوریلور
ایسه مجرد متروکات ایچون کیمك اولدیغنی
بیلمدکلری پر ذانك خانه‌سنه کلمش اولملری
بدیهی موجودایدی . انلر براعلان اوتوبوب
مذکوراعلان موجبنجه انتخاب ایده‌جکلری
غیاری اولدن کوره‌رك ایچون کلمش اوله‌بیلورلر
ایدی . بوندن ساده برشی اوله‌بیلورمی ؟
برایسه اول قدر معجزکارانه اشیای تفیسه
ایچنده اول قیامه قادینك صورت معیشت
سفیهانه‌سنه دلالت ایلیه‌جك برطاقم آثاری
تحری وتجسسدن دخی کندیلرینی منع ایتمز
ایدی . اول قادینلرك معیشتی‌که بوکا دائر
عقلی مادامه‌لره برچوق حکایات عجیبه وغریبه
نقل ایدلمش اولدیغنه شبهه یوقدر .

واأسفاکه بوخانه‌نك اسراری خانه
صاحبه‌سیله برابر وفات ایتمشلر ایدی .
عقلی اولان مادامه‌لر ایسه حسن نیت
وخلوص قلبلرندن قطع نظرا تحقق بعدالوفات
صاتلمسی لازم کلان اشیادن بشقه اویله
صاحبه‌سنك حیاتنده ایکن صاتیلان شیلره
دائر هیچ برشی بوله‌مدیلر وکوره‌مدیلر .

بونکله برابر اوراده مایسه اولنه‌بیله‌جك برچوق شیلر وارایدی . مفروشات
غایت اعلا اولوب بونلرك اخشاب طاقمی
کل اغاجندن ونفوری طاقملری ایسه سه‌ور
وچین بمبه‌ولاتندن وکوچك کوچك استاتوار ساقس مصنوعاتندن اولدقلری کبی
اطلسلر قطیفه‌لردانتلالر دخی هپ علی الاعلی
جنسلرندن ایدی .

بن دائره ایچنده کزینور ایدم . او
کبار مادامه‌لر دخی بنم کیردیکم اوطه‌لره
اوکمصره کیررلرایدی . انلر ایران خالیلری
فرش اولنمش بر اوطه‌یه کیردکلرنده بن
دخی اورایه کیرر ایکن برده انلر صانکه
اوراده اوتانه‌جق برشی کورمشلرکبی درحال
وکوله‌رك چیقدیلر . اوحالده بن بواوطه‌یه

کیرمکی دها زیاده ارزو ایلدم . بواوطه توالت اوطه‌سی ایدی که سوسلنمکه دائر اولان آلات وادوانك الك کوچك مفرداتنه وارنجیه قدر هرشی اوراده موجود اولد . یندن صاحبهٔ متوفیه‌سنك بوبابده‌کی دقت واسراف فوق العاده‌سنه دلالت ایدرایدی . دیواره طیانمش اولان اوچ قدم عرضنده والتی قدم طولنده بر ماسه اوزرنده الك مکمل توالت فایرقه‌لرینك الك کوزل معمولی طاتی پارل پارل پارلایدی . خانه‌سنده بولند . یمز قادین حالنده‌کی قادینلره لزومی درکار اولان اشیا بیك درلو ادوادن هیچ بریسی التون وکوشدن بشقه بر معدندن اعمال اولنمامش ایدیلر . مع هذا بو توالت طاقمی انجق یواش یواش اکمال اولنمش اولوب بونلری تدارك ایدن عشق ایسه هپ برآدمك عشقی دکل ایدی . بن برقاچ قادینك توالت اوطه‌سنی کورمکدن اورکدیکم جهتله بوراده موجود اشیا نه اولورسه اولسون انلری برر برر تماشا ایله اکلنور ونایت نفیس اولدرق ایشلنمش بولنان بو مشاهیدن هربرینك بریشقه آدمك مارقه‌سی وبر طاقم قوتی . دوقلرك تاجی ایله مزین اولدیغنی کورر ایدم .

هربری بونلرك صاحبه‌سی اولان بیچاره قزك بزدلته دلالت ایلیان بواشیایه باقوب کندی کندیه دیرایدم که : الله بوقز حقنده شفیق ورحیم ایمش . زیرا بوقزك علی العاده جزایه دوچار اولمسنه مساعده بیورمیوب کندیسی جمال وزینتی ایچنده ایکن یعنی بو حالده‌کی قادینلرك ایلك اولوملری دیمك اولان اختیارلقلرندن اول وفاتنی تقدیر ایلمش . حقیقتاً فحش وسفاهتك اختیارلغنی کورمکدن زیاده انسانه الم وکدر ویرن نه واردر ؟ باخصوص که بر قادین ایچون ! اوحالده قادینك هیچ بر قدر واعتباری قالیوب برکسه نزدنده مفیددخی اولهمز . برقایوله تبعیت ایتدیکی ایچون دکل بلکه حسابنی یاکلش ایدوب اچمه‌سنی فنا قوللاندیغی ایچون حاصل اولان ندامت الك زیاده یاعم الم وکدورت اولان برشیدر . بن اسکی برشوخ مشرب قادین طانورمکه لکن زمانلرندن کندی‌الندہ بالکز بر قزی قالمش وبو قزك حسنی والده‌سی قدر مکمل اولدیغی والده‌سنك کنجلك زمانی بیتلر طرفندن تصدیق ایدلمکده بولنمشدی . والده‌سی بوقزه « سن بنم قزمسك » سوزینی بشقه برزمانده سویلمیوب الا کندیسی انك کنجلك زمانی نصل اداره ایتمش ایسه کندینك اختیارلق زمانی دخی قزینك اولوجهله اداره ایتمسی ایچون سویلمکه باشلامش ایدی . بوزوالله مخلوقك اسمی لویز اولوب والده‌سنه مطیع ومنقاد دخی بولندیغندن اکر کندیسنه برصنعت اوکرتمه‌جك اولسه‌لر اوصنعتی

نصل اوکرنه‌جك ایدیسه اول صورتده یعنی کوکلی ایسته‌مدیکی وشوقلنمدیکی وبر لذت آلدیغی حالده عرض تسلیمیت ایلرایدی .

اورپاطلاسون جال اوپناسون حالمزی همده بوعالمزه هنوز موسمندن اول دخولی بو قزجغزك دائمی اولان ضعف حالیله برلشه‌رك کندیسنده‌اولان تفریق نیك وبد قوتنی نحو ایلمشیدی . اول قوت اول استعدادکه احتمال انی جناب حق کندیسنه ویرمش ایدیسه‌ده بونی انبساطله کتورمك کسه‌نك خاطرینه بیله کلمشیدی .

بوکنج قزی حالا خاطرلارم که همان هرکون هپ برساعتده بولوارلردن کچر ووالده‌سی دخی لاینقطع کندیسنه رفاقت ایدر ایدی . اول قدر مدققانه رفاقت که کرچکدن بر والده کرچکدن قزینه اینجق بوقدر دقتلی برفاقت ایده بیلور ایدی . او زمان بن دخی بك کنج اولدیغمدن عصرمك سهل التحصیل اولان اخلاقنی همان قبوله حاضر آیدم . بونکله برابر خاطرمده درکه اول والده‌نك بودقت ونظارتی کورمك بنده‌بر نفرت واستکراهی موجب اولور ایدی .

شونی ذه‌ملاحظه یه‌علاوه‌ایدیکزکه هیچ بر باکرك چهره‌سی بوقدر حسیات معصومانه اشراب وارائه ایده‌مز ایدی کویا قضای الهی یه توکل فضیلت عالیه‌سی تجسم وتشخص ایدرك بوقزك صورتنه کیرمشیدی .

آه برکون بوقزك چهره‌سنه بشاشت کلدی . ترتیبنامه‌سی والده‌سنك اندهاولان نوشانوش عالمنده جناب حقك کندیسنه بر مسعودیت بخش ایدن برکنهکاره بکزه‌دی . اویله یا ! جناب حق اویچاره‌یی بوقدر قوتسز خلق ایلمش اولدیغی حالده کیرمکده اولدیغی میصیتك بارکران اضطرابی آتشده یچاره‌یی نیچون بتون بتون تسلیمز براقسون ؟ ایمدی برکون یچاره قزجغز که قالدیغی کوردی . بوحالده کندیسنده عصمت وعفته دائر هرنه باقی قالمش ایدیسه ممنونیتدن لرزناك اولدیلر . روح بشرك بر طاق غریب غریب ملجأ وپناهلری واردر ! لویز کندیسنی بوقدر ممنون ایدن واقعه‌یی والده‌سنه اخباره قوشدی . واقعا سویلمسی عیبدر اما بورادهبزشو عیبی کیمسز ایچون قبول ایتیورز . صحیح الوقوع برحالی حکایه ایدییورز که اکر کندیلرینی سویلتمکسزین جزالری حکم ایدیلان وحکم ایدلمکسزین تحقیر اولنان بو ستمدیدکانه دائر اره‌لق اره‌لق بعض نمونه‌لر عرضنی لازمه‌دن عد ایتمه ایدك احتمالکه سکونمز اولی اولور ایدی . سویلمسی عیب دیدك . فقط والده‌سی قزه ویردیکی جوابنده کندیلری ایکی جان اولدقلری حالده کچمکدن عاجز ایکن اوچ جان اولدقلری زمان بتون بتون عاجز قاله

جقارینی وبویله برکه لکك بیهوده اوله جقنی وکه‌لك حالنده مرور ایلیان زمانك بك بیهوده کچه‌جکنی اکلاتدی .

ایرتسی کونی یالکز والده‌سنك دوستی اولدیغنی خبر ویرمکله اکتفا ایده‌جکدن بر قوجه قاری لویزی کورمکه‌کلدی . زواللی قزجغز ! برقاچ کون یاتاقده قالدی وبکزی اولکیدن‌دها زیاده صاری اولدیغی وضعفی دخی آرتمش بولندیغی حالده یتاقدن جیقدی .

اوج آی سکره برآدم بوقزه مرحمت ایدرك بیچاره‌یی کرك جسماً وکرك وجداناً تداوی یی در عهده ایلدی . اثبق اسقاط جنینك صدماتی بك شدید اولدیغندن لویز بوصدماتك نتیجه‌سی اولان اولومه دوچار اولدی .

والده‌سی حالا یاشایور . نسل یاشایور؟ الله بیلور .

کوش آوانی‌یی تماشا ایلیه‌یکم اشاده‌یو حکایه عقلمه کلش ایدی . ظنمه‌قالور ایسه بوملاحظاتمده برمدت‌دوام‌ایتمشیدم . زیرا کندیمی طوپلادیغم زمان‌داثره‌ده برین قالمش ایدم برده قپونك اوکنده بکجی قالمش‌ایدی که اشیادن برشی کیزلیوب کیزلیه‌جکمه دقت ایدر ایدی .

کندیسنه بوقدر بیوك وانسلرایلی فکرلر ویرمکده اولدیغم بو بابا یکیت آدمه صوقولدم . دیدم که :

ـ افندی ! بوراده ساکن اولان ذاتك اسمنی بکا خبر ویره‌بیلورمیسکز ؟

ـ مادموازال مارکریت غویته .

بن بو قزك هم اسمنی طانیر ایدم هم کندیسنی کورمش ایدم . بکجی‌یه دیدم‌که :

ـ نسل ؟ مارکریت غویته وفاتمی یندی ؟

ـ اوت افندم .

ـ نه وقت ؟

ـ ظن ایدرم اوچ هفته قدر اولمش .

ـ اویله‌ایسه نیچون برداثره‌نك زیارتنه ساعده ایدییورلر ؟

ـ الاچقلیلر دوشوندیلر که‌بوصورت تروکانك فروختی ترویج ایدر زیارتچیلر زیاده کی اقشه ومفروشاتك تأثیراتی وجله کورورلر . اکلایورسکز آ : بوحال ناری مبایعه خصوصنده تشویق ایلر .

ـ دیمك‌اولیورکه متوفیه‌نك بورجی‌ده وار ایدی ؟

ـ او ! کلی افندم کلی !

ـ فقط متروکات او بورجلری تسویه ایدر یا ؟

ـ کچر بیله .

ـ فضله‌سی کیمه میراث قاله‌جق ؟

ـ فامیلیاسنه

ـ متوفیه‌نك فامیلیاسی‌ده وار دیمك .

(۲)

ـ اویله کورینیور .
ـ تشکر ایدرم افندم .

بو سؤال وجوابم اوزرینه یکدیگی بندن امین اولهرق بنی سلاملادی . بن دخی قبودن چیقدم . خانه‌یه کیرر ایکن کندی کندیمه دیدم که :

ـ یازلق قیزجغز ! بك متأسفانه وفات ایتمش اولملیدر . زیرا ایچنده یاشادیغی عالمده انجق صحت وعافیتده بولنمق شرطیله دوستلر بولنه بیلور .

مارکریت خوتیه‌نك بو حال پرچوق آدملره کولنج کورینور . فقط شو آشفته‌لك حالنده بولنان قادینلره کوکلده بتمز توکنمز بر مرحمت واردرکه بو مرحمت اوزرینه بحث ایتمك زحمتی اختیاره بیله حاجت کورمم .

برکون بریول تذکره‌سی آلمق ایچون شهر امانتنه کتدیکمده یانمده کی سوقاقده برقیز کوردم که ایکی ژاندارمه طوتمش کوتورییورلر ایدی . بو قیزك قباحتی نه اولدیغنی بیلهم . شونی سویلیه بیلورم که محاره قیزجغز توقیفی حسبیله آپرلمقده بولندیغی اوج آیلق قدر پرچوجنی اویر ایکن کوزلرندن قانلر یاشلر دوکمکده ایدی . اوکوندنبری برقادینی ایلك کورشده تحقیر ایدمن اولدم .

متروکات آیك اون التنجی کونی ایچون اعلان اولنمشیدی . زیارتلر ایله صاتش ارهسنده برکون فاصله وارایدی که کلیسه‌لری پرده‌لری وسائره‌یی یورغانجیلر واسطه سیله دوزلتمك ایچون تخصیص اولنمشیدی .

بن او تاریخده سیاحتدن عودت ایتمش ایدم . بناء علیه طبیعیدر که مارکریتك وفاتی پای تختده یکی عودت ایدن ذاته دوستلرینك اخبار ایلدکلری حوادث مهمه‌کبی بکا اخبار ایتمامشلر ایدی . مارکریت کوزل ایدی . فقط بو نوع قادینلرك حیاتی اربابنك رغبت ایچون نه قدر اهمیتله ارانور ونه درجه‌لرده ولوله انداز اولور ایسه‌مماتلری اوقدر آز ولوله‌یورر . بوقادینلر اول کونشلر کیدرکه طوغدقلری زمان اولدیغی کبللو غروب ایتدکلری زمان دخی شعشه‌سنی غیب ایتمش اولدقلری حالده غروب ایدرلر . کنج وفات ایتدکلری زمان وفاتلری بتون دوستلرینك کافه‌سنی طرفندن برآنده خبر النور . زیرا یارسده مشهور برقزك دوستلری یکدیکریله دخی تکلیفسزجه دوست اولهرق یاشارلر . او قزله دائر ارهلرنده بعض برکذارلر تعاطی اولنوب بو دوستلر اراسنده معیشت اویله برصورتده دوام ایدرکه قزك وفاتی انلرك

ایچون کلزاولدی . ژولی مقتدر اوله بیلدیکی قدر یانمده اویانق بولنیور . آرتق پرودانسه اولکی قدر آچه ویرمامکده اولدیغمدن یانمه کلمامك ایچون ایشارینی وسیله ایدنمکه باشلادی . طبیبلرك ـ زیراشمدی پرقاج طبیب وارکه بوده خسته لکك شدتنه اشارتدر ـ دیدکارندن قطع نظر اولومه تقرب ایلدیکمی حس ایتدیکم شو آنده یدرکزك سوزینی دیکله مش اولدیغمه ندامت وتأسف ایلیورم . اکر بن سزك عمر مستقبلکزدن بالکز برسنه جك آله جغمی بیلمش اولسه ایدم بو برسنه جکی سزکله برابر کیرمك آرزوسنی ترك ایده میوب هیچ اولمزایسه سزك کبی بردوستك الی طوتدرق تسلیم روح ایدر ایدم . فقط کرچکدرکه . اکر بوسنه برابر یشامش اولسه ایدك بن ده بوقدرجابق اولمز ایدم . اللهك دیدیکی اولور ! »

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٥ شباط

« اوف ! کلکز کلکز آرمان بك زیاده اضطراب ایچنده یم . امان یارب ! اوله جکم . دون اول قدر مکدر ایدم که اقشامی خانه مدن بشقه برپرده کیرمك ایستدم . زیرا بو اقشام دخی اولکی اقشام کبی اوزون اوله جغنی کوسترمکده ایدی . دوق صباحلین کلش ایدی . اولومك اونو تمش اولدیغی بواختیاری کورمك بنی اولدوره

جك ظن ایدییوردم . بنی یاقفده بولنان خسته یه باقیوب کندیمی کندیردم وودویل تیاتروسنه کوتوردم . ژولی بناقاریمه قرمزی دوزکون سوردی . سورمه ایدی عادتا موتایه بکزه یه جك ایدم . سزه ایلك وعد ملاقاتی ایتدیکم لوجه یه کیتدم . بتون کیجه کوزلرم اوکیجه سزك اوتورمش اولدیغکز صندالیه دیکلدی . بوکیجه اورایه اشك حریفك بریسی اوتورمش ایدی که آقتورلر مربه اویسرلك اینه لرقهقهه لرایله کولرایدی . یاری میت برحالده بنی خانه مه کتوردیلر . بتون کیجه اوکسوروب قان توکوردم . بو کون آرتق سوز دخی سویلیه من اولدم . بن آنجق قوللریمی قلدیرمه بیلیورم . اللهم اللهم ! اولیورم (دیمك ! ذاتاً اولومه منتظرم) فقط شوچکه یکمدن زیاده چکرم دیه خاطریمه کتورمك ایسته میورم یا اکر . . . . »

بولنتدن صکره ، مارکریتك یازمغه چالشدیغنی پرقاج حروف آرتق اوقوتمز برحالده ایدیلر . بوندن صکره سنی ژولی دوپرا یازمش ایدی .

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۱۸ شباط

موسیو آرمان .

« مارکریتك تیاتروبه کیتمك ایستدیکی کوندنبری خسته لکی بدترا ولدی . مداسی بالکلیه کیلدی . اعضاسی دخی طوتلدی

گنهکار کبی یشامش ایسه‌ده بر خرستیان
کبی وفات ایدیبور . برقاچ دقیقه صکره
یانینده برکلیسا چوجغی اولدیغی حالده
بابایی تکرار کلدی . برصلیب ایله سائر
ادوات دینیه دخی وار ایدی . خسته‌نك
اوطه‌سنه کیردیلر . بواوطه برزمانلر اوقدر
آشفته‌جه‌سوزلره مکان اولمش ایکن شمدی بر
کلیسا اولمشیدی . بن دخی تمثیا دیزلرم
اوزرینه چوکدم . بوتماشانك بنده‌موجب
اولدیغی تأثیرك نه‌قدر زمان دوام ایده‌جکنی
بیلیورم . فقط بن دخی بواولوم حالنه کلنجه
یه‌قدر بودنیاده هیچ بر شیئك بنی بوقدر
متأثر ایده‌جکنی امیدایلیه‌م . یاپاس حالت
تزعده بولنان مارکریتك آیاقلرینی اللرینی
آلتی مقدس باغرایله باغلادی . اکر جناب
حق بوقزك چکدیکی اذیتلره مرحمت ایتمش
ایسه مارکریت مطلقا ملکوته وارمق ایچون
آرتق حاضر بولندی . اودقیقه‌دن بداً ایله
هیچ برحرکت ایتمدی . هیچ برکلمه تکلم
ایلمدی . اکر برنفس دها آلمق ایچون
جکرلرینی پاره‌لرجه‌سنه زحمت چکدیکنی
کورمسه ایدم یکرمی دفعه مارکریت وفات
ایلمش اولدیغنی ظن ایلر ایدم .

۲۰ شباط اقشام ساعت ۵

« هپسی تمام اولدی . مارکریت
بوکیجه تخمیناً ساعت ایکیده جداً حالت تزعه
کلدی . اول قدر حایقرر ایدی که هیچ بر
کسه بوقدر عذاب چکدامشدر . برقاچ دفعه
یتاغی ایچنده دیم‌دیك آیاغه قالقدی . صانکه
سمایه طوغری یول آلوب کیدن زوحنی تکرار
یانه‌لامغه طورانیورایمش کبی ! . . . . ایکی
اوچ دفعه دخی سزك اسمکزی سویلدی .
بعده بردن بره صوصدی . کندیسندن
کچمش اولدیغی حالده یتاغنه دوشدی .
برسکوت ایچنده کوزلرندن برچوق یاش
آقه‌رق تسلیم‌روح ایلدی . اوزمان بن‌یانه
صوقولدم . سسلندم . جواب ویرمینجه
کوزلرینی قاپوب آلتندن اویدم . زواللی
مارکریت ! بن برمقدس قادین اولدیغم
که شو بوسه‌نی جناب حقه توصیه ایلسون .
آلتدن سکره‌وصیتی وجهله کندیسنی کیندردم
سنن روش کلیسانه کیدوب برپاپاس چاغردم
مارکریت ایچون ایکی موم یاقوب روحنه
کلیسا درونده برساعت قدر دعا ایتدم .
آنك پاره‌سی اولەرق موجوداولان اشیاسنی
فقرایه صدقه ویردم . بن دینه داثر یك
چوق شیلر یپلمز ایسه‌م‌ده فقط امینم که جناب
حق مارکریت ایچون دوکدیکم کوز
یاشلرینك پك صافی اولدیغنه ودعالرم صادقانه
وصدقه‌م دخی جدی اولدیغنه نظر مرحمتله
باقوب هنوز کنج وکوزل اولەرق وفات
ایدوب کوزلرینی باغلامق ایچون یانینده بندن
یشقه کسه‌سی بولنمیان قوجغزه مرحمت ایلر .

APPENDIX 2

TITLE PAGES OF AHMED MİDHAT'S TRANSLATIONS

Üç Yüzlü Bir Karı [3.1.1.1]

اوچ یوزلی برقاری

محرری

پول دوقوق

مترجمی

احمد مدحت ابو الضیا توفیق

معارف نظارت جلیله‌سنك رخصتیله

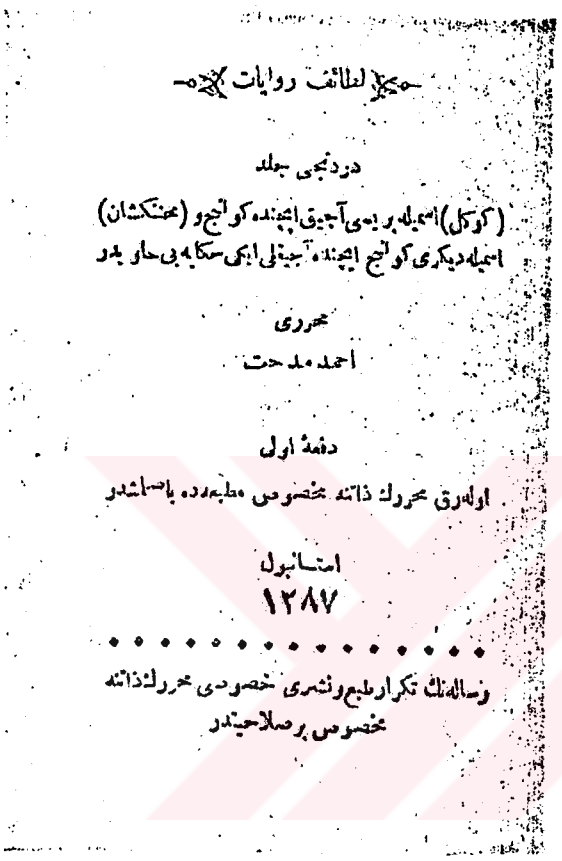
باب عالی جاده‌سنده ۲۸ نومرولی (مهران) مطبعه‌سنده

طبع اولنمشدر

استانبول

۱۲۹٤

Gönül [3.1.1.2] and Alayın Kraliçesi [3.1.1.3]



لطائف روايات

درد نجی جلد

(کوکل) اسمیله بر یمی آچیق ایچنده کوانچو (محنکشان) اسمیله دیکری کوانچ ایچنده آچیلمایکی سکایه بی حاوی بدر

محرری

احمد مدحت

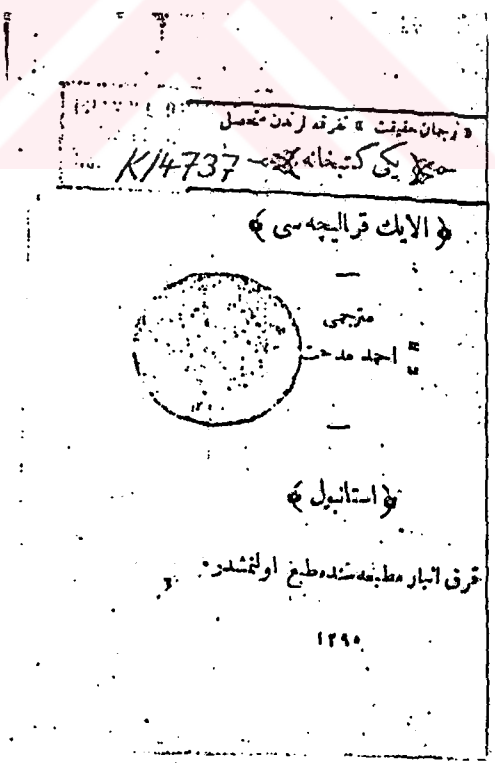
دفعهٔ اولی

اوله رق محرك ذاتنه مخصوص مطبعه ده باصلمشدر

استانبول

۱۲۸۷

رسالهنك تکرار طبع و نشری خصوصی محررك ذاتنه مخصوص بر صلاحیتدر



«ترجمان حقیقت» غرفه لردن متحصل

یکی کتبخانه

K/4737

الایك قرالیچه سی

مترجمی

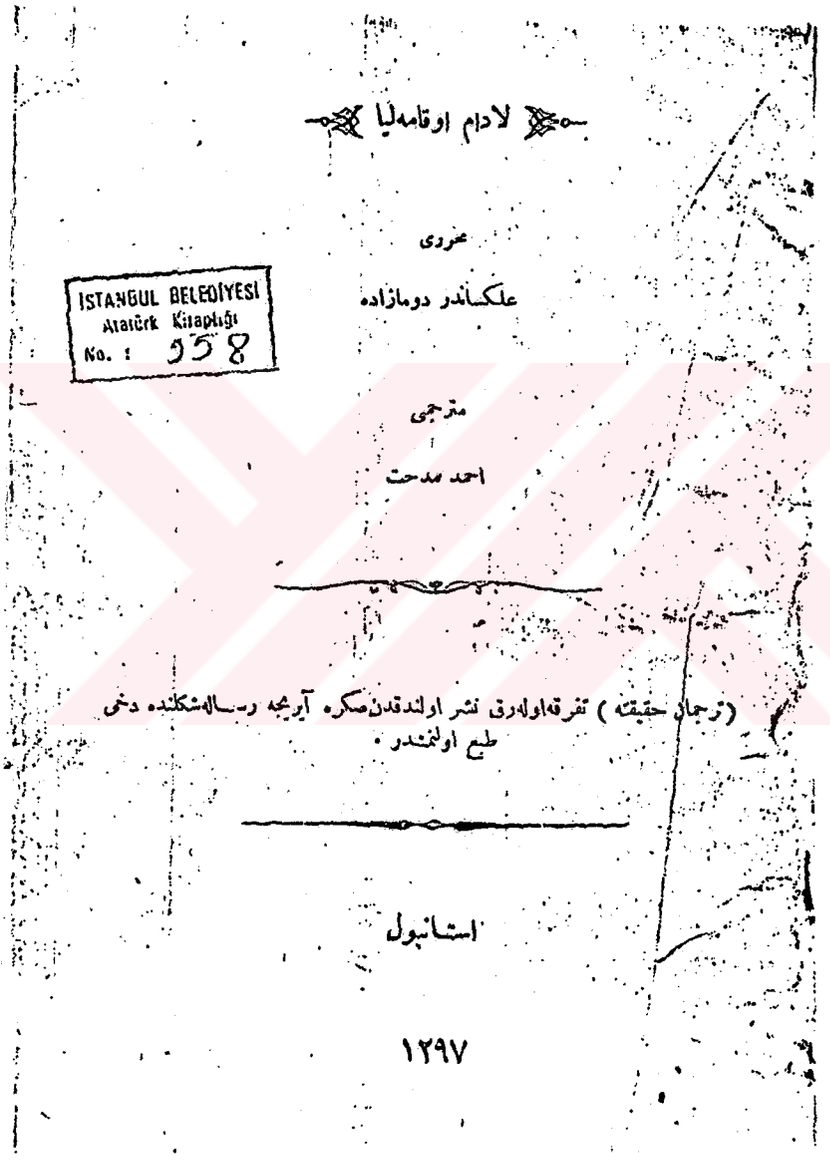
احمد مدحت

استانبول

قرق اتبار مطبعه سنده طبع اولنمشدر

۱۲۹۰

La Dam O Kamelya [3.1.1.4]



لادام اوقامەلیا

محرری

الکساندر دومازاده

مترجمی

احمد مدحت

(ترجمان حقیقت) تفرقه‌اولەرق نشر اولندقدن‌صکره آیریجه رسالەشکلنده دخی طبع اولنمشدر.

استانبول

۱۲۹۷

Bir Fakir Delikanlının Hikayesi [3.1.1.5]

برفقیر دلی قابلینك حکایه سی

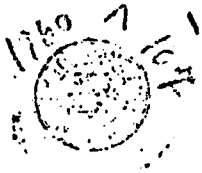
مؤلفی
اوقطاو فویه

مترجمی
احمد مدحت

(رجحان حقیقت) غزته سنه تفرقه اولهرق درج و نشر اولندقدن صکره ایلك دفعه اولهرق آیریجه رساله شکلنده دخی طبع اولنمشدر .

استانبول

۱۲۹۸



Bir Kadının Hikayesi [3.1.1.6]

بر قادینك حكایه سی

مؤلفی
الكساندر دوماز اده

مترجمی
احمد مدحت

(ترجمان حقیقت) غزته سنه تفرقه اولهرق درج ونشر اولنمدن صكره ایلك دفعه
اولهرق آیریجه رساله شكلنده دخی طبع اولنمشدر

استانبول
۱۲۹۸

Antonin [3.1.1.7]

آنتونین

محرری
الکساندر دوما زاده

مترجمی
احمدمدحت

(ترجمان حقیقت) غزته‌سنده تقرفه اولهرق درج و نشر اولنمقدن صکره ایلك دفعه
اولهرق آیریجه رساله شکلنده دخی طبع اولنمشدر .

استانبول

۱۲۹۸

Amiral Bing [3.1.1.8]

امیرال بنغ

« مترجمی »
احمد مدحت

(ترجمان حقیقت) تفرقه اولهرق نشر اولندقدن صکره
ـ ایلك دفعه اولهرق ـ
آیریجه رساله شکلنده دخی طبع اولنمشدر .

استانبول

۱۲۹۸

جمله سو کیمسه وکون
بهامی تشدید اولنسه‌دیه .
اولدیغندن اعدای متقسم

Peçeli Kadın [3.1.1.9]

Gabriyelin Günahı [3.1.1.10]

غابریه‌لك گناهی

مؤلفی شارل مه‌روو‌ه‌ل

مترجمی احمد مدحت

(ژرجان‌حقیقت) غزته‌سنده نشر اولنه‌رق درج ونشر اولندقدن صکره ایلك دفعه اولنه‌رق
آیریجه رساله شکلنده دخی طبع اولنمشدر.

معارف نظارت جلیله‌سنك رخصتیله طبع ونشر اولنمشدر.

استانبول

۱۲۹۹

Merdudu Kız [3.1.1.11]

مردود قز

مؤلفی
اميل ديشبورغ

مترجمی
احمد مدحت

؟

(... حقیقت) غزتهسنده نشر اولهرق درج ونشر اولندقدن صکره ایلك دفعه
اولهرق آیریجه رساله شکلنده دخی طبع اولنمشدر .

معارف نظارت جلیلهسنك رخصتیله طابع ونشر اولنمشدر .

استانبول
۱۳۰۰

Orsival Cinayeti [3.1.1.12]

اورسیوال جنایتی

مترجمی
احمدمدحت

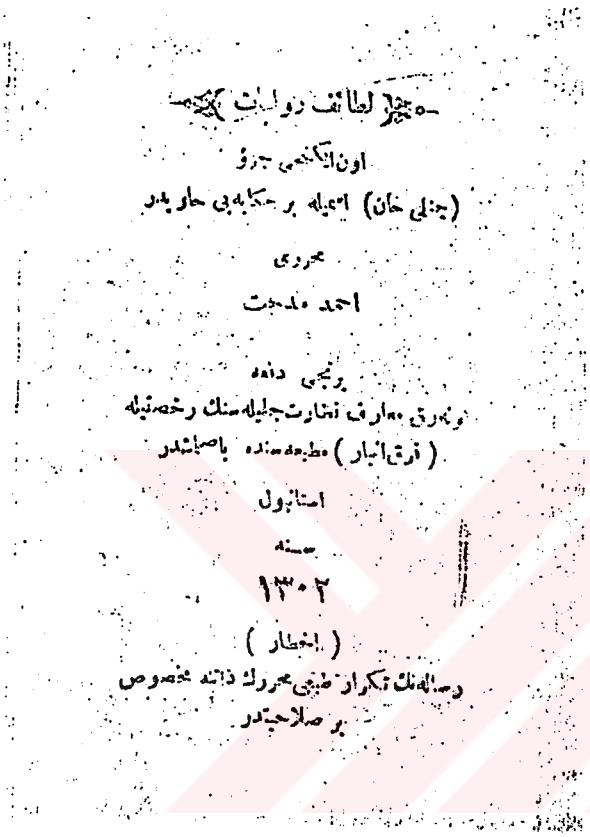
محرری
امیل غابوریو

« ترجمان حقیقت » غزته‌سنه تفرقه اوله‌رق درج ونشر اولندقدن صکره ایلك دفعه اولق اوزره
آیریجه رساله شکلنده دخی طبع اولنشدر .

استانبول

۱۳۰۱

Cinli Han [3.1.1.13] and Lu'lu-i Esfer [3.1.1.14]



لطائف روايات

اون اكنجى جزو

(جنلى خان) اسمله بر حكايه بى حاويدر

محررى

احمد مدحت

برنجى دفعه

وزارت معارف نظارت جليله سنك رخصتيله

(قرق انبار) مطبعه سنده باصيلمشدر

استانبول

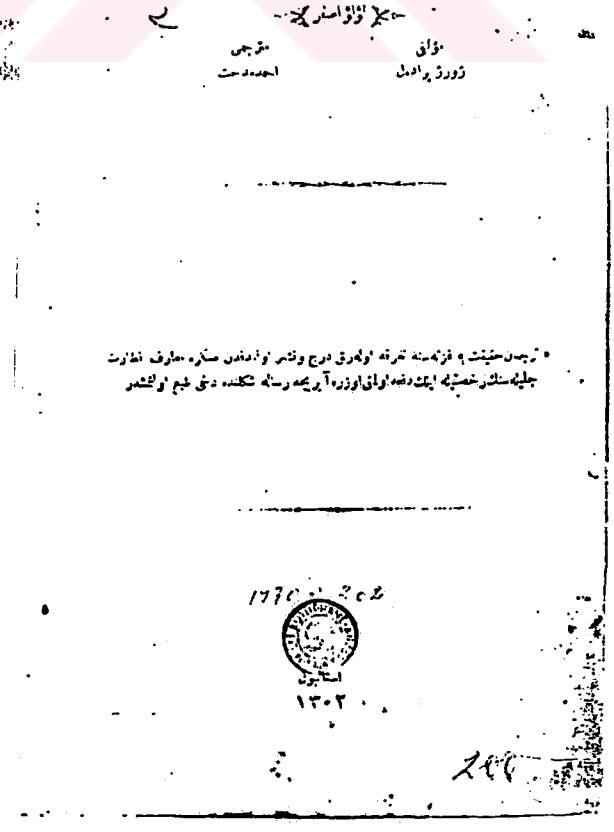
سنه

١٣٠٢

(اخطار)

رسالهنك تكرار طبعى محررك ذاتنه مخصوص

بر صلاحيتدر



لؤلؤ اصفر

لؤلؤ

زورق پرادوك

مترجمى

احمد مدحت

• ترجمه حقيقت بو فرقه سنه ترقه اولهرق درج ونشر اولمدقدن صكره معارف نظارت
جليله سنك رخصتيله ايكنجى دفعه اولهرق اوزره آيريجه رساله شكلنده دخى طبع اولنشدر

١٣٠٢

Kamere Aşık [3.1.1.15]

کامیرا قره ماشق یاخود

مؤلفی

پول دەفوق

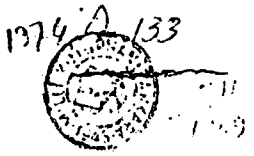
مترجمی

احمد مدحت

اولا تقرفه یولو ترجمان حقیقت غزتەسنه درج اولندقدن صکره

ایلك دفعه

اوله رق کتاب صورتنده دخی باصلمشدر



استانبول

۱۳۰۳

Çifte İntikam [3.1.1.16] and
Kısmetinde Olanın Kaşığında Çıkar [3.1.1.17]

{ لطائف روايات }

اون التنجى جزؤ

{ چيفته انتقام } اسميله برحكايه‌يى حاويدر

محررى

احمد مدحت

برنجى دفعه اولەرق

ترجمان حقيقت تفرقه ايدلدكدن صكره كتاب شكلنده اولەرق

(قرق انبار) مطبعه‌سنده باصلمشدر

استانبول

سنه

١٣٠٤

لطائف روايات

اون سكزنجى جزؤ

قسمتنده اولانك ناشيسنده چيقار

اسميله برحكايه‌يى حاويدر

محررى

احمد مدحت

برنجى دفعه اولەرق

ترجمان حقيقت تفرقه ايدلدكدن صكره كتاب شكلنده اولەرق

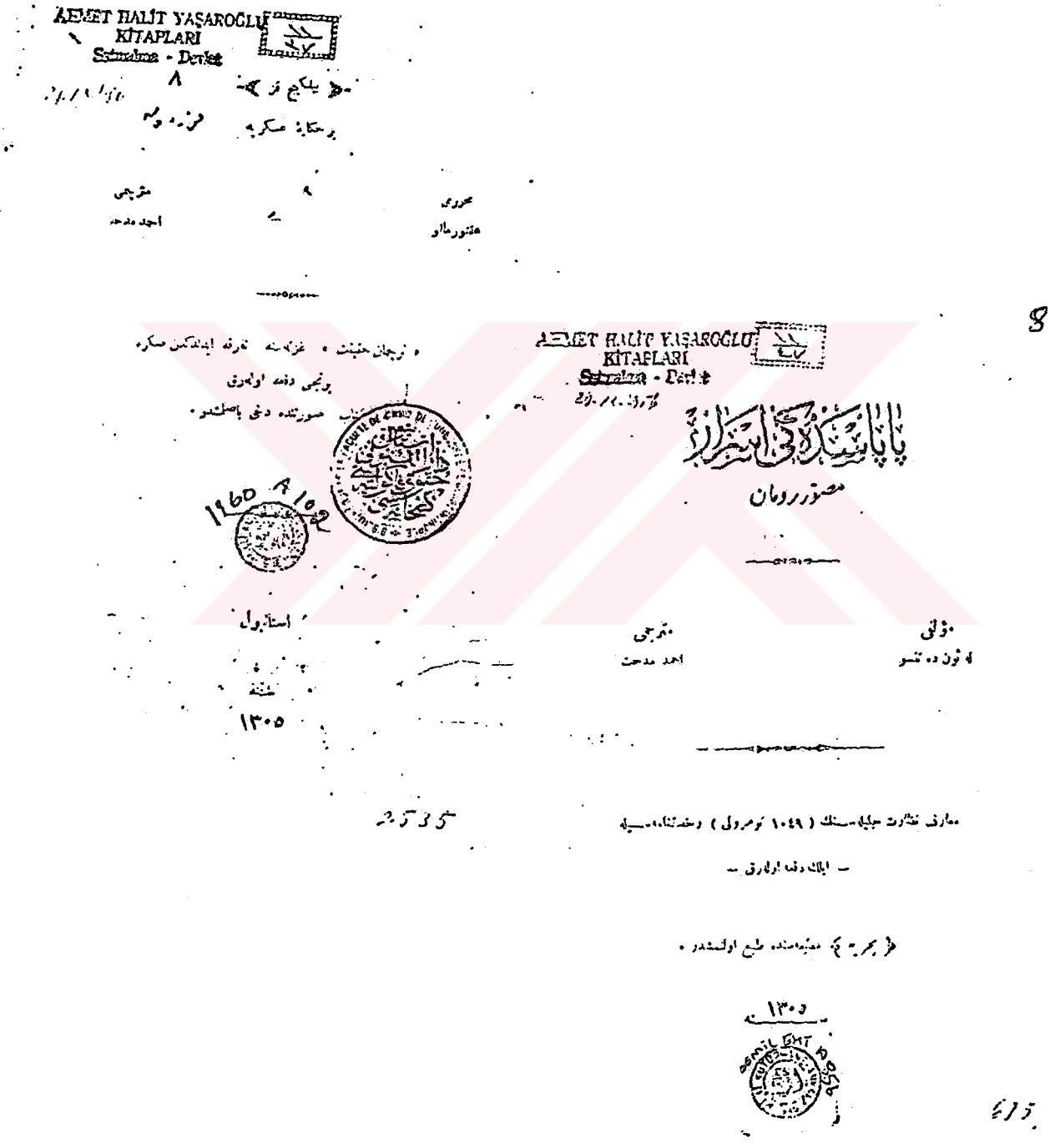
(قرق انبار) مطبعه‌سنده باصلمشدر

استانبول

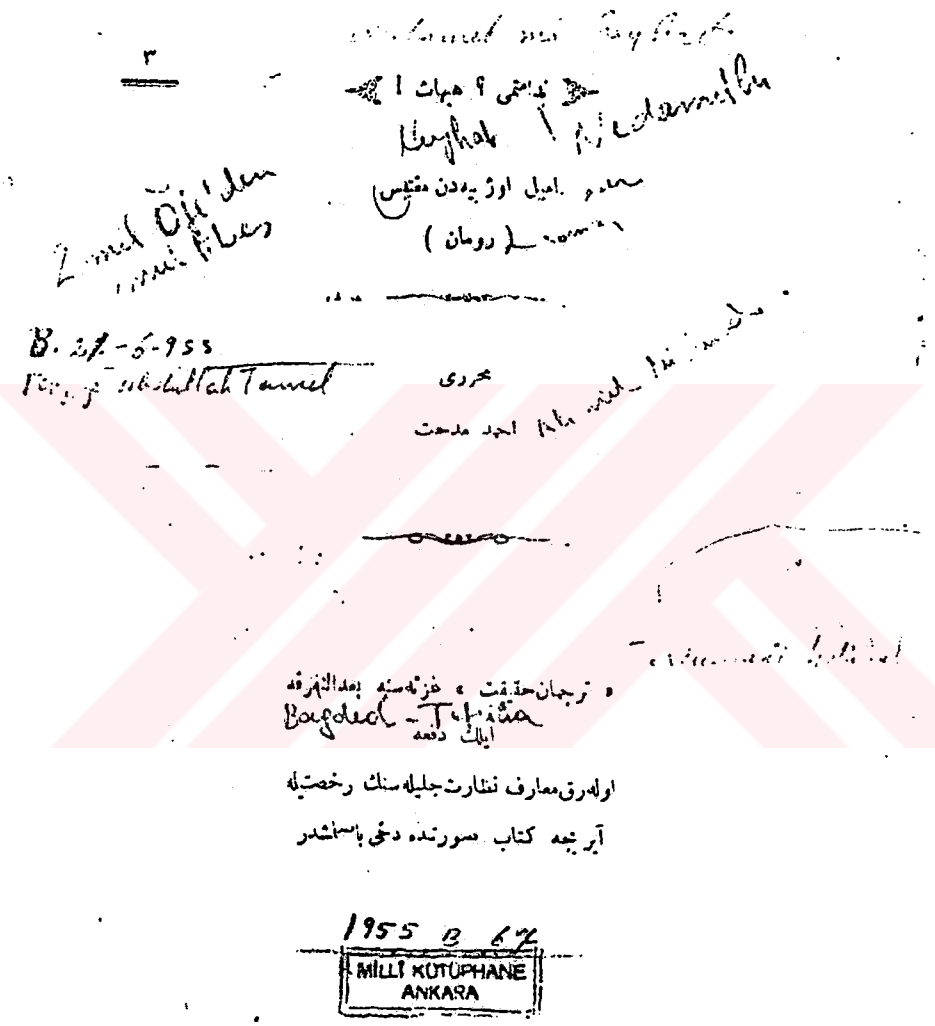
سنه

١٣٠٤

Bilgiç Kız [3.1.1.18] and Papazdaki Esrar [3.1.1.19]



Nedamet mi? Heyhat ! [3.1.1.20]



٣

ندامتمی ؟ هیهات !

Heyhat ! Nedametmi

امیل اوژ یه‌دن مقتبس

Emil Ojiden muktebes

(رومان)

B. 21-6-955

محرری

احمد مدحت

« ترجمان حقیقت » غزته‌سنه بعدالتفرقه

ایلك دفعه

اوله‌رق معارف نظارت جلیله‌سنك رخصتیله

آیریجه کتاب صورتنده دخی باصلمشدر

استانبول

١٣٠٦

Henriyet [3.1.1.21]

هانریه ت

پارس غزته‌لری مشهور حکایه نویس
موسیو فرانسوا قوپه‌نك‌بو سرلوحه ایله
اخیراً قله الوب نشر ایتدیردیکی بر رومانك
خلاصه‌سنی برفقرهٔ لطیفه صورتنده
درج ایلیورلر . رومانجیلق نقطهٔ نظرندن
ساده‌لکی قدر مؤثرلکی مسلم اساتذهٔ زمان
اولان فقرهٔ مذکوره صفوت قلب
وعلو جناب‌و وفا خصوصلرنده طبیعیاتدن
ذرّه قدر آیرلمامق شرطیله بورومانه
فوق‌الحد برمکملیت‌و یردیکنی غزته‌لر حکم

Madarın Marifeti [3.1.1.22]

﴿ ۱۱۵ ﴾

« مادارك معرفتی »

مادار کیم اولدیغنی بیلر ایسه کز
فقره مزك لذتی احتمالکه هیچ آلنه مز .
مادار موسیو شافالینك اوشاغیدر .
بوحالده اولا موسیوشافالی یی طانیلیدرکه
ماداری ده طانیه بیله لم .
موشیو شافالی هرنه قدرآلتمشلق بر
آدم ایسه ده دها اللی بش یاشندن بری
اختیارلغك الك تحف احوالندن اولان
تیتیزلکه باشلامشدر . کنجلك زمانده ده
هرنه قدر غایت حدتلی برآدم ایدیسه ده
او زمانلر اکثریا حقلی شیلر ایچون اثر
حدت کوسترر ایدی . شمدی ایسه حقلی
حقسز هرشی ایچون حدتلنور . برکره ده
آغز بنی آچدیمی آرتق قپامق بیلز .

Aleksandır Stradella [3.1.1.23]

علکساندر ـ ستراللا

محروی

احمد مدحت

« ترجمان حقیقت » غزته‌سنه تفرقه ایدلدکدن صکره
معارف نظارت جلیله‌سنك رخصتیله
برنجی دفعه اولهرق
کتاب صورتنده دخی باصلمشدر .

استانبول

سنه

۱۳۰۷

Udolf Hisarı [3.1.1.24]

اودولف حصاری

مؤلفی

آدم یاروفایف

مترجمی

احمد مدحت

معارف نظارت جلیله سنك رخصتیله « ترجمان حقیقت » غزته سنده درج ایدلمکدن
صکره آیریجه کتاب شکلنده دخی ترتیب ایدیلمك (قرق انبار) مطبعه سنده
طبع اولنمشدر

1962 A 12

درسعادت

۱۳۰۷

5962

Diplomalı Kız [3.1.1.25] and Şeytankaya Tılsımı [3.1.1.26]

لطائف روايات

اون طوزنجی جزوی

دیپلومالی قز اسیله یر سکاییی حاویدر .

محرری

احمد مدحت

ایلك دفعه اولدرق

معارف نظارت جلیله‌سنك رخصتیله

« ترجمان حقیقت » غزته‌سنه درج ایدلدکدن صکره
آیریجه رساله شکلنده دخی طبع اولنمشدر

استانبول

« قرق انبار » مطبعه‌سی — بابعالی جوارنده ابوالسعوده
جاده‌سنده نومرو ۸

۱۳۰۷

شیطان قیا طلسمی

محرری

احمد مدحت

« ترجمان حقیقت » غزته‌سنه تقرنه ایدلدکدن صکره
معارف نظارت جلیله‌سنك رخصتیله

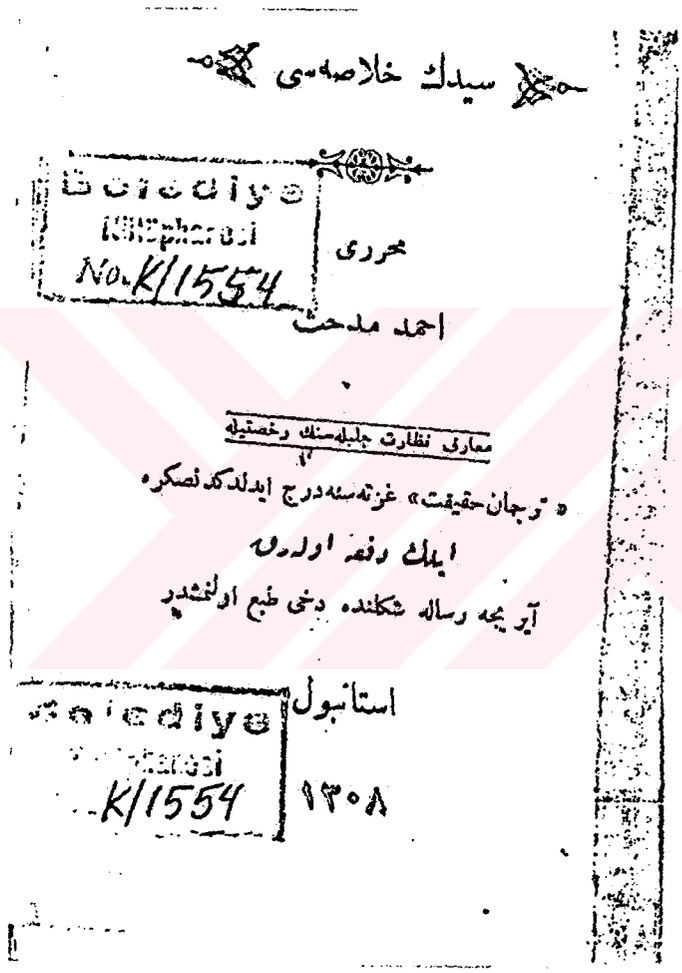
برنجی دفعه اولدرق

کتاب صورتنده دخی باصلشدر .

استانبول

۱۳۰۷

Sidin Hülasası [3.1.1.27]



سیدك خلاصه‌سی

محرری

احمد مدحت

معارف نظارت جلیله‌سنك رخصتیله

«ترجمان حقیقت» غزته‌سنه درج ایدلدکدن صکره

ایلك دفعه اولدرق

آیریجه رساله شکلنده دخی طبع اولنشدر

استانبول

۱۳۰۸

Sanatkar Namusu [3.1.1.28]

صنعتکار ناموسی

(اوقتاوفویه نك صوك اثری)

۲۷٤

مؤلفی
اوقتاوفویه

مترجمی
احمد مدحت

« ترجمان حقیقت » خزینه‌سنه تفرقه صورتیله درج ایدلدکدن صکره
معارف نظارت جلیله‌سنك رخصتیله
برنجی دفعه اولهرق کتاب شکلنده دخی باصلمشدر

استانبول
۱۳۰۸

İki Hud'akar [3.1.1.29] and Can Kurtaranlar [3.1.1.30]

لطائف روايات

يكرى برنجى جزؤ

ايكى خدعه كار

عنوانيله بر حكايهٔ لطيفه‌يى حاويدر

تحريرى

احمد مدحت

معارف نظارت جليله‌سنك رخصت رسميه‌سيله

ايلك دفعه

اولەرق (مطبعهٔ عامره) ده طبع اولنشدر

استانبول

١٣١١

لطائف روايات

٢٣ نجى جزؤ

جان قورتارانلر

عنوانيله بر حكايهٔ لطيفه‌يى حاويدر

تحريرى

احمد مدحت

(ترجمان حقيقت) غزتەسنه درج ايدلدكدن صكره

معارف نظارت جليله‌سنك رخصتيله

آيريجه كتاب شكلنده دخى طبع اولنشدر

درسعادت

١٣١١

Ana Kız [3.1.1.31] and Su-i Zan [3.1.1.32]

لطائف روايات
۲۵ نجی جزو
آنا قز
اسميله برمكتبهٔ لسانيه‌ى مخصوصدر

محرری : احمدمدحت

[ترجمان حقیقت] غرّه‌سنه درج ايدلمكده‌ىكن
مصارف [illegible] جليله‌سنك ۱۳۵ نومرو وفى ۱۱ شوال
سنه ۱۲۹۳ [illegible] ۲۵ مارت سنه ۳۱۱ تاريخلى رخصتنامه‌سيله
آربجه كتاب شكلنده دخى طبع اولنشدر

استانبول
۱۳۱۲

لطائف روايات

محرری
احمد مدحت

جزؤ اول

(سوء ظن) اسميله پرنسى كولنج و (اشارت) اسميله
ديكرى آجيقلى ايكى حكايه‌ى حاويدر

استانبول

دفعهٔ رابعه اولهرق قرق انبار مطبعه‌سنده باصلمشدر

۱۳۱۵