

**ATILIM UNIVERSITY  
GRADUATE SCHOOL OF SOCIAL SCIENCES  
DEPARTMENT OF TRANSLATION AND INTERPRETATION  
TRANSLATION STUDIES MASTER'S PROGRAMME**

**A DESCRIPTIVE AND COMPARATIVE STUDY ON CENSORSHIP IN  
THE TURKISH TRANSLATIONS OF JACK KEROUAC'S ON THE ROAD**

**Master's Thesis**

**Başak Pırıl Gökayaz**

**Ankara - 2020**



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**Thesis Supervisor**

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**Ankara – 2020**



## ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “A Descriptive and Comparative Study on Censorship in the Turkish Translations of Jack Kerouac’s *On The Road*” and prepared by Bařak Pırıl Gökayaz meets with the committee’s approval unanimously as Master’s Thesis in the field of School of Translation Studies following the successful defense of the thesis conducted in 19/06/2020.

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## ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atilim University Graduate School of Social Sciences Thesis Writing Directive,
- I prepared this thesis within the framework of academic and ethics rules,
- I presented all information, documents, evaluations and findings in accordance with scientific ethical and moral principles,
- I cited all sources to which I made reference in my thesis,
- The work of art in this thesis is original,

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---

19.06.2020  
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## ÖZ

[Gökayaz, Başak Pırıl]. [Jack Kerouac'ın *Yolda* Adlı Eserinin Türkçe Çevirilerinde Sansür Üzerine Betimsel ve Karşılaştırmalı Çalışma], [Yüksek Lisans Tezi, Ankara], [2020].

Bu tezin amacı, Jack Kerouac'ın *Yolda* (1951) adlı eserinin Türkçe çevirilerinde sansürlü bölümleri ortaya çıkarmaktır. Bu tezde, normlar, değerler, ideolojiler ve güç ilişkileri gibi sosyokültürel yapıların yanı sıra yayıncılar, çevirmenler, editörler ve hedef okuyucu kitlesi gibi aktörleri göz önünde bulundurarak Betimleyici-Açıklayıcı Çeviri Çalışmalarından, Toury'nin Norm Teorisi'nden ve Andre Lefevere'in "Yeniden Yazma" teorisinden yararlanılmıştır. Bu tezin vaka çalışması olarak Jack Kerouac'ın *Yolda* eseri seçilmiştir çünkü eser hem Amerika'da hem Türkiye'de hedef okuyuculara uygun hale getirmek için sansürlenmiştir. *Yolda*'nın orijinalinden ve iki farklı Türkçe çevirisinden rasgele seçilen elli örnek analiz edilmiştir. Kelimelerin, cümlelerin ve paragrafların sansür analizi, çıkarma, ekleme, silme ve yeniden yazma olmak üzere dört kategori altında yapılmıştır. Sonuçlar, 1993 yılında çevrilen eserin 2019 çevirisine oranla çok daha fazla sansürlendiğini gösteriyor. *Yolda* eserinde, incelenen bölümlerde sansür stratejisi olarak silmenin diğer üç stratejiye oranla çok daha fazla uygulandığı ortaya çıkıyor. Çeviri sürecinde aktörlerin bakış açılarının ve normlar, değerler ve ideolojiler gibi sosyokültürel yapıların hem kaynak hem de hedef dilde yapılan sansürlerde büyük etkisi olduğu gözlemlenmiştir.

Anahtar Kelimeler: Çeviri Stratejileri, Sansür, Jack Kerouac, *Yolda*, Amerikan Edebiyatı.

## ABSTRACT

[Gökayaz, Başak Pırıl]. [A Descriptive and Comparative Study on Censorship in The Turkish Translations of Jack Kerouac's *On The Road*], [Master's Thesis, Ankara], [2020].

This study aims to reveal the parts censored in the Turkish translations of Jack Kerouac's *On The Road* (1951). In this study, it is benefited from Descriptive Explanatory Translation Studies (DETS), Toury's Norms, and Andre Lefevere's "Translation as Rewriting" by taking into consideration the agents like publishers, translators, editors, and target readers as well as sociocultural structures such as norms, values, ideologies and power relations. Jack Kerouac's *On The Road* is selected as the case study of this thesis because the novel is censored both in America and Turkey to make the novel appropriate for the target readers. The fifty examples which are arbitrarily chosen from the original scroll of *On The Road* and two different Turkish translations are analyzed. The censorship analysis of the words, sentences, and paragraphs is conducted under the four categories which are omission, addition, deletion, and rewriting. The results demonstrate that, the novel translated into Turkish in 1993, has censorship more than the 2019 translation. It is revealed that in the investigated parts, the deletion as a strategy to censor in *On The Road* is applied more than the other three strategies. The agents' perspectives, and the sociocultural structures such as norms, values and ideologies throughout the translation periods are observed to have a big influence on the censorship which is applied to both source and target language.

Keywords: Translation Strategies, Censorship, Jack Kerouac, *On The Road*, American Literature.

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**LIST OF ABBREVIATIONS**

TS	Translation Studies
DTS	Descriptive Translation Studies
DETS	Descriptive-Explanatory Translation Studies
TT	Target Text
ST	Source Text



## CHAPTER ONE

### 1. INTRODUCTION

Human beings have used translation for centuries to communicate with each other. The objective of translation is to transfer the message with its original tone and the main intent by taking into consideration the culture, religion, values, and norms of the target society. Translation was not regarded as a separate discipline until the second half of the 20<sup>th</sup> century. Firstly, scholars discussed the concept of translation under the discipline of Linguistics and English Language Teaching until the 1950s and 1960s. Yet, some scholars like James S. Holmes and Gideon Toury put forward the idea that translation is an interdisciplinary field; therefore, it should be considered as a separate discipline from Linguistics and English Language Teaching. Translation Studies came to existence with the studies of crucial scholars, especially James S. Holmes' significant map of translation studies and Gideon Toury's contributions to this map (Munday, 2016, p.16).

Translation Studies has evolved as a separate discipline since the second half of the 20<sup>th</sup> century by benefiting from various disciplines as it has become an interdisciplinary field. Scholars have developed Translation Studies with various theories (such as Equivalence, Norm, Polysystem, Rewriting) and these theories have been divided into three turning points of Translation Studies by taking into consideration the scope of theories: linguistic, cultural, and social approaches, respectively. In the Linguistic Approach, scholars have discussed translation in terms of linguistic features, after a while some scholars have put forward the idea that translation is not related to only the surface level of language. Then, several scholars argued that translation should be considered within a specific cultural context descriptively. Therefore, translation has become a cultural phenomenon including social structures like norms, ideology, values, and power relations of the target society. Yet, the social structure has not been sufficient by itself because there have been various factors to affect translation as well. Thus, scholars added that the agents such as publishers, translators, editors, and readers of TT should be taken into consideration during the process of translation (Shuttleworth and Cowie, 1997, p.7). Besides

translation, the social structure has been affected by the agents such as editors, translators, and publishers because these agents have the power to make a change in a text depending on the scope and her/his status.

The translation is considered as a process that can be affected by the agents, linguistic, social, and cultural factors. Thus, a researcher can interpret the translation process of a source language (SL) by taking into consideration these factors by adopting certain translation strategies.

Translation strategies can be quite easily recognized in censorship as a study field in Translation Studies. Censorship is a prohibition of speech or writing, especially specific things that are changeable from society to society. Censorship is practiced to taboo and polemical works and it can be applied before the process of translation, during the translation or after the translation (Toury, 1995, p. 56). The censored parts of the works can give information about that society's social and cultural context as well as agents who have active roles during the translation process.

Moving from this background, the aim of this study is to clarify the censored parts in the Turkish translations of Jack Kerouac's *On The Road* (1951) benefiting from Descriptive Explanatory Translation Studies (DETS), Toury's Norms, and Andre Lefevere's "Translation as Rewriting" by taking into consideration the agents like publishers, translators, editors, and target readers as well as the social structures such as norms, values, ideology and power relations.

This study includes five chapters. The first chapter points out the background of the study including the problem, purpose, hypotheses, importance of the study, organization as well as assumptions limitations and the method of the study.

The second chapter is the review of the literature and theoretical background including DETS, Toury's Norms, Andre Lefevere's "Translation as Rewriting" theories and three turning points of Translation Studies which are linguistic, cultural and social approaches as well as the relationship between censorship and translation. Besides, some concepts which are related to this study, such as Chesterman's "sociocultural", Lefevere's "refracted text", "rewriting" and "censorship" are explained to clarify the scope of this thesis. This study utilizes these theories to detect censorship in literary work. The third chapter is the general remark on Jack Kerouac, *On The Road*, The Beat Generation and reception of the book in American and Turkish

cultures. The fourth chapter contains the analysis of the source text of *On The Road* and two different Turkish translations of it. The source text which is original scroll was published in 2008. The Turkish translations of *On The Road*, which are the subjects of this study, were published in 1993, by Kıyı Publishing House and 2019, by Siren Publishing House, respectively. The source text and censored parts of two different Turkish translations are examined and compared descriptively with the randomly chosen fifty examples from ST and TTs. The last chapter is the discussion and conclusion part of the thesis including the results of the examination on censorship detected in the ST and TTs.

### **1.1. Background of The Study**

After the translation has been regarded as a separate discipline, scholars have discussed how the translation process is to be and what kind of factors should be taken into consideration during translation. Some scholars have defended ‘word-for-word’ translation strategy, while some have supported ‘sense-for-sense’. Yet, with the birth of Translation Studies, Gideon Toury developed Descriptive Translation Studies (2.1.) and Norms (2.2.) and drew attention to norms having an important role in the translation process. With the cultural and social approaches, translation has been descriptively discussed within the frame of cultural context. Translation has started to be scrutinized with social structures like norms, values, ideology, power, institutions, and by taking consideration agents like translators, editors, readers, and publishers. These factors were discussed with Andre Lefevere’s theory called Translation as Rewriting (2.3.). He defends that translation is a rewriting and the target text cannot be the same as the source text because there are various factors as it is mentioned above that hinder transferring text as it is (Lefevere, 1992, p.vii).

These factors have a significant role in translation in every culture. Mostly these factors have an effect on implementing censorship in translation (2.5.1.). Censorship is a strategy that is used for any words or sentences including slang, swearwords, jargon, humiliation, or controversial opinions for that culture and society. Censorship reveals a certain culture’s socio-cultural context and agents’ role in the translation process (Saki, 2014).

As a case study, Jack Kerouac's *On The Road* is chosen to reveal imposed censorship at diversifying degrees. *On The Road* belongs to American canonized literature since Jack Kerouac pioneers to the Beat Generation in the USA with his opinions and ideas. This type of groundbreaking pioneers and works come out all around the world and this type of works has been observed to affect communities. Both American and Turkish society is affected by the work especially within the frame of social, cultural, literary, and historical aspects (Ayrıntı Publishing House, 2008, pp. 317-351).

Jack Kerouac wrote *On The Road* in 1951, yet it could not be published until 1957, as it had controversial religious, ideological, social ideas and that is why, the original version was censored. Even if it was censored, it influenced all over the world in terms of social, political, economic and cultural contexts. It was initially translated to Turkish in 1993, by K1y1 Publishing House. Yet, the work has remained censored till the 21st century. The Penguin Publishing House published the original scroll in 2008 and it was translated three times in Turkey. In the present study, the 1993 translation and the 2019 translation, by Siren Publishing House are selected to reveal censorship on the novel.

In this study, the source text and the two different Turkish translations of *On The Road* are compared descriptively. Some parts of *On The Road* have been practiced censorship and it is examined in the direction of DETS, Toury's Norms and Andre Lefevere's "Translation as Rewriting" theories with specific translation strategies which are omission, addition, deletion, and rewriting.

## **1.2. Statement of The Problem**

The main problem of the present study is a discussion of censorship through examples from two different Turkish translations of Jack Kerouac's *On The Road* according to the target culture, norms, social values and customs in Turkey as well as the agents who have active roles during the translation process. The publisher and the editor of the original scroll had a significant role to be censored some parts of the book. The book was written in 1951, yet it was published in 1957 in America because of the agents. For the first time, the novel which was censored was translated

into the Turkish language in 1993. However, the censored book has had practiced censorship one more time to adapt the work to Turkish norms, ideology, culture, and values. Both in America and Turkey, the work remained censored until the 21<sup>st</sup> century. In 2008, Penguin Publishing House published the original scroll and in the present study, it is regarded as the source text. After the publication of the original scroll, the work was translated two times in 2008, by Ayrıntı Publishing House which has had same translators with the process of translation in K1y1 Publishing House in 1993 and 2019 by Siren Publishing House. Yet, in this thesis, the translators are taken into consideration as agents; therefore two different translated works are chosen according to translators. In the direction of that, the second one is chosen to analyze censored parts clearly. Therefore, the study is written to examine censorship based on the source text, and two different Turkish translations of *On The Road* considering Turkish society's values, traditions, norms, and perspectives as well as agents in both periods the 1990s and 2010s respectively.

### **1.3. Purpose of The Study**

This study aims at comparing the source text and two different Turkish translations of Jack Kerouac's *On The Road* in terms of censorship. This thesis tries to reveal censorship that is practiced in the Turkish translations of *On The Road* by taking into consideration the agents; such as publishers, translators, editors, or readers of the TT and the social structures included norms, values, ideology and power relations.

### **1.4. Hypothesis**

In the study, it is hypothesized that the first translation published in 1993 by K1y1 Publishing House was practiced censorship more than the second translation published in 2019 by Siren Publishing House. It is supposed that the first translation was censored because of the effect of agents and social structures. The second translation also was exposed to censorship, yet it wasn't censored as much as the first translation. It is supposed that the two translations were censored in various degrees by taking into consideration the time, the agents, and the social structures.

### **1.5. The Scope of The Study**

This study covers the analysis of censored parts, which is randomly chosen, of Jack Kerouac's *On The Road* within the framework of specific theories and strategies of Translation Studies. The censored parts are analyzed under the "sociocultural" concept of Chesterman within the scope of the DETS, Norms, and Rewriting theories by benefiting from 4 translation strategies which are omission, deletion, addition, and rewriting. This case study aims to clarify censored parts and motives of censorship comparing source text and two different Turkish translations of *On The Road* descriptively.

### **1.6. The Method of The Study**

The present study aims to conduct a qualitative method in order to support the hypothesis which is the analysis of the source text and the chosen censored parts of two different Turkish translations. The study is planned to be carried out through an original scroll of *On The Road* which was written in 1951 by Jack Kerouac and was printed without censorship by Penguin Publishing House in 2008. The source text is compared descriptively with two different Turkish translations in 1993 K1Y1 Publishing House and 2019 Siren Publishing House, respectively. These are compared with fifty different samples which are arbitrarily chosen from these texts.

First, the original scroll and two translations are read and examined in accordance with the aim and scope of the thesis. Then, the censored parts are determined and categorized in terms of 4 translation strategies which are omission, deletion, addition, and rewriting. Each category is analyzed in the direction of determined theories and censorship and each example is examined by taking into consideration the Turkish norms, values, the role of agents, and social and cultural structures.

## 1.7. Assumptions and Limitations

It is assumed that the source text was exposed to partial censorship by translators to be more acceptable in Turkish culture. Some parts of the text are not acceptable for the target society's norms, values, and customs. Therefore, partial censorship is thought to be a necessity to make translations acceptable.

The study focuses on the 'original' source text and two different Turkish translations of Jack Kerouac's *On The Road* by comparing them to detect censored parts and to show the differences among the source text and two Turkish translations. These editions are chosen from different decades to manifest censorship. Yet, the source text has many editions because in the USA the work had been censored until the 21st century. Therefore, it is planned to analyze only one source text which is the original scroll of the work and the comparison is made according to the source text and two different target texts. There are also two different Turkish translations except for the chosen ones. Yet, one of them is edited from the translation of K1Y1 Publishing House in 1993 and therefore two texts have the same translators. The aim of this thesis is to compare the source text and two different Turkish translations of the book by taking into consideration the agents which includes the translators and the editors; these text choices are made by considering the agents. The second one was published in the 2010s, and one of the chosen texts was also published in the 2010s. However, when the time is taken into consideration, it should be a considerable period of time between two Turkish translations to analyze descriptively. Therefore, each translated text is in different periods, in 1993 and 2019, and has different agents, K1Y1 Publishing House, and Siren Publishing House.

## 1.8. Duration of The Study

This study is written within a year. This study starts in June 2019 and ends in June 2020. The duration and steps of the study are demonstrated as follows.

**Table 1: Study Plan**

Month/Year	Study Steps
June- July 2019	The source text and Turkish translations of <i>On The Road</i> by Jack Kerouac are read.
August-September 2019	The theories adopted in this study are selected and studied.
October- November 2019	The topic and the title are fixed with the supervisor and the data related to the topic are collected from various books, web sites, and encyclopedias.
December 2019- January 2020	After the data collection, the process of data analysis starts with writing the first and second chapter of the study.
February-March 2020	The third and fourth chapters are written in the direction of the collected data.
April and May 2020	According to Atilim University and APA style, the thesis format and the writing style are checked, and the final version of the thesis is submitted.
June 2020	The jury decides whether the thesis is acceptable or not.

### 1.9. Importance of The Study

The topic is thought to be significant for Turkish society since censorship is practiced in every field, especially in literature. Literary translation has been exposed to censorship more when compared to other fields of translation. The importance of this study is to clarify censorship within the framework of the agents such as editors, publishers, translators, and Turkish readers as well as the social structures of Turkey including norms, values, ideology, and power relations. There are few studies about censorship in literary translation in Turkey; therefore the thesis aims at creating awareness about censorship in translation, especially literary translation and filling the

gap in the literature. Also, it aims to contribute to further academic studies to be conducted on censorship in the literary field.





## CHAPTER TWO

### 2. REVIEW OF LITERATURE

In this part, the theories adopted in the study are mentioned in detail. These theories who are chosen in the direction of the scope of this study are Descriptive-Explanatory Translation Studies, Toury's Norms, Turning Points of Translation Studies, and Translation as Rewriting. As well as the theoretical background of Translation Studies which is related to this study, censorship within the frame of its definition, the place of censorship in Translation Studies, translation strategies to censor, and the studies conducted on censorship in Turkey are touched upon.

#### 2.1. Descriptive-Explanatory Translation Studies

Before the birth of translation as a separate discipline with James Holmes, translation was accepted as a branch of Linguistics and "an operation performed on languages" (Schaffner, 1999, p.2). This operation was thought to be the set of transference the linguistic units from a source language to a target language based on the linguistic approaches. Many scholars brought forward various theories on equivalence concept to provide faithfulness between the source text and target text. Such as, Nida's formal and dynamic equivalence or Newmark's semantic and communicative translation theories, but they were all on the textual level. Translation Studies was introduced by James S. Holmes as a distinct discipline mainly in his paper entitled "The Name and The Nature of Translation Studies" (1972). According to Holmes, translation was more than an operation based on source text and linguistic approaches and he presented a map covering a comprehensive framework of Translation Studies (Toury, 1995, p. 10).

As for Holmes, Translation Studies was divided into two main branches as 'pure' and 'applied' areas. The 'pure' areas covered both theoretical and descriptive sides of Translation Studies. The DTS comprised of the product, process, and function, which respectively focused on the text itself, the context of the text and the process of

translation. (Munday, 2016, pp.17-18). Holmes not only pioneered Translation Studies but also gave rise to the birth of the DTS.

There were also criticisms for Holmes' map. For instance, Toury considered that Holmes' DTS map was shortfall because Translation Studies was not only descriptive but also explanatory. The explanatory field of translation was more complex since there were more relations, broader networks, and more factors than the descriptive field (Chesterman, 2008, p.377). Thus, Toury extended DTS by adding 'Explanatory' and as a result, was replaced with "Descriptive Explanatory Translation Studies" (Toury,1995). DETS was also based on a descriptive approach and target-oriented, yet, Toury added an explanatory field that examined the motives of the translation process. Motives like ideology, norms and power relations take an active role in the translation process; therefore, they should be explained systematically.

Toury offered a three-step methodology for DETS. The first step was to specify the source text within the target culture to understand its importance and acceptability. The second one was to analyze the source text and target text to define the relationship between related parts in both languages. The last step was to generalize the related parts of the source text and target text to reorganize the continuum of translation (Munday, 2016, p.175). Scholars developed DETS with contemporary theories and approaches since the 1970s. As for Toury, "describing, explaining and predicting phenomena pertaining to its object level is thus the main goal of such a discipline" (Toury, 1995, p.1).

## **2.2. Toury's Norms**

The concept of the norm was not new because Jiri Levy had introduced it in 1967 with an essay titled "Translation as a Decision Process". Yet, it was not dealt with until a decade later. DETS led to the development of the norm concept by Gideon Toury. According to Toury, the translation should have cultural values, in other words, sociocultural constraints are intrinsic to culture and society (Toury, 1995, p.53). Toury stated that norms are situated between rules and idiosyncrasies. Rules are stronger than norms, and they are absolute and unalterable; on the other hand, idiosyncrasies can change depending on a specific person. Each person has his/her own idiosyncrasies,

and they are shaped with culture, society, social structures, and various factors. Norms are neither firm like rules nor flexible like idiosyncrasies. They can change in the process of time, so new norms can supplant the existing ones. “For Toury, translational norms govern the decision-making process in translating, and hence they determine the type of equivalence that obtains between original and translation” (Hermans, 1996, p.1). Norms form one of the main aims of DETS since norms can provide translation behaviors within the frame of a specific culture and society.

Sociocultural constraints do not have sharp borderlines and various constraints like agents (translators, editors, readers) and social structures (norms, values, ideology, power relations) intertwine with each other (Toury, 1995, p.54). According to Toury, norms are the key factors in shaping the culture, society and social institutions. Therefore, any activity including translation and agents is affected by norms at diversifying degrees.

Toury categorized the norms at different phases of the translation process; initial norms, preliminary norms, and operational norms. The initial norms determine the general choice of the translator about the source text. The translator should decide whether he should choose adequate translation or acceptable translation. Adequate translation refers to be faithful to source norms, culture, society, and source text, while acceptable translation is subject to target culture norms, target language, target society and target culture (Toury, 1995, p.56). The next one is the preliminary norms which are divided into two; translation policy and directness of translation. Translation policy covers various factors that determine the choice of text types in a particular language and culture. The directness of translation is related to whether the source text is transferred directly to the target language or another language is used in the translation process; “[i]n translating from what source languages/text-types/periods (etc.) is it permitted/prohibited/tolerated/preferred? What are the permitted/prohibited/tolerated/preferred mediating languages?” (Toury, 1995, p.57). The third one is operational norms which affect the decisions made during the act of translation and are also divided into two parts; matricial norms and textual linguistic norms. Matricial norms govern the decisions that affect the thoroughness of the target text. The translator can omit, add or change the location of some passages in the text. Textual-linguistic norms refer to the choice of material like lexical items, phrases, and

stylistic features to reconstruct the target text (Toury, 1995, pp. 58-59; Munday, 2016, p. 180).

Even though Toury categorized the norms within the frame of logic and chronologic, as it is mentioned before, there are not sharp borderlines among the norms. They are linked to each other and should be dealt with together in text analysis.

### **2.3. Turning Points of Translation Studies**

As it is mentioned in the Introduction section, there are three turning points of Translation Studies which are the linguistic, cultural and social approaches, respectively. Step by step, thanks to these approaches Translation Studies has evolved to what it is today.

The linguistic approach was the key point of translation which was known as a branch of Linguistics in the 1960s. Nida was its primary representative and he stated that every sentence situated in the source text had its meaning and even the language changed, the meaning had to be the same (Yan&Huang, 2014, p. 489). According to Nida's theories, the translation should be based on meaning, source text, and free translation. Yet, according to some scholars, Nida's theory was not adequate for yielding accurate translation, because the act of translation has a purpose and a function. Therefore, the functionalist approach gained importance with the studies of Katharina Reiss and Hans Vermeer, the latter of whom created skopos theory "meaning every translation had its unique purpose and function which decided the method to translate it" (Yan and Huang, 2014, p. 489). Thus, the source could be translated into more than one target text depending on its skopos.

Vermeer highlighted the significance of sociocultural factors in the translation process with Skopos Theory, yet the theory regarded as inappropriate since it did not cover literary texts which were thought as purposeless and more complex (Munday, 2016, p. 130; Yan and Huang, 2014, p. 489). Itamar Even-Zohar provided a cultural approach with Polysystem Theory in the 1970s. Within the framework of this theory, the act of translation was based on the cultural environment; however, according to some scholars like Gentzler, it was thought that the theory was created upon an abstract

model which might be obsolescent rather than real-life constraints (Munday, 2016, p.174).

The cultural approach, in other words, the cultural turn, was introduced by Susan Bassnett and Andre Lefevere in late 1900 since the linguistic approach was not adequate during translation. Bassnett and Lefevere stressed the cultural approach which “emphasized especially the important status of culture in translation and the cultural influence of translation in the receptor-language region, treating translation as independent literature but not the mere copy of original texts” (Yan and Huang, 2014, pp. 489-90). The cultural approach is based upon particularly real-life constraints, society, and its culture, history, and norms rather than source text’s message itself or skopos.

Since Translation Studies formed as an independent discipline, many scholars have searched for the relation between translation and culture. Yet, the most significant contributions to the birth of the cultural approach are considered as Holmes’ map about TS, Toury’s DETS and Norms, Vermeer’s Skopos, and Even-Zohar’s Polysystem and all of them are descriptive and target-oriented theories. The process of the act of translation changes the direction of translation from the text level to the cultural level, so target texts tend to keep their position and originality like source texts. The target texts have begun to be analyzed, described and explained based on cultural and social contexts such as values, norms, ideas, ideologies, and traditions, etc. (Chesterman, 2006, p.11).

The last and most developed approach that is mentioned in the present study is the social approach. The cultural approach was thought to be fulfilling the needs of translation since the late 1990s (Pym, 2004). Therefore, scholars began discussing the effects of agents and their behaviors on translation. The cultural and social approaches cannot be separated because the cultural approach is developed by adding agents, and as a result, the social approach was developed. Both approaches have common features; therefore, some scholars like Chesterman used the concept of “sociocultural” for explaining this approach (Chesterman, 2006, p.10).

To sum up, Translation Studies is regarded as more than the text itself and linguistic elements, “translation is no longer defined as transcoding linguistic signs but as retextualising the SL-text” (Schaffner, 1999, p.3). Translation Studies has evolved

from the linguistic approach, which covered source-oriented and structure of language, to the cultural approach and then, to the social approach by covering target-oriented theories within the scope of social structures, cultural contexts and the roles of agents in the process of translation.

The turning points of Translation Studies is clarified to understand the analysis of the case study of this thesis. The case study is analyzed under the concept of the “sociocultural” approach.

#### **2.4. Translation as Rewriting**

The act of translation which can evolve, and change, is not conducted in a space and an isolated activity (Shuping, 2013, 56). Translation has been affected by various factors. A source text goes through lots of translation process by taking into consideration the agents and the social structures. Since the source texts are translated with a specific skopos, they can be analyzed in the process of translation considering certain constraints; thus, the target texts become the rewritings of the source texts. Andre Lefevere developed a theory called “Translation as Rewriting” after the cultural approach.

Lefevere’s work titled *Translation, Rewriting and the Manipulation of Literary Fame* covers fully developed ideas on rewriting and translation. Lefevere mainly focuses on the concept of power, institution, and ideology which provides the acceptance, rejection, and reception of the literary texts (Lefevere, 1992, p.2). He shows that the role of constraints can be explained during the translation process. These constraints are both internal like a translator’s her/his own choices and external such as norms and patronage system. According to Lefevere, translation is a rewriting of a source text. He defends that a translated text cannot be the same as it is in source language because of both internal and external constraints like norms, institutions, patronage, etc.

Lefevere created his rewriting model step by step. First, he put forward “refracted text” which means “texts that have been processed for a certain audience (children, for example)” (Gentzler, 2004, p. 137). It looks like Vermeer’s “Skopos Theory”; however, the theory is general, and it only focuses on non-literary texts. Yet,

the concept of “refracted text” evolved with Lefevere, and in 1982, the concept came to mean that “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work” (Hermans, 2004, p. 127). However, in 1985 the concept of refraction evolved into “rewriting”. According to Lefevere, the rewriting concept described the adaptation of the source texts into target texts under a certain ideology or certain poetics (Hermans, 2004, p. 127). Briefly, the ‘refracted text’ was just an adaptation of a source text to target text to please target audience. Yet, it evolved into Lefevere’s Rewriting Theory which covered factors like internal and external constraints during the translation. Yet, these constraints were small parts of Lefevere’s theory. He claimed that there was a complex connection among the concept of patronage, professionals, universal of discourse and norms within the Rewriting Theory.

#### **2.4.1. The connection among the concept of patronage, professionals, universe of discourse and norms**

Lefevere introduced two main factors that control the process of translation. The first one is ‘professionals’ which are inside the literary system and mostly determine the dominant poetics. The second one is a concept called ‘patronage’ which is outside the literary system and determines ideological motives (Munday, 2016, p.200). The professionals include academics and teachers who decide that a book is appropriate for education; reviewers and critics whose comments are effective for the reception of a text; translators themselves who are affected from ideology, norms, values, culture and the society of the target system who decide on poetics (Munday, 2016, p.200). The patronage which is located outside the literary system is the power that can improve or hamper the writing, reading and rewriting of literature (Munday, 2016, p.200). A patron can be a person or a group of people. They can be powerful and influential, for example politicians like Hitler in Germany or Franco in Spain or Mussolini in Italy. Besides, a patron can be institutions which control the issuing of literature such as publishing houses and educational establishments (Munday, 2016, p.200).

According to Lefevere, the patronage is identified with three elements based on ideology, economics, and status. (1) “The ideological component” determines the preference of the topic and the form of its presentation. Ideology is not limited to the political, it also covers beliefs and conventions that govern the act of translation. (2) “The economic component” which is related to the fee of writers and rewriters who are known as translators. Reviewers, academicians, teachers are all paid or funded by patrons like universities, newspaper publishers and the states. (3) “The status component” is depended on the payment by patrons and the performance of patrons’ expectations (Munday, 2016, p.201). These three components are related to each other and become ‘undifferentiated’ when the patrons try to maintain the stability of the system. Yet, on the other hand, they become ‘differentiated’, when they cannot be dependent on each other. (Munday, 2016, p.202)

Patronage governs the ideology of the texts, whereas professionals determine the poetics in which the dominant poetics is analyzed based on the two components. (1) “Literary devices” include genres, plot, and characters. On the other hand, (2) the “role of literature” relates to the existing social system and according to Lefevere, the role of institutions is crucial to determine the poetics. “Institutions enforce or at least, try to enforce the dominant poetics of a period by using it as the yardstick against which current production is measured” (Lefevere, 1992, p.19). It means that, like Even-Zohar’s Polysystem theory, which is also related to the status of literature, literature can become ‘canonized’, while others can be rejected, or after a long time they can become ‘canonized’, when the dominant poetics has changed (Lefevere, 1992, p.19).

The last concept in Lefevere’s model is the “universe of discourse” which is introduced as specific customs, beliefs, and objects inadmissible in the target culture. It is known that culture, customs, values, norms, and beliefs, etc. are different in each nation and language. All the introduced theories, based on "word-for-word" or source text, are not possible to conduct. “In this case, translation involves a complex network of decisions to be made by translators on the level of ideology, poetics, and Universe of Discourse” (Shuping, 2013, 58). According to Lefevere, four constraints are taken into consideration during the act of translation. “Therefore, it is clear that translation

is not a pure, simple and transparent linguistic matter but involves factors such as power, ideology, poetics, and patronage, etc.” (Shuping, 2013, 56).

Yet, the norms are also discussed together with these four constraints, because translation is regarded as a decision-making process finding a place in certain social and cultural contexts. Consequently, the act of translation is conducted by translators who tend to be affected by ideologies and the universe of discourse through norms. Each translator has his/her own cognition, values, ideologies, experience, and knowledge, yet s/he can still be affected by other factors like patronage and professionals, norms, and power relations. Thus, it can be understood that ideologies, power relations, and norms within the frame of society and its culture restrain the process of translation (Hermans, 1999, p. 74). In other sayings, either the translators can stay within the limits or object these or can be free during the process of translation.

To sum up, among the theories which were developed by scholars, Lefevere’s theory ‘Translation as Rewriting’ was one of the most outstanding ones. It focuses on translation in the scope of certain constraints such as patronage, professionals, ideologies, values, beliefs, and poetics through norms. Translation Studies has gained a new perspective for researchers with Lefevere’s theory, because translation cannot be a static act; instead, it is dynamic and changeable (Shuping, 2013, 59).

## **2.5. Censorship**

Prior to analyzing the novel in the direction of four strategies and theories, the term ‘censorship’ and related terms should be clarified. Censorship is described in “Censorship and Literature” (Moore, 2016) as “any regime or context in which the content of what is publicly expressed, exhibited, published, broadcast, or otherwise distributed is regulated or in which the circulation of information is controlled,” either “a regulatory system for vetting, editing, and prohibiting particular forms of public expression,” or, even more comprehensive, “the practice and process of suppression or any particular instance of this” (Moore, 2016, p.2). This definition of censorship focuses on the practices of institutions and emphasizes the difference between institutional and private or individual practices. Moreover, in this definition, the key point is asserted as “public expression” since, especially, the government’s and

society's safety is essential in any activity. One of the other definitions for censor is provided by the *Oxford English Dictionary* in 1974. It is asserted that the censor is "an official whose duty it is to inspect books, journals, plays, etc., before publication, to ensure that they contain nothing immoral, heretical, or offensive or injurious to the State" (qtd. in Moore, 2016, p. 2). This definition focuses only on literary censorship. In this definition, a state's safety and a society's morality are essential, as a result, the definition's scope is limited to institutional censorship in written expression.

Another definition of censorship is "the suppression or prohibition of speech or writing that is condemned as subversive of the common good" (Allan and Burridge, 2006, p. 13). This definition emphasizes only on written or oral expression and the phrase "subversive of the common good" should be clarified with its scope. To give an example, physical or moral harm is hampered with censorship of provocation to violence or swearing against anyone in the same society (Allan & Burridge, 2006, p. 13). According to this definition, the practice of censorship is needed to protect each individual of that specific society.

Allan and Burridge's censorship and censoring terms are not the same. The censorship is an "institutionalized practice" which means that censorship is practiced by someone whose job is to censor (Allan and Burridge, 2006, p. 24). Nevertheless, censoring can be both institutionalized which is conducted by an authorized person and individual practices such as parents, as they can censor children to use swearwords (Allan and Burridge, 2006, p. 24). Thus, tabooed situations, behaviors or words are subject to censoring, yet, not all the tabooed actions are subject to censorship. For instance, a provocation to violence to women is subject to both censorship and censoring, while blow your nose loudly in a crowded place is subject to censoring.

There are a number of definitions of censorship and censoring. However, within the context of this thesis, the definitions provided in this part are thought to shed light on censorship in literary translation in the direction of the role of patronage including governments, distribution companies, networks, publisher or editor; professionals covering teachers, translators, or academicians; social structure such as norms, values, customs or belief of that society.

### 2.5.1. Censorship in translation

The concept of censorship has been argued and examined within a variety of academic disciplines such as media studies, cultural studies, literary studies, alongside translation studies across the world. For the first time, the topic of censorship was searched by the scholars in the 1980s and after the 2000s, the issue has become popular and drawn more attention. Since the 1980s, scholars have been studying on censorship and writing essays and books on censorship from various perspectives. Boase-Beier and Holman published a book including essays on translation and its constraints titled *The Practices of Literary Translation: Constraints and Creativity* in 1998 and they deserved credit for their academic contributions. They dealt with the role of the constraints during the translation process, “[a]s with original works, so with translations, there is no land where there are no constraints, no controls, no watchdogs, no filters, no pre-existing poetic patterns, no guardians of public morality” (Boase-Beier and Holman, 1998, p.11). They defended that the constraints were good for rewriters to increase their creativity, and, as a result, they took a side by taking into consideration social, linguistic, cultural, and political constraints. According to Boase-Beier and Holman, translators have crucial roles to decide on how to translate the texts especially by considering cultural, social, linguistic constraints.

Although researches started in the 1980s, the first outstanding contribution to the concept of censorship within Translation Studies was the article called “Censorship and Translation in the Western World” in 2002. The issue comprises types of censorship such as censorship on literature or society under oppressive regimes in various times and regions. According to Merkle, censorship is always practiced as long as a society and culture have existed (Merkle, 2002, pp.13-14). In 2004, she published a paper on the role of internal and external constraints which are respectively, translator’s cognition and agents or social structures except for the translator. She benefited from the concept of Toury’s “Norms”, Andre Lefevere’s “Patronage”, and “Poetics” to clarify the role of constraints on the process of translation. According to Merkel, translators are often exposed to oppression by both internal and external constraints.

Tymoczko's essay on censorship and its role in translation is thought to be one of the most important works. It is about how a translator decides on what to do under various internal and external constraints. According to her, institutions, patrons, patronage systems; norms like social, linguistics, textual and translation; ideologies, languages and cultural activities form the external constraints (Tymoczko, 2009, p.38). However, external constraints are not enough to clarify the translation process. According to Tymoczko, the internal constraints are the elements related to sociocultural context which are accepted by the people in the direction of his/her purpose (Tymoczko, 2009, p.39). Briefly, she defends that all the translators cannot completely be faithful or unfaithful to the constraints, especially, to ideology and religion. Therefore, she suggests the concept of 'self-censorship' for translators because they have to decide for or against themselves.

Besides publishing articles or books about the relationship between censorship and translation, the concept of censorship has been tackled with in various conferences as specific subjects, like the one in 2001 Quebec Conference "Translation and Censorship".

### **2.5.2. Translation strategies in censorship**

The process of translation has always been affected by particularly sociocultural factors as well as agents. Therefore, scholars have tried to find out appropriate strategies for translators. Most of the scholars (e.g. Nida and Taber, Catford, Vinay, and Darbelnet) suggest word for word translation; therefore, they create strategy and theories based on the text level. However, all theories based on text level have had missing parts. When those theories are applied to a source text, the target text cannot include accuracy, because the important point for such an approach is the equivalence of words and sentences in both texts. After a while, translators adopt sense for sense translation and in the direction of it, scholars create various functional theories and strategies to translate adequate or acceptable (e.g. Itamar Even Zohar, Gideon Toury and Andre Lefevere). With 'the sense for sense' translation, the meaning becomes important.

In order to achieve equivalence, there are number of translation strategies like borrowing, calque, literal translation, adaptation, etc. These strategies can be adopted by taking into consideration the agents like editors or publisher's skopos and choices. Moving from this brief background, in this study, four translation strategies, omission, addition, deletion, and rewriting are chosen to investigate the censorship applied on *On The Road*.

Omission is "[t]he intentional or unintentional non-inclusion of an ST segment or meaning aspect in the TT" (Munday, 2009, p.212). Omission is used when the taboo or harmful (it changes from society to society) words or phrases exist in the source text. These words or phrases are omitted completely by taking into account the agent's skopos and choice. It can be said that omission is applied to large-scaled parts like a paragraph or a page or a chapter. On the other hand, deletion is used for unnecessary words or phrases according to the translator. The strategies of omission and deletion can be considered as similar; however, there is an important difference between them. Omission is used for mostly taboo and harmful parts for the source language during the translation. Deletion is for unnecessary words or sentences which are detected according to the agent's skopos and choice. Yet, both serve to target audience's norms, values, culture, and opinions.

On the other hand, addition is the opposite of both deletion and omission. Addition means adding new information to the target text, which is not included in the source text (Munday, 2009, p.167). It is used to make the given information clearer. The last strategy that is used in this study is rewriting. Rewriting strategy is connected to Andre Lefevere's "Translation as Rewriting" Theory. The strategy means that some parts of the source text are changed in accordance with the target audience. The changing part can reflect source text partially or it is changed completely. Lefevere regarded translation as rewriting, because according to him, source text could not be transferred at the textual, cultural and social levels. According to Lefevere, translation is affected by ideology, culture, norms, sociocultural context of target audience; therefore, translator adapts the source text to his/her sociocultural context in the direction of the agents and patronage (Lefevere, 1992, p.9).

These strategies can be used to censor target texts in accordance with the target language and target audience in terms of ideology and sociocultural context. As a

result, omission, deletion, addition, and rewriting strategies are chosen as strategies to investigate censorship among source text and target in the present study.

### **2.5.3. Studies conducted on censorship in Turkey**

In Turkey, censorship on translation has been investigated by scholars mainly since the beginning of the 2000s. The number of studies that focus on censorship and translation has been increased since then. Some are the case studies that focus on the motives of censorship in translation and the strategies that the translators adopt in the process of translation such as İşbuğa-Erel (2008), Arslan (2016). Some discuss the concept of censorship with a broader point of view in the scope of social, cultural and political contexts such as Erkazancı (2008).

One of the most comprehensive case studies is a doctoral thesis titled *Translating taboo and ideology: a socio-cognitive diachronic Critical Discourse Analysis framework for translations of English and American novels* by İşbuğa-Erel (2008). She analyzed four novels: D.H. Lawrence's *Lady Chatterley's Lover* (1928), Aldous Huxley's *Brave New World* (1932), Erskine Caldwell's *God's Little Acre* (1933), and Vladimir Nabokov's *Lolita* (1955) and their two retranslations into Turkish. They are retranslated with the practice of censorship under the sexual, religious, social and political constraints. She clarified translators' choices and the alterations in target texts conducted by translators (İşbuğa-Erel, 2008, pp.14-15). She revealed the first translations were more censored taking into consideration external constraints than the second ones which were practiced less censorship. According to İşbuğa-Erel, The Turkish readers become keening on their freedom of speech and thinking today; therefore they want to break taboos (ibid, p.260).

Erkazancı (2008) examined the effects of censorship in Turkish language planning which is "in the form of linguistic purism and standardization" in the early period of the Republic of Turkey (Erkazancı, 2008, p.243). Erkazancı analyzed the Turkish language within the scope of metalinguistic discourse and the marginalizing nature of heteroglossia to provide that Turkish language planning has an obvious effect of censorship in literary translation (ibid, p.245). Erkazancı's research has a significant role in terms of Turkish language planning and the history of the Turkish language.

In another study, Arslan (2016) conducted a study on translation and censorship. He focused on obscenity in Turkey through translation and censorship and he chose Avni İnel and erotic literature as a case study. He scrutinized the features of censorship because of obscenity in Turkey in the 1940s. He examined the relationships among translation, censorship, obscenity, and morality through samples from erotic literature. He selected five different cases between the 1920s and 1940s and he examined by utilizing Itamar Even-Zohar's theoretical notions of "culture repertoire", "resistance" and "market" as well as Pierre Bourdieu's notions of "habitus", "capital" and "structural censorship" (Arslan, 2016, p.6). As a result, Arslan proved that Avni İnel was one of the most outstanding translation agents who gave form to arguments on the translation of erotic literature and resisted to the pressure of the conservative society of the 1940s (ibid, p. 143).

To sum up, there are several works about censorship in translation in Turkey in the scope of textual, paratextual and contextual data. They indicate that, in Turkey, censorship exists both before the act of translation and during the act of translation. These studies demonstrate that most of them are based on culture, ideology, the concept of norms by Toury.



## CHAPTER THREE

### 3. METHODOLOGY

#### 3.1. The Method of the Study

In this study, it is benefited from descriptive and comparative methods to reveal censorship on *On The Road* written by Jack Kerouac. These descriptive and comparative data are chosen in the direction of the study's aim which is to examine censorship in the literary translation through the novel and its two different Turkish translations. A source text and two target texts are read in detail and fifty examples were chosen arbitrarily to analyze under four categories which are omission, addition, deletion, and rewriting. In the direction of the chosen methods, it should be said that this thesis is a qualitative study.

#### 3.2. Information on the Novel and Author

##### 3.2.1. Historical and cultural background of the 1950s in America

World War II (WWII) was considered as the milestone of America in terms of cultural, social and economic perspectives. WWII changed the dynamics between races, genders, classes in America both in terms of economic and social structures. In the world, power relations also changed after WWII. America became one of the most powerful countries especially in economics and global affairs.

Before WWII, America lost economically due to the Stock Market Crash of 1929 which was also called the Great Depression. Americans were unemployed and penniless. The rest of the world was also affected by the Great Depression and as a result of the economic crash, the war broke out. In 1939, the war began after Germany's occupation of Poland by Nazis. In 1941, Japan attacked Pearl Harbor in Hawaii; therefore, America had to join WWII. America waged war with the Soviet Union and Great Britain throughout the war. In 1945, America dropped the atomic

bomb to Hiroshima and Nagasaki and as a result, over 200.000 civilians died, and Japan surrendered to America (Hook, 1991).

After WWII, the American economy enormously improved and Americans were happy to spend money on material things such as automobiles, houses, and household appliances. In the post-war period, consumerism and conformity were common in American society. Americans and newcomers were experiencing their American Dream. American Dream was a famous myth of America, which had 'individual freedom', 'equality of opportunity', 'material wealth', 'self-reliance', 'competition' and 'hardworking' values (Datesman, 2005, pp.29-32). It was believed that each American had freedom and equal opportunity, unfortunately, it was so-called. Also, it was believed if an American had self-reliance, worked hard and went into competition with others, s/he (mostly he, by the way) could have material wealth. However, these values were valid for WASPs, which meant White Anglo-Saxon Protestant men. Women were considered as in the role of housewives and mothers in pre-war periods. Yet, during the war, the stereotyped roles began changing; men went to war to protect their country and women had to work to earn money. However, after men came home, women forced to quit the job and went home to make babies and take care of them. Most women quitted the job and returned their "roles" which were given by the male dominant society.

Consumerism and conformity were hands in glove thanks to new technology, television. Television brought all Americans into a common experience. Yet, television programs encouraged them for having conservative, happy, suburban and crowded families, which men played a role as breadwinner and women were homemakers. In those days, Americans could only find happiness in a patriarchal society through stereotyped roles and common norms. However, some Americans did not want to conform to the ordinary norms and traditional roles as the others. A handful of people, included African American, Hispanic, and other races, rebelled against conventional norms. They created a movement called 'Beat' which affected social, economic, cultural structures of America. These people were called 'Beatnik' and they merged under the name of 'Beat Generation' (Holmes, 1952).

Some of the pioneers of the Beat movement were Jack Kerouac and Allen Ginsberg who created a new style in literature and broke taboos in American culture as well as

rebellion against conformity and conventional norms. They believed in living spontaneous and spiritual life which were the opposite of the traditional American lifestyle. They were against materialism, conformity, and consumerism, and that situation created a shock wave among conservative Americans. They were marginalized and went down like a lead balloon in conservative American society. Beat Generation gave a new impulse to American society in different fields. Such writers, artists and musicians revolted against conformism by creating new styles in their works and lives.

The changing era with Beat Generation paved the way for freedom of African Americans. African Americans were slaves in pre-war periods; however, when they saw that American conventional norms and culture could change, they rebelled against the inferior treatment. As well as racial issues, women revolted against gender discrimination during the post-war period even though television programs encouraged Americans for traditional male authority and female obedience. Young Americans were also against conservative cultural norms. They were freer than adults and they were open to new ideas. Young women could meet her boyfriends and they had sexual intercourse; therefore, premarital sex and birth rates increased.

The conservative part of America resisted change; however, the Beat movement which was composed of just a few writers and poets, spread in waves. Open-mindedness was not intrinsic to the Beat Generation, yet, it rose with the generation. People, except WASPs, could see their rights and in the end, they got what they wanted.

### **3.2.2. The Beat Generation**

“To the Beats, America had become a spiritual wasteland, a land of intolerable repression and conformity, and extreme measures were needed to overcome the restrictions placed on the individual.”  
(Newhouse, 2000, p. 3)

Firstly, the definition of ‘Beat’ word should be clarified to understand the Beat movement and generation. In a general sense, it can be defined as resistance to conservative American values and norms in the 1950s. However, the beat term was

used by Jack Kerouac in the late 1940s, after a while, writers such as Allen Ginsberg and William S. Burroughs became familiar to the term. Yet, Kerouac believed that Herbert Huncke gave the name of the movement, which he thought that it came from “Midwest carnival or junk cafeteria” (Lawlor, 2005, p.149). When the term was looked up, it was penniless, exhausted, rebellion, broken down, and miserable. These meanings became more meaningful in post-war periods for the generation. Herbert Huncke described Beat as “exhausted, at the bottom of the world, looking up or out, sleepless, wide-eyed, perceptive, rejected by society, on your own, streetwise” (Charters, 1992, p. xviii). Huncke was right about the definition because, after WWII, Americans were exhausted and not content with their lives even though they had prosperity.

There were discrepancies between the people who live the American Dream and who live the real America. These Americans were the Beatniks who were against conformist America during the 1950s. According to them, conventional culture, society, and norms were repressive because of WWII, the military was considered as criminal, violent and harsh. Therefore, they did not rely on existing norms and rules of American society. The birth of the Beat movement was in New York, and just a bunch of people supported the movement. They went towards sex, drugs, traveling to experience their desires and find their individuality. They also rejected the norms of Christianity, they tried new forms of religion such as Zen and Buddhism. Most of the Beatniks were in search of being happy and healthy by keeping out worries and daily life problems. They always wanted to have a clear mind so that they could produce their works with total transparency and live their lives in tranquility. The Beatniks gained their felicitousness by living the moment and exploring their true selves as mentioned in the principals of Zen. They tried to find meaning inside of the meaning and defended simplicity, spirituality, and spontaneity (Whaley, 2009).

The Beatniks found different expression ways to conformism, consumerism, and materialism which merged under the title of ‘expressionism.’ They adopted expressionism because they believed that expressionist works were based on personal experiences, and so works became both biographical and confessional. It could be considered that the works written in the 1950s belonged to the Beat Generation. The most significant pioneers of the generation were Jack Kerouac, Allan Ginsberg,

William S. Burroughs, and Neal Cassady. Kerouac created his language, rhythm, and style in his works.

One of the most important characteristics of the Beat movement was jazz music. They were addicted to jazz music and especially, to its subgenre, bop. Spontaneity was important for bop musicians. They took the stage as a small group, yet they displayed performance individually. Besides bop music, jazz music was one of the characteristics of American culture. Jazz musicians were individual players; nevertheless, they had to play with other musicians because it was social and interactive. Jazz was also spontaneous and free; therefore, it could not be controlled contrary to conventional and conformist American culture and society. With jazz and bop music, African Americans got respect from Americans, especially the Beatniks. In the post-war period, African Americans became freer, more equal and worthwhile in American society. They were musicians of the Beat Generation. They also used drugs, especially marijuana and heroin. The Beat Generation was always partying in different cities because they did not stay in just a place, they travelled on and on. San Francisco was one of the most important cities for the Beatniks because according to Kerouac, it was “the end of the continent and the end of the road” (Kerouac, 1949, p. 228). Parties were never-ending for the Beatniks, a new day meant that a new party which was similar to former ones.

To sum up, the dominant characteristics of the Beat Generation were spontaneity, spirituality, and simplicity contrary to American materialism, conformism, and consumerism. They lived in the moment; they were against to work from 9 to 5 like middle-class white Americans. They created their path to experience their desires through drugs, alcohol, sex, and music. Even though they had bad habits, they were productive by means of both using drugs and alcohol and learning Buddhism and Zen. The Beatniks discovered pure and true self by seizing the day and producing masterpieces for the next generations.

### **3.2.3. Spontaneous life of Jack Kerouac**

To understand the style, genre, topic, and motives of *On The Road*, the background of the author should be elaborated. Jean-Louis Kerouac a.k.a. Jack

Kerouac, a descendant of French-Canadian ancestry was born on March 12, 1922 in Lowell, Massachusetts (Kerouac, 1995, p. xxi). Young Kerouac wrote his first novellas in 11 and when he got to 17, he decided that he would be a writer (ibid, p. xxiv). He was an American novelist as well as a French-Canadian poet. His father Leo Alcide Keroack, his mother Gabrielle-Ange Levesque, brother Gerard and older sister Caroline had an impact on his life and literature. His brother Gerard died when he was nine because of rheumatic fever. When his brother died, Jack was four years old and he believed that Gerard was his guardian angel of him (ibid, p. xxiv).

For the first four years of my life, while he lived, I was not Ti Jean Duluoz, I was Gerard, the world was his face, the flower of his face, the pale stooped disposition, the heartbreakingness, and the holiness and his teachings of tenderness to me, and my mother constantly reminding me to pay attention to his goodness and advice (Kerouac, 1995, p.12).

37 years later, he wrote his own Gerard in the novel of *Visions of Gerard*. His mother was a devout Catholic and Jack was devoted to and loved her till the end of his life. His curiosity towards religion, especially Christianity and Buddhism, grew out of the encouragement of his mother. He went to church regularly, prayed and confessed. Yet, his father abandoned his family for drinking, smoking and gambling after Gerard died. His impact on Jack was one of the most important because he grew without a father figure and it led him to be lack of family and community values and being unity.

In 1942, Kerouac joined the United States Merchant Marine, and after a year he joined the United States Navy; however, he could stay only 8 days because he had a schizoid personality disorder. While he was serving United States Merchant Marine, he wrote his first novel *The Sea Is My Brother*. The plot and the characters were based on the experience of Kerouac in the United States Merchant Marine and it was not published until 2011 because he was not satisfied with it (Kerouac, 2011).

From 1946 to 1948, he wrote his first published, traditional novel *The Town and The City* under the nickname of John Kerouac (Kerouac, 1995, p. xxv). In 1950, Kerouac discovered a spontaneous prose method and wrote like “on the run” (ibid, p. 10). In the same year, Jack Kerouac worked on “The Beat Generation” and *Gone on the Road* which has been known as *On The Road*. *On The Road* was also autobiographical like the other novels. The novel was briefly about traveling and having an adventure with friends, the novel will be analyzed in detail under the next

subheading. With a spontaneous prose method, he found his voice and style and without cease, Kerouac kept traveling and writing. He wrote *The Subterraneans* (1958) which handled the subject of a passionate affair between Kerouac and an African American woman in “Mardou” character. *The Dharma Bums* (1958), *Doctor Sax* (1959), *Maggie Cassidy* (1959), *Book of Dreams* (1960), *Tristessa* (1960), *Visions of Cody* (1960) and *Lonesome Traveler* (1960) and the other novels, poems, novellas and any kind of masterpieces of Kerouac were autobiographical (Kerouac, 1995, p. 7). He used lots of nicknames in his works both to avoid libel suit and write freely like on the road. He had multiple characters throughout his adventure and in each novel, the reader has encountered different Kerouac.

‘As Ti Jean’ (his family’s French-Canadian nickname for him) or ‘Jack Duluo’ or ‘Sal Paradise’ or ‘Ray Smith’- he used different pseudonyms in different books- he appeared as a child in *Visions of Gerard* and *Doctor Sax*, as a teenager in *Maggie Cassidy*, as a young man in *Vanity of Duluo* and *On The Road*, as a road-weary traveller in *Visions of Cody* and *Tristessa*, as a committed seeker after truth in *The Dharma Bums* and *Desolation Angels*, and as a man at the end of the road in *Big Sur* and *Satori in Paris* (Kerouac, 1995, p. 8)

He was the leader of the Beat Generation even though he did not accept the labels. He was influenced by jazz and bop music as well as Buddhism and Zen culture and religion like the other Beats. Unlike white Christian Americans, music that especially African American’s jazz, bebop, bop as well as specific instruments such as saxophone, drums, piano and trumpets attracted Kerouac’s interest. He admired jazz artists like especially, Brew Moore, Lester Young, Charlie Mingus and he felt that jazz was the rhythms of language Bartlett said “... Kerouac makes no attempt to separate himself from his narrator, his association becomes truly spontaneous in a rushing forth of a mind caught, like the jazzman’s, between surface ‘melody’ and archaic resonance, between world as fact and world as meaning” (Bartlett, 1981, p. 125).

After, he discovered spontaneous prose in the 1950s, he wrote his life stories spontaneously within a flow without ceasing. He did not feel that he belonged to a city, place, a person or a house. He kept travelling, writing and typing on sheets of paper without dots, paragraphs and chapters. He did not obey American conformism, consumerism, and materialism of existing American culture. He and his friends created

counterculture of the 1960s which meant being against existing American culture, rules and norms.

My position in the current American literary scene is simply that I got sick and tired of the conventional English sentence which seemed to be so ironbound in its rules, so inadmissible with reference to the actual format of my mind as I had learned to probe it in the modern spirit of Freud and Jung, that I couldn't express myself through the form any more. (Kerouac, 1995, p. 486)

### 3.2.4. Legendary *On The Road*

“I have nothing to offer but the words that spring from my heart and mind in this enormous story” (Kerouac, 1995, p.246).

After, his first novel *The Town and the City*, Jack Kerouac developed ‘spontaneous prose’ method which “to enable him to write down his memories of what had happened in his past, shaped by his heightened emotional responses generated by the writing process itself”, and his real style and voice came out (Kerouac, 1995, p. xviii). According to him, writing was a sort of speaking tool. Literature was not only written but also oral for him; therefore, he changed the meaning of writing in line with his lifestyle. His first work was fiction and conventional; therefore the editors expected him to write like it. However, Kerouac changed his style radically and wrote *On The Road*, which has been accepted as breakthrough and radical. He combined his memories with present thoughts, emotions and dreams and wrote using a flow of consciousness on the roll of papers. Charters summarized his technique,

[c]reating his reminiscences ‘on the run,’ he merged his past and his present on the pages of his manuscripts with a characteristic ‘Kerouacian’ spin of heightened emotion and headlong narrative energy (Kerouac, 1995, p. xviii).

In his essay called “Essentials of Spontaneous Prose”, he mentioned the process of his writing. He wrote the process step by step, he wrote set-up, procedure, method, scoping, lag in the procedure, timing, the center of interest, the structure of work and mental state (Kerouac, 1995, pp. 484-485). He defended that a work shaped by the flow of thoughts, emotions by writing at that moment. He did not stop and think what had to write, he just wrote without ceasing and writing rules. He gave advice to the readers and the Beatniks about using fewer dots to provide fluidity of work. Instead

of dots, dashes, semicolons, commas were used to produce the effect of fluid. The work was embraced as it was, it was not revised or corrected by the writer or editor. His last but the most important advice in the essay was to “write ‘without consciousness’ in semitrance” (Kerouac, 1995, p. 485). Here, he mentioned using drugs, alcohol, marijuana and other stuff to be creative and write raw materials. He likened spontaneous prose to space, “artistic writing imitates as best it can the flow of the mind as it moves in its space-time continuum...” (Kerouac, 1995, p. 487). According to him, in spontaneous works there was no time and chronology, time could not stop or catch the fluidity. As if space, spontaneous prose was fluid, unending and moving.

Kerouac was in search of his own voice after his first work which was written and revised in the direction of the teachings of Columbia University and Robert Giroux (Hunt, 2014, p. 38). It was completely fiction and it did not satisfy him, and he could not adopt the work. After his disappointment of the first novel, he kept travelling and sketching. He was against American tradition writing styles as well as American norms, conformism, consumerism, and materialism briefly the American Dream. Therefore, he tried to write whatever he wanted within a flow and more ‘soulful story’. He started writing “Road book in the direction of ‘soulwork’” (Hunt, 2014, p. 37).

In 1949, when Kerouac was in Denver, he began working on *On The Road*, yet he was not sure about his style. He mentioned his worries to Elbert Lenrow who was his professor at the New School by writing the letter. He said, “Allen Ginsberg leaning over my shoulder and saying, ‘You have never sounded more pompous’” (Kerouac, 1995, p. 203). Then, he added “I’ve yet to develop a ‘style’ for you (ibid, p. 203). He was confused and in the first instance, he could not write *On The Road*. Letter written in 1950, he mentioned that he handed in the novel to Robert Giroux; however, he rejected it. He tried another publisher and she wanted to be revised it; “then I started revising it, I realized I’d rather write the whole thing all over again...” (Kerouac, 1995, p. 226). Kerouac mentioned about “a book always has a voice” in the letter to Neal Cassady in 1950. He had difficulties to write his new novel because those days publishers and editors wanted fiction and traditional novels. However, Kerouac lived on the edge and he could not push himself to write traditional fictions. Therefore, he questioned how can write as if he was talking to with his friends. He sent a letter to

Cassady about his problem which is to find his voice and a solution which is “let the voices speak for themselves”.

(Incidentally this voice I now speak in, is the voice I use when writing to YOU.) How can I reconcile myself to printing this? I never would... What I'm going to do is let the voices speak for themselves (Kerouac, 1995, p. 233).

Kerouac mentioned in the letter that he had lots of voices including various dialects such as, hip-musician, American-Mexican, Indian, French-Canadian- English, cool, queer (ibid, p.233). Kerouac directed to write as he speaks without cease, in another words, he developed his technique “spontaneous prose” in time. In December letter to Cassady, he complained about the novel;

... but to write that fucking Road. Down the road night; American road night; Look out for your Boy; Boy on the road; Hit the road; Lost on the road- I don't even know what to call it (Kerouac, 1995, p. 238).

Neal Cassady's letters to Kerouac were full of advice and it was the milestone of Kerouac. In the letters, Cassady told stories about his life and Kerouac wrote these stories for his novel. Kerouac ruminated over Cassady's long letter dated December 23 about Joan Anderson and Cherry Mary. According to Ann Charters', the letter was worked and finally Kerouac “trust his voice as a writer and break free from the influence of Thomas Wolfe's fiction, so that he could write what he later called ‘true-story novels’ like *On The Road* based on his direct experience” (Kerouac, 1995, p. 242). On December 28, Kerouac began writing long letters to Cassady about his life like a confession. That correspondence lasted a fortnight and as a result of that, Kerouac took a risk and wrote from the very beginning legendary *On The Road* in April 1951 in three weeks on a single over a 36 meter paragraph on a scroll “as a confessional picaresque memoir about his adventures with Cassady” (Kerouac, 1995, p. 310). Those fortnight-letters were the foundation of Kerouac's success as a true story writer. Kerouac wrote to Neal the writing process of the novel, “from Apr. 2 to Apr. 22 I wrote 125,000 [word] full-length novel averaging 6 thous. a day, 12 thous. first day, 15,000 thous. last day” (Kerouac, 1995, p. 315). He mentioned that the work was mostly about Cassady, Kerouac and the road as well as other friends, partying, weed, girls etc.

Kerouac wrote his memoirs on Neal Cassady from the first meet, in 1947 to the last encounter, in 1949. He was aware that it was a complete departure from traditional American literature, and he was not sure about how the novel would get reaction. Yet, he was satisfied with the work because he wrote all experiences with Cassady on the road. He also clarified his style in the letter on May 22, 1951.

...went fast because road is fast... wrote whole thing on stripe of paper 120 foot long- just rolled it through typewriter and in fact no paragraphs...rolled it out on floor and it looks like a road (Kerouac, 1995, p. 315).

The manuscript of *On The Road* was rejected by Giroux and Harcourt would not publish it. They expected him to write like his first novel because it was familiar and ordinary for Americans. Yet, *On The Road* was so different from other novels and unordinary that it could be not accepted and even if it was accepted, it could be exposed to censorship. A letter to Cassady written in October 9, 1951, Kerouac mentioned the revising process which was completely rewriting the novel. He rewrote the novel by using nick names for real people and fake names for the places. In 1952, Kerouac persuaded Carl Solomon to publish the long version of *On The Road* whereas Ace Books wanted to publish its shorter versions. However, as well as publishers, even Allen Ginsberg was skeptical about the work because “it’s so personal, it’s so full of sex language, so full of our local mythological references...” (Kerouac, 1995, p. 372). The publishers did not accept to publish the novel as it was. Kerouac kept writing and traveling while he tried to publish *On The Road*. He was disappointed in many years because no one wanted to publish the work. None of his works written by using spontaneous prose and including beatnik elements such as drugs, girls, sex, hippie and party was accepted. His struggle to publish *On The Road* lasted seven years. In 1957, Viking Publishing House accepted the censored novel because it became more conventional, traditional and fictional. Over fifty years later, the original scroll of *On The Road* was published by Penguin publishing house in 2008.

### 3.2.5. Reception of *On The Road* both in America and Turkey

After *On The Road* was published on 5 September 1957 by Viking Publishing House, on 20 September there was a second printing and after a while a third printing. There was a sales boom and the novel became a best-seller for five weeks in late 1957 (Charters, 1973, p. 288). Across America, the novel's sale began, some people loved, and some hated the novel. Beat Generation including writers, poets, singers, and artists supported Kerouac. In the 1960s, Beat affected musicians such as Bob Dylan, the Beatles, and The Doors. Especially, his effect on The Doors rock music group was huge. Its member Ray Manzarek wrote "I suppose if Jack Kerouac had never written *On the Road*, The Doors would never have existed" in his novel *Light My Fire: My Life with the Doors* (1998). Whereas short story writer Truman Capote did not like Kerouac's style and said: "That's not writing, that's typewriting" (Hunt, 1996, p. xiii). Those days, America was leading a traditional lifestyle, had rules and boundaries, they only cared about materialism and consumerism. That new and unusual novel knocked all of a heap. Yet, Kerouac produced a good effect on modern and social people who worked in magazines and papers. The New York Times wrote about Kerouac and the novel, "some of the most original work being done in this country" (ibid, p.288). On the other hand, like Time Magazine, some criticized the novel being 'manic depressive pursuit of 'dionysian revels'' and 'disregard for established social custom' as well as charged with 'hedonism' and 'degeneracy' (ibid, p. 290).

Even though the novel was unusual and new, it had traditional elements that intermingled with modern remarks. Neal Cassady whose name in Viking version of *On The Road* was Dean Moriarty had the characteristics of American hero and cowboy. He was free and footless and, in the novel, "American folk hero rebelliousness, the spirit of the wide, western plains in Cassady's colossal restlessness" were reflected reader (ibid, p. 289). Young Americans were more open to the novel than elders. They read the novel as a guide and an adventure, the young generation started traveling and using marijuana, drinking alcohol and being free as well as became American Hippies in 1970s with the effect of *On The Road* and many Beatnik writings. In the novel, Sal Paradise a.k.a Jack Kerouac got attention with his rucksack. Throughout America, young people started buying rucksack and traveling together, it

was remembered as ‘rucksack revolution’ (ibid, p. 295). Beat Generation and relevant terms were questioned by especially writers and critics. Kerouac was interviewed lots of times in different papers and magazines, yet Kerouac was drunk at every turn and he answered questions as being out of control, sentimental and childish (ibid, p.299). Kerouac’s image and thoughts affected interviewers in a bad way and therefore, the essays which interviewers wrote on magazines and papers left a bad impression on society. America was split into two parts until America changed and became modern and free from the rules and norms of traditional America.

After Jack Kerouac died in 1969, he and his works have influenced the world. Lots of critics kept commenting and writing books and articles about Beat Generation, Jack Kerouac, and his works, especially *On The Road*. One of his critics was Tim Hunt. He scrutinized both Kerouac’s life on *kerouac’s crooked road* (1996) and *Jack Kerouac's Quest for Spontaneous Prose* (2014). His biography writer, Ann Charters kept writing about his life and masterpieces and collecting Kerouac’s works to create an anthology; her most rip-roaring books are *Kerouac: A Biography* (1973), *The Beats: Literary Bohemians in Postwar America* (1983) *The Portable Beat Reader* (1992), *The Portable Jack Kerouac* (1995) and *Selected Letters 1940-1956* (1995). The new generation which became Hippies followed the Beatniks footsteps. They were always partying, they were always drunk and high because they drank alcohol, smoke, used weed and drugs. His generation was not aware of their influence on America and the world. However, they contributed to complete American freedom; except White Anglo Saxon Protestant male Americans, people belonging to other races, genders, languages, and religions broke their chains. Besides African-Americans, Latinos and Natives and other races, women, transgenders, gays, lesbians and other people claimed their rights from the 1950s until today.

In 1974, Allen Ginsberg and Anne Waldman contributed to open Jack Kerouac School of Disembodied Poetics in his honor. In the school, there were creating writing, writing, literature and poetics courses. The first student of The Kerouac School Sam Kashner wrote a novel called *When I Was Cool: My Life at the Jack Kerouac School* (2004). He felt that he belonged to that school and that generation.

Kerouac's weariness of the world made sense to me, as did his furtiveness. They could've called themselves the furtive generation, as they seemed to possess some hidden, inner knowledge of the world that 1950s America didn't share. That's what I wanted. That's what I came looking for (Kashner, 2004, p.).

From 1978 to 1992, Moody Street Irregulars historical and cultural magazine was only about Jack Kerouac and Beat Generation (Irregulars, 1978-92). French Canadian origins of Kerouac affected the National Film Board of Canada which decided to a documentary on Jack Kerouac and *On The Road* in 1987 (Chiasson, 1987). Lots of streets and parks were named as Jack Kerouac, such as Kerouac Commemorative in Lowell (Dublin, 1992, p. 107), and Jack Kerouac Alley in San Francisco (Nolte, 2007). In 2007, the University of Massachusetts Lowell gave Jack Kerouac a posthumous honorary degree (UMass Lowell, 2007). In 2009, Kerouac's *Big Sur* adopted to screen as *One Fast Move or I'm Gone* (Lanthier, 2009). In 2010, Lanmeur organized an annual festival in memory of Kerouac as well as in Lowell, his hometown was organized literary festival titled "Lowell Celebrates Kerouac" (NordBretagne.fr, 2010). In 2012, *On The Road* adopted to a movie and it was released internationally (Bradshaw, 2012). Jack Kerouac and *On The Road* have become one of the most prestigious and significant writers and novels of American Literature.

His impact was felt not only in America but also all around the world. The works of Kerouac have been translated for over thirty years into lots of languages. For the first time, Jack Kerouac's *On The Road* translated into Turkish in 1993 under the 'underground' literature genre. The novel was translated from the shorter, censored and modified version of it. Therefore, the novel did not reflect the truth of the Beat Generation and Jack Kerouac's style. Even though it was censored while it was published in the source language, Turkish editors and publishers applied more censorship to the work when they translated into Turkish. In Turkey's 1990s was more conservative, traditional and had rules like in 1950s America. Therefore, immoral, unethical, and illegal behaviors and conversations on things such as having sex indecently, being high, overused alcohol and drug were censored.

Before *On The Road* was translated into Turkish in 1993, Turkey changed in terms of economic, political and cultural conditions. In the 1970s, the political situation was unsettled, and leftist and rightist students snarled and murdered each other. The economy and government were in bad condition. In September 1980, there

was made a military coup and the military confiscated the government by declaring “a curfew, a ban on foreign travel and martial law throughout the country (Mortenson, 2012, p. 133). Under these unstable conditions of the government and poor quality of life, the original scroll of *On The Road*, which was about seizing the day, using drugs and alcohol as if there was no tomorrow, could not be read by Turkish people. Turkish people led a poor life, young people were killed and most of the alive people were unemployed. They had to think about their future to provide their earning, welfare and security. In the 90s, Turkey gathered strength in terms of economic, social, political and cultural. The most important issue was terrorism in the 1990s whereas Turkish people became more conservative (Toruk, 2005, pp. 498-499). However, the 1990s was also the birth of a new and refresh generation. Both oral and written media tried to open up to the world to get information about novelties. Foreign novels were translated increasingly and one of the most attention-grabbing novels was *On The Road*. Translators aimed to bring a new perspective to the Turkish people. However, even if it was not original scroll, it was a shorter and censored version of it, translators needed to censor the novel to make suitable for the 90s Turkish society.

In *On The Road*, Kerouac depicted the whole family relations of his friends confessedly. Neal Cassady’s father was arrested and he had no mother, he got married two times and had children yet, he did not take responsibility. He left everyone including Kerouac in many times. The novel was based on a real-life story and “exploits of Kerouac’s friend and road companion Neal Cassady, Dean Moriarty embodies the rebellious image of an individual unable and unwilling to fit into ‘normal’ society” (Mortenson, 2012, p. 120). In the novel, American society was depicted as an individualist society whereas Turkish society was collectivist. Extreme individualism in the novel could be too much for Turkish society because in Turkish society ‘familial, cultural and social relationships’ were important and precious (Mortenson, 2012, p. 124). On the other hand, the economic situations of Kerouac and his friends were not believable for the Turkish people. Kerouac and his friends wanted to travel all the time and they did not work in a proper job. For Turkish people, it was out of the question. After a Turkish person got a university education, s/he had to work to continue her/his life in easy circumstances. As well as the economic situation, religion also affected Turkish society differently from American society in

the novel. Kerouac and his friends looked for and experienced different religions like Buddhism and Zen, yet most of the Turkish people were Muslims and most of them had principles like not drinking, smoking, hitchhiking or traveling a lot (ibid.). In Turkey, people have worried about their future and economic conditions, even though they wanted to travel like in the novel, they had to have a considerable amount of money.

After the original scroll of *On The Road* was published by Penguin Publishing House in 2008, it was retranslated to Turkish twice. One was in 2008 and the other one was in 2019. For the first one, it could be said that it was a revision of 1993 translation because the translators were the same; therefore that one could be the edition of it. The later one was translated from the original scroll and it was also censored but it was not like the 1993 translation. The translator and editor were able to consider Turkish culture, norms, and values in terms of the morality of Turkish families and society; therefore, they censored some parts of the novel. Yet, with the progress of Turkish society in terms of especially social and cultural, people became more open-minded and mobile. People began traveling more than before and they could share their experiences through social media. Young people could live separately from their families when they left home for going to university. They could smoke cigarettes and weed, drink alcohol, they could have sex or go to parties and concerts, even though most of them were in secret. Therefore, 2019 translation was more faithful to the source text, even though translators censored words, sentences and paragraphs.

In conclusion, one of the American canonized novels, *On The Road* has affected America both with its censored and shorter version (1957) and the original scroll (2019). In the target language, even though it was translated from a shorter and censored one in 1993, it was more censored to make suitable for conservative Turkish people. Whereas in 25 years, Turkish society has become more modern, open-minded and mobile; therefore, the original scroll was translated almost as it was.

## CHAPTER FOUR

### 4. DATA ANALYSIS

In this chapter, the samples which are chosen randomly from the original scroll of *On The Road*, Turkish translation in 1993 and 2019 are analyzed under four category. These categories are omission, addition, deletion, and rewriting. In the direction of these categories, the censorship determined in each example and analyzed in the framework of norms, values, ideologies, and power relations by taking into consideration agents such as editors, publishers and translators.

#### 4.1. Omission

##### Example 1

**ST:** The bus left at 2 o'clock in the morning from the 34 St. bus station sixteen hours after I'd more or less passed it on my way up to Route Six. Sheepishly my foolish ass was carried west. But at least I was headed there at last. I won't describe the trip to Chicago... (2008, p.117)

**TT1:** Otobüs 34. Cadde'deki terminalden sabahın ikisinde hareket etti, 6. Karayolu'na giderken o civardan geçmemden hemen hemen on altı saat sonra. Budala kığım süklüm püklüm batıya doğru taşıyordu şimdi. Fakat hiç değilse istikamet doğruydu nihayet. Şikago yolculuğunu anlatmayacağım; ... (2019, pp. 18-19)

**TT2:** These sentences do not exist in the 1993 translation.

In this sample, it is understood that the original scroll and the 2019 translation are almost the same. Translators are loyal to the original scroll in terms of the jargon of the Beat Generation including slang words, whereas punctuation differs from the original scroll. Yet, in this sample, the most important thing is that in the 1993 translation, these sentences are omitted. In those days slang and vulgar words cannot be used by the Turkish people explicitly, especially in a novel which can encourage people to have some bad habits.

##### Example 2

**ST:** Did you know Ginger was here?"--- and of course I knew Ginger was there but that was not my reason for coming. Ginger was Hal's girl; I played around with her a bit in New York when wasn't looking. Fort his I was really and genuinely sorry and I hoped Hal still felt the

same about me. I don't think he did but he never showed it, the thing about Hal being, he was always as clever as woman. (2008, p.139)

**TT1:** Ginger'in burada olduğunu biliyor muydun?" dedi bana--- Ginger'in orada olduğunu biliyordum tabii ki, fakat oraya geliş nedenim bu değildi. Ginger, Hal'in kız arkadaşıydı; Hal'in ortalıkta olmadığı bir ara New York'ta onunla biraz takılmışlığım vardı. Bundan gerçekten, tüm kalbimle pişmanlık duyuyor ve Hal'in bana karşı aynı duyguları beslemeye devam ettiğini umuyordum. Sanırım öyle değildi durum ama bunu asla belli etmedi, çünkü Hal'in karakteri böyleydi, her daim bir kadın kadar kurnazdı. (2019, p.45)

**TT2:** These sentences do not exist in 1993.

In this sample, it can be said that the 1993 translation does not have these sentences about a situation among Hal, Hal's girlfriend Ginger and Jack Kerouac. When it is looked at the whole translated novel, it is seen that some situations between Kerouac and his friends are omitted. In this sample, Ginger cheats Hal with Kerouac and it is regarded as normal by them. In other words, an open relationship among Beatniks is accepted ordinary. Multiple sexual partners are partly normal in America in those days; however, in Turkey, it is accepted by people because it is not moral also in terms of their religion. Yet, today in America, open relationships can be normal whereas in Turkey it can be taken normally but still most people cannot choose such a relationship because of the social pressure.

### Example 3

**ST:** Brierly's first impression of me was none too favorable...I was sleeping on the floor, drunk, when he came to visit Hal one Sunday morning in New York. "Who's this?" "That's Jack." "So that's the famous Jack. What is he doing sleeping on the floor?" "He does that all the time." "I thought you said he was a genius of some kind." "Oh sure he is, can't you see it?" "I must say it requires some difficulty. I thought he was married, where's his wife?" I was married at the time. "Oh she just went on going; Jack gave up, she's in the West End bar with an undertaker who's got a couple hundred dollars and buys everybody drinks." (2008, p.154)

**TT1:** Brierly'nin bana dair ilk izlenimi pek olumlu değildi...bir Pazar sabahı New York'ta Hal'i ziyarete geldiğinde ben yerde sızmış yatıyordum, sarhoştum. "Bu kim?" "Bu Jack." "Meşhur Jack bu demek. Neden yerde yatıyor?" "O hep öyle yapar." "Bir tür dahi olduğunu söylediğini hatırlıyorum." "Oo, kesinlikle öyle, bunu göremiyor musun?" "Hayli zorlandığımı söyleyebilirim. Evli olduğunu sanıyordum, karısı nerede?" O zaman evliydim. "O içmeye devam ediyor, Jack pes etti, karısı cebinde birkaç yüz doları olan ve herkese içki ismarlayan bir cenaze levazimatçısıyla West End barında şimdi." (2019, p. 63)

**TT2:** These sentences do not exist in 1993 translation.

Justin W. Brierly, who meets firstly one of the important figures of the Beat Generation, Neal Cassady, is an educator and a lawyer. Kerouac meets him in Denver

where he goes to see Cassady in 1947. In the novel, Kerouac explains the relationship between Hal Chase, Ed White, and Brierly. Chase and White are his most precious students and one day he decides to visit Chase and encounter drunk Kerouac (2008, p. 154). Kerouac is unconscious as he consumes alcohol, weed or drugs as usual. The first impression of Brierly is not positive because Kerouac is drunk and has some family problems. In the 1993 translation, Brierly's impression part is omitted completely. It can be thought that a drunkard Kerouac cannot make the readers feel positive about the author himself and the novel. Besides, his marriage is not suitable for the Turkish society, norms, and rules. In the 1990s, it is not acceptable for a Turkish man to leave his wife with an undertaker in a bar. A Turkish woman cannot drink publicly in those days. These parts are omitted in the 1993 translation to adopt American culture and society to Turkish culture and society in terms of the norms and rules.

Example 4

**ST:** I saw the little midget newspaperselling woman with the short legs, on the corner of Curtis and Fifteenth. "Man," Neal told me, "think of lifting her in the air and fucking her!" I walked around the sad honkytonks of Curtis Street:..." (2008, p. 160)

**TT<sub>1</sub>:** Curtis ile 15. Cadde'nin kavşağında gazete satan kısa bacaklı cüce kadını gördüm. "Ahbab," demişti Neal bana, "onu havaya kaldırıp düzdüğünü düşün hele!" Curtis Caddesinin hüzün verici barlarında dolandım;..." (2019, p.69)

**TT<sub>2</sub>:** Curtis'le 15. Caddenin kesiştiği köşede gazete satan o ufak tefek, kısa bacaklı kadını gördüm. Curtis Caddesindeki mahzun tavernaların etrafında gezindim. (1993, pp.53-54)

In this sample, the vulgar language is intense in the original scroll. TT<sub>1</sub> is the literal translation, whereas translators of TT<sub>2</sub> omit vulgar and slang parts of it. "Midget" is a derogatory word that is used for little people who has short stature, or a disease called achondroplasia. In the original scroll, the second sentence, which Neal talks to Keoruac, is completely omitted in the 1993 translation. Kerouac uses vulgar descriptions many times and this sentence is one of them. The translators may think that the sentence cannot be adopted to the Turkish language and it can be omitted because it does not change the novel's context.

Example 5

**ST:** On the highway in back of our shack, up the hill, Henry planted birdseed in the ditch in the hope of raising a crop of marijuana. The only time we went to look at the progress of the thing a cruising car pulled up beside us. “What are you boys doing?” “Oh, we’re members of the Sausalito police force, we work down there at the barracks. Just spending an afternoon off.” The cops went away. Down by the Sausalito waterfront Henry suddenly whipped out his gun and shot at the gulls. Nobody noticed, except an old woman with a bag of groceries who turned around. “AAAhh\*hoo!” (2008, pp.174-175)

**TT1:** Barakanın arkasındaki karayolunun kenarındaki hendeğe bir çukur kazdı ve marihuana yetiştirme umuduyla ot ekti. Ne olup bittiğine bakmak için oraya bir sefer gittik, yanımıza bir polis arabası yanaştı. “Ne yapıyorsunuz burada çocuklar?” “Şey, biz Sausalito polis teşkilatına mensubuz, aşağıda, barakalarda çalışıyoruz. Öğleden sonramız boş da şimdi. Polisler gitti. Sausalito rıhtımına indiğimizde Henri birdenbire silahını çekip martılara ateş etti. Elinde alışveriş poşetleriyle yürüyen ve dönüp ona bakan yaşlı bir kadın dışında kimsenin dikkatini çekmedi. “UUU\*huu! Diye uludu Henri. (2019, p.87)

**TT2:** These sentences do not exist in 1993 translation.

In this sample, Kerouac tells a memory about Henry who does illegal things such as growing marijuana in a secret place that belongs to the government. Also they lie to officers and display inappropriate behavior such as shooting at the gulls. The bullet may hit the old woman or some of them. Kerouac and Henry are members of the police force to earn money in those days. Even if they are temporarily cops, these behaviors are not appropriate for an officer. These behaviors are not suitable for a police officer in Turkey. In those days, after the 1980 coup, the government pays attention to police forces to be trustworthy, faithful, well-behaved, and equitable. In Turkey, a police officer could not grow marijuana because marijuana was not legal both in the 1990s and 2000s. Besides, an officer was not allowed to shoot at the gulls or anything else at will in the 1990s and 2000s Turkey. Therefore, translators might omit these parts from the 1993 translation because these parts could encourage people to grow weed or marijuana at home or garden or shoot at animals randomly and brutally. The 2019 edition is loyal to original scroll and people who are more modern and intellectual can understand the value of novel as a memoir.

Example 6

**ST:** When everybody got up and dressed Bill’s day was finished, all his energy had run out, the orgones had slipped out of the million orifices in his weazeled flanks and withered arms where he plied the morphine needle. Joan tried to find him. He was hiding in his room taking the first fix of the morning. [...] Bill snuffed down his nose and told long stories. When the sun turned red Bill always whipped out a stick of homegrown tea for the general appetite. Everybody blasted as they ran hither and yon in the shack at various chores. (2008, p.203)

**TT1:** Herkes kalkıp giyindiğinde Bill'in günü sona ermiş, enerjisi tükenmiş, organlar da çökük yanakları ve morfin iğnesi vurduğu kollarındaki milyonlarca gözenekten uçup gitmişti. Joan onu bulmaya çalıştı. Odasına gizlenmiş günün ilk vuruşunu yapıyordu. [...] Bill burnuna benzedrin çekip uzun hikayeler anlatmaktaydı. Güneş kızardığında Bill genel iştahı artırmak adına evde yetiştirilmiş bir sömek ot çıkarırdı hep. Herkesin kafası iyi olur, kulübenin içinde muhtelif işler yaparak dolanmaya başlardı. (2019, p. 120-121)

**TT2:** These sentences do not exist in 1993 translation.

In this sample, Kerouac describes how Bill becomes a heroin addict and uses heroin as a professional. Heroin is more dangerous than weed or marijuana. Bill shoots heroin and it can kill him. It is understood from the passage that he shoots every day and usually more than once. Bill also grows weed at home and offers his friends to use it. Beatniks use drugs from heavy to soft to feel high mostly all the time. This part is not appropriate morally and legally for the Turkish readers. Especially in the 1990s, using drugs from heavy to soft was not considered as a choice, both using and selling drugs were forbidden in Turkey. In the 2000s, people became more modern and sympathetic as a society; however, it was still forbidden but some people sold and used it secretly. In the 1993 translation, this part could be omitted completely to hamper people being seized with misconceptions. Yet in the 21<sup>st</sup> century, people have got used to such things and gained information about using and selling drugs; therefore, translators may think that this part does not pose a danger for 2019 translation.

#### Example 7

**ST:** He didn't stop once--- Texas, Louisiana, Alabama, So. Carolina, No. Carolina, Virginia and on up. They arrived in Manhattan at dawn and went straight to Vicki with an ounce of tea that she bought once. (2008, p. 205)

**TT1:** Hiç mola vermeden--- Teksas, Louisiana, Alabama, Güney Carolina, Kuzey Carolina, Virginia... Tan vaktinde New York'a vardılar ve otuz gram otları doğru Vicki'ye gittiler. Vicki otu hemen satın aldı. (2019, p.122)

**TT2:** These sentences do not exist in 1993 translation.

In this sample, it is seen that there are some real names of places and people as well as 'tea' situation. Kerouac uses real names of places and people to make the novel biographical and to reflect the spirit of the Beat Generation. Yet, in this sample, it is understood that the translators prefer to omit the real names in 1993 translation to make the novel fictional and people believe that this is not real. In the 1950s America, the

production of cars boomed; therefore, mobility reached a peak throughout America. Kerouac and his friends consistently traveled in those days; however, in Turkey, it was not possible in the 1990s. Translators might think that some real parts of the traveling section could be omitted not to guide or encourage Turkish people to travel throughout the country after the coup. Yet, people became more modern and mobile in Turkey in the 2010s. Especially, young generations who are going to university, are curious about discovering new cultures, languages, traditions, and countries, therefore; they travel within the bounds of their possibilities. The 2019 translation of the original scroll is almost the same as the source language. It can lead and encourage the young generation to travel because Kerouac describes being on the road as if it is life itself. As well as traveling, ‘tea’ word is used as a slang word or veiled of weed. However, when it is looked at the whole novel, Kerouac and his friends have not avoided using specific words such as weed, marijuana, heroin, sex, fuck, etc. Therefore, the translator uses the word ‘ot’ directly equal to ‘tea’ and the 2019 edition is loyal to the original scroll and keeps Beat Generation alive in the 21<sup>st</sup> century. However, in the 1993 translation, translators omit the ‘tea’ part as well as real name parts. Translators might think that ‘tea’ word could not adapt to the Turkish language properly because it is not real tea which could be drunk. It could set a bad example to especially young generations.

#### Example 8

**ST:** Whole families that had driven from the country in old jaloppies went put-put-put across Sunset and Vine with their eager faces searching everywhere for movie stars. All they saw was other families in other jaloppies doing the same thing. They came from Okie flats outside Bakersfield, San Diego, Fresno and San Berdoo; they read movie magazines; the little boys wanted to see Hopalong Cassidy conducting his great White horse across the traffic; the little girls wanted to see Lana Turner in a deep embrace with Robt. Taylor in front of Whelan’s; the mothers wanted to see Walter Pidgeon in tophat and tails bowing at them from the curb; the fathers--- gaunt crazy jaloppy Americans--- scented Money in the air. They were ready to sell their daughters to the highest bidder. (2008, p. 206)

**TT1:** Külüstür arabalarına doluşup taşradan gelmiş aileler hevesli yüzleriyle her yerde film yıldızları görmeyi umarak Sunset Bulvarı’nda ağır aksak geziniyordu. Görüp görecekları, başka külüstürlerin içinde aynı şeyi yapan başka ailelerden ibaretti. Bakersfield, San Diego, Fresno, ve San Berdoo dışındaki mevsimlik işçi kamplarından geliyorlardı; sinema dergileri okuyorlardı; oğlanlar Hopalong Cassidy’yi o muhteşem atını trafiğin içinde sürürken görmek istiyordu; kızlar Lana Turner’ı Whelan’s’ın önünde Robert Taylor’a sarılırken görmek istiyordu; anneler Walter Pidgeon’ı silindir şapkası ve frakıyla kaldırımdan onlara reverans yaparken görmek istiyordu; babalar--- bir deri bir kemik, uşütük, perperişan Amerikalılar--- havada para kokusu alıyordu. Kızlarını en yüksek fiyatı veren kişiye satmaya hazırldılar. (2019, p. 124)

**TT<sub>2</sub>:** These sentences do not exist in 1993 translation.

In this sample, Kerouac describes Americans as people who cannot live the American Dream in those days. After WWII, in America rich people became richer and poor people became poorer. This description belongs to poor people working in fields, or badly paid jobs. They visit a luxurious, rich and flamboyant side of America to see celebrities. Mothers, daughters, and sons dream about celebrities and emulate their lives. On the other hand, rapacious fathers are ready to sell their daughters to earn money. This sample indicates how America exploits foreigners who mostly work as seasonal workers. Fathers cannot afford to take care of their families and have deviant thoughts. These real conditions of the seasonal workers are omitted from the 1993 translation whereas the 2019 edition keeps it. The translators might think that the description is unnecessary because it does not spoil the context of the novel. However, Kerouac gives details about the situation of people who migrate to America for a better life, the ‘American Dream’. Besides the living conditions, selling women sets a bad example to earn money; therefore, it might be censored by omitting during the process of translation. Yet, the 2019 translation keeps the parts to reveal the conditions of people in America in the 1950s.

Example 9

**ST:** In Wichita I got off the bus to hit the head. There was a young man in a loud Kansas herringbone suit saying so long to his Minister father. A minute later I saw an eye watching me from a hole in the johnbooth as I sat. A note was slipped through. “I offer you anything on this side if you will put it through.” I caught a glimpse of a loud Kansas herringbone suit through the hole. “No thanks” I said through the hole. (2008, p. 207)

**TT<sub>1</sub>:** Wichita’da helaya gitmek için otobüsten indim. Kansas tarzı dikkat çekici balıksırtı bir takım giymiş genç bir adam papaz babasına veda ediyordu. Bir dakika sonra bir gözün tuvalet kabinindeki delikten beni izlediğini fark ettim. Bir not itildi aşağıdan. “Eğer onu delikten salarsan ne istersen veririm.” Delikten, “Hayır, teşekkür ederim,” dedim. Kansas tarzı balıksırtı takımın kumaşını seçtim delikten. (2019, p. 125)

**TT<sub>2</sub>:** These sentences do not exist in 1993 translation.

In this sample, Kerouac experiences an indecent proposal by a minister’s son during he takes a leak. As well as the proposal, he harasses him by watching him from a hole. He declines the offer and feels sorry about him, “[w]hat a sad Sunday night for

the Kansas minister's son; what Wichita doldrums" (2008, p.207). From this sample, it is understood that in Kansas being homosexual is not legal or is approved by the Kansas community. The young boy who is the minister's son lusts for boys and he fulfills his desires secretly. Kerouac does not find the situation odd because Beatniks are open-minded people and they are open to new ideas in every field. This experience of Kerouac is not translated in the 1993 translation whereas it is translated in the 2019 edition. In the 1990s, lesbian or gay concepts did not prevail among Turkish people; therefore, translators might think that it could disturb Turkish readers. However, today in Turkish society, people are used to see homosexual people both male and female and they do not live their relationships secretly.

#### Example 10

**ST:** All over the world, in the jungles of Mexico, in backstreets of Shangai, in New York cocktail bars, husbands are getting drunk while the women stay home with the babies of the everdarkening future. If these men stop the machine and come home--- and get on their knees-- and ask for forgiveness---and the women bless them--- peace will suddenly descend on the earth with a great silence like the inherent silence of the Apocalypse. (2008, p. 223-224)

**TT1:** Dünya'nın her yerinde, Meksika ormanlarında, Şangay'ın arka sokaklarında, New York'un kokteyl barlarında erkekler kafa çekiyor, o sırada kadınlar giderek kararmakta olan geleceğin bebekleriyle evde oturuyor. Bu adamlar makineyi durdurup eve dönseler--- ve dizlerinin üzerine çökseler--- af dileseler--- kadınlar onları bağışlasa--- bu dünyaya Kıyamet'e has bir sessizliği andıran bir sessizlik eşliğinde barış gelir. (2019, p. 145)

**TT2:** These sentences do not exist in 1993 translation.

In these sentences, after Kerouac's mother says, "the world would never find peace until men fell at their women's feet and asked forgiveness", both Kerouac and Cassady know that Mrs. Kerouac is telling the truth (2008, p. 223). These two men get married and do not behave their wives properly. They leave and cheat them, and do not care about their women. The important thing for them is sex, travel, and drugs. Kerouac's admission about the relationship among men and women is so true that translators might decide to omit to veil the truth of the nature of relationships. Both in the 1990s and 2000s, there are some who do not behave properly to their wives. In the 1990s, the Turkish society wanted to protect family structure after the coup because many people were killed, and psychologically many people change. Some tried to forget what happened in the 1980s by being drunk or some get help psychologically. As a result, these individual situations reflect on families. Therefore, translators might

omit the sentences which can trigger some bad experiences among wives and husbands. On the other hand, this part shows that women are not treated as a human from that time to this time, for Beatniks women are just a tool for sex. They do not care about their feelings, emotions, and words. In the 21<sup>st</sup> century, these situations continue; however, women fight for their rights and show that they are not dependent on a man. This part is kept in the 2019 translation to reveal the situation about relationships in the 1950s.

*Example 11*

**ST:** Her own father was a cop in L.A. who had made many an incestuous hint. She showed me a picture; a little mustache, slick hair, cruel eyes, polished belt and gun. (2008, p. 233)

**TT<sub>1</sub>:** Louanne'in babası ona pek çok kez ensest imasında bulunmuş bir Los Angeles polisiydi. Bana onun bir fotoğrafını gösterdi; ince bir bıyık, geriye taranmış saçlar, acımasız gözler, parlak bir kemer ve silah. (2019, p. 156)

**TT<sub>2</sub>:** These sentences do not exist in 1993 translation.

In this part, Kerouac describes Louanne and his father's relationship. Louanne is one of Neal Cassady's girlfriends and she is described as a young, beautiful and flirtatious woman. She is not like the other American women; she is charming, dynamic, bold, spontaneous, and open-minded like the other Beatniks. Usual American women are labeled as housewives and mothers. They are moral and obedient to their husbands. Their duties are cooking, cleaning, having babies, taking care of babies, and having sex when their husbands want. Yet, women such as Louanne are more rebellious and freer than others. Louanne tells her memories about incestuous to Cassady easily; however, a normal woman may not tell anyone else to this trauma because she can be threatened and silenced by the abuser. Being incestuous is not legal or ethical on the contrary, it is immoral, illegal, wicked, and traumatic both in America and Turkey. In the 1990s Turkey, these types of immoral situations are not revealed in the media; therefore, translators may omit this part in order not to lead immoral, illegal and traumatic issues. However, in the 21<sup>st</sup> century women become powerful and have their own voice. In the 2010s, women speak up more and more about abusing, harassing, incestuous, raping, and protection. The translator of the 2019 edition keeps the incestuous part to reveal the events Louanne experienced in her childhood. The

most interesting point in this sample is that her father is a cop in Los Angeles. A cop must be a protector of society and he is expected to be honest, moral and fair. An image of a bad cop is not considered as a moral among Turkish reader and it can disturb the readers. Translators may try to prevent this disturbance and keep the novel more readable.

Example 12

**ST:** Neal tried to make her, then he tried to make John's wife. John tried to make Louanne. [...] When Neal vanished with the pretty wife and John went upstairs with Louanne I was beginning to get scared things would explode before we had time to eat... (2008, p. 267)

**TT1:** Neal önce hizmetçiye, sonra John'un karısına asılmayı denedi. John Louanne'e asılıyordu. [...] Neal John'un güzel karısıyla ortalıktan kaybolup John Loouanne ile yukarı çıktığında yemek yemeye fırsat bulamadan bir şeylerin patlak vereceğinden endişe etmeye başladım... (2019, p. 195)

**TT2:** These sentences do not exist in 1993 translation.

In this sample, Kerouac describes Neal's and Louanne's cheating each other in the glare of publicity. Neal cannot prevent his sex drive and takes his chance first with a maid and then John's wife, reciprocatively Louanne takes her chance with John. In the 1950s, after WWII the concept of relationship has changed slowly. However, cheating especially publicly was neither moral nor ethical among Americans in the 1950s. In both 1990s and 2000s Turkey, cheating was not moral or ethical, a woman or a man had to bear the consequences if cheating reveals. If they were married, probably they would divorce or try to deal with it by talking or getting psychological help. Yet, in 1990s Turkey, people tried to protect their family, even though they cheated each other because Turkey had undergone a bad situation and people were affected as an individual who needed to recover their trauma in different ways. Therefore, translators might think that this part could set a bad example for the Turkish readers who had trauma after the coup. It could encourage people to heal with different people by having sex. This sample reveals that sexual relations with different people are normal for Beatniks; however, for the 1990s and 2000s Turkey, it is unusual. Despite the exceptions, the Turkish people mostly prefer monogamy.

In the omission category, it is explained that the 1993 Turkish translation of *On The Road* has omitted parts. In this category of this study, it is focused on the concept of family, sexuality, drugs, partying, traveling, women, and society in

America in the 1950s. The translators of the 1993 edition tend to omit illegal, immoral, incompatible, and vulgar parts of the novel. The translators try to make the novel more fictional and more readable for Turkish readers.

## 4.2. Addition

### Example 13

**ST:** Louanne was a pretty, sweet little thing, but awfully dumb and capable of doing horrible things, as she proved a while later. (2008, p.110)

**TT1:** Louanne hoş bir kızcağızdı ama son derece aptaldı ve korkunç şeyler yapabilecek biriydi, daha sonra kanıtlayacağı üzere. (2019, p. 10)

**TT2:** Marylou çok hoş bir sarışındı, başında altın buklelerden engin bir deniz, elleri kucığında, buğulu mavi taşra gözleri sabit bir noktaya dikili, divanın kenarında oturuyordu, batıdayken lafi geçen o kahrolası gri New York apartman dairelerinden birindeydi işte, Modigliani'nin ciddi bir odada bir deri bir kemik kalıp yokolmaya yüz tutmuş gerçeküstü kadını gibi bekliyordu. Fakat o küçük şirin kız görüntüsü altında, hem inanılmaz derecede aptal hem de korkunç şeyler yapabilen biri vardı. (1993, p.6)

In this sample, Kerouac describes Louanne who is Neal Cassady's girlfriend in those days. In TT2, Marylou, who is Louanne in the original scroll, is described more detailed in the 1993 translation. The description of Louanne is storified in the 1993 translation whereas the description in the original scroll is shorter and more realistic than the 1993 translation. In TT2, it is referred to as Amedeo Modigliani, who is an Italian painter, to make the novel fictional. Kerouac writes the original scroll as he speaks; however, TT2 is written as if someone tells a story about Louanne. The original scroll is edited by Kerouac many times by the editors and publishers to make the novel more suitable for American readers. Therefore, there are many omissions and additions in the 1993 translation by the author, publishers, editors, and translators. However, the 2019 edition is loyal to the original scroll; therefore these sentences do not take place in the original scroll and the 2019 edition.

### Example 14

**ST:** As far as my work was concerned he said, "Go ahead, everything you do is great." We went to Newyork, [...] (2008, p. 112)

**TT1:** İşim hakkında, "Aynen devam, yaptığın her şey müthiş," dedi bana. Neyse, New York'a vardık, [...] (2019, p. 12)

**TT<sub>2</sub>:** Hikayelerimi yazarken başımda durup “Evet! Doğru! Vay anasını! Hey oğlum!” diye bağıyor, mendilini çıkarıp yüzünü siliyordu. “Yapılacak ne çok şey var! Yazılacak ne çok şey var! Edebiyatın koyduğu yasaklar gibi, dilbilgisinin verdiği korkular gibi, yazı yazmaya musallat olan bütün o şeyleri, bütün o kısıtlamaları aşıp yazmaya *başlamak* bile ne büyük iş!” diyordu.

“Doğru bak şimdi konuştuğun işte.” Hayalleri ve coşkusu bir çeşit ilahi ışık yansıtıyordu bana. Kendini öyle hararetle ifade ediyordu ki, otobüsteki herkes “Kim bu aşka gelmiş çatlak?” diye etrafına bakınıyordu. Hayatının üçte biri bilardo salonunda, üçte biri kodeste, üçte bir de halk kütüphanesinde geçmişti. Onu kışın sokaklarda başı açık koştururken, bilardo salonuna kitap taşırken, birşeyler okumak ya da polislerden gizlenmek niyetiyle kapanıp günlerce dışarı çıkmamak üzere arkadaşlarının çatı katındaki odalarına ağaçlardan tırmanırken görürlermiş. New York’a vardık. (1993, p.8)

In this sample, Kerouac describes a memoir about Neal Cassady. However, this memoir does not exist in the original scroll and the 2019 translation. Cassady’s excitement about writing and creating is added to the 1993 translation. TT<sub>2</sub> reflects Cassady’s mobile, energetic and enthusiastic spirit. His curiosity carries away him from the library to the road. Kerouac mentions what he does and where he is throughout his life. His lunatic and fervent conversation and behavior catch people’s attention throughout the road. Kerouac or the editor/translator might add a more detailed description of Cassady to make the novel more descriptive and fictional rather than making it autobiographical. This enthusiasm and excitement can be extreme for both the American and Turkish readers; therefore, the reader can perceive the novel as fictional.

#### Example 15

**ST:** I’ve only spoken of Neal in a preliminary way because I didn’t know any more than this about him then. (2008, p.114)

**TT<sub>1</sub>:** Neal’den sadece girizgah babında söz ettim çünkü o zamanlar hakkında bildiklerim bundan ibaretti. (2019, p. 15)

**TT<sub>2</sub>:** Dean’i daha yakından tanımak istemem, yazar olduğum için yeni deneyimlere ihtiyaç duymamdan ya da kampüsteki yaşantımın tekdüzeleşmesinden değildi, karakterlerimizin farklılığına rağmen onun, nasıl bilmiyorum, bana uzun zaman önce kaybettiğim bir erkek kardeşimmiş gibi gelmesindendi. Acı çekiyor izlenimini uyandıran kemikli yüzü, uzun favorileri, gergin kash terli boynu, Paterson’ın ve Passaic’in maden çöplüklerinde, su birikintilerinde nehir kıyılarında geçen çocukluğumu hatırlatıyordu bana. Kirli iş tulumu üstünde öyle zarif duruyordu ki, herhangi bir terziden edinilemezdi, ancak Doğal Neşenin Doğal Terzisinden kazanılabılırdi, Dean bütün sıkıntılara rağmen bu doğal neşeye sahipti. O heyecanlı konuşmalarını dinlerken, vaktiyle köprü altında, motosikletlerin arasında, çamaşır direkleri bahçelerde, abilerin değirmenlerde çalıştıkları, küçüklerin gitar çaldıkları öğlesonralarının uykulu kapı önlerinde kulak verdiğim arkadaş ve kardeş seslerini duyar gibi oluyordum. Halihazırda arkadaşlık ettiğim kişiler ya entellektüeldi (Nietzscheci antropolog Chad, alçak sesle çatlak sürrealist söylevler çeken Carlo Marx, kelimeleri uzata uzata konuşan

eleştirel Old Bull Lee) ya da suçlu (her şeyle alay eden külyutmaz Elmer Hassel, şark dokumasından koltuğuna yayılıp New Yorker'ı didik didik eden Jean Lee). Oysa Dean'in zekası parlak ve bütündü. O usandırıcı entellektüellik yoktu onda. "Suçluluğu" diğerlerinininki gibi somurtuk ve alaycı değildi. Amerika coşkusunun evet evet diyen vahşi patlamasıydı o, batıydı, batının rüzgarıydı, düzlüklerin şiiriydi, yeni bir şeydi, gelişi çok önceden müjdelenmiş bir şey (sırf eğlenmek için araba çalışıyordu). New Yorklu dostlarım toplumu bezgin bir kitabilikle politik ya da psikanalitik açıdan eleştirmekle uğraşırken kabus gibiydiler. Dean ise sadece çalışıyor, ekmek ve aşk istiyordu, onun için her yol mübahtı, "O yavruyu ve bacaklarının arasında zambak gibi açılan deliği bulduğum sürece... Karnımız doyduğu sürece... Anladın mı evlat? Açım, açlıktan ölüyorum, hadi *hemen birşeyler yiyelim*," diyordu ve koşarak yemeğe gidiyorduk, kilise vaizlerinin dediği gibi, "güneşin altında payımızı almak" üzere. (1993, p.11)

In this sample, at the beginning of the original scroll and the 2019 edition of the novel, Kerouac tells that he does not know Cassady good. However, in the 1993 translation, it is seen that there is a description that is more detailed than the original scroll. Editors and publishers want Kerouac to storify the novel so that they can publish it in the 1950s. Kerouac may add this part during the edition process or editors, publishers and translators may add it after his death. In TT<sub>2</sub>, it is understood that Kerouac approaches Cassady, who is Dean Moriarty in the 1993 translation as if he is his missing brother whose name is Gerard. When Kerouac is a child, he loses his brother because of rheumatic fever. Cassady plays an important role as a substituted brother in Kerouac's life. However, in this part, Cassady's impact on Kerouac and his characterization are storified and the novel becomes just a story about two travelers. The autobiographic elements are in TT<sub>2</sub>, yet, it is not given as it is. Editors, publishers or even translators may try to compensate for the censored parts which are completely omitted, by adding some detailed descriptions about important figures including Cassady, Kerouac's dead brother or the other Beatniks in 1993 translation. However, in the original scroll and the 2019 edition, Kerouac writes as he speaks to the reader and he accepts that he does not know Cassady very well on those days. His writing style reveals that the novel is completely an autobiography.

#### Example 16

**ST:** "Maw, rustle me up some grub afore I have to start eatin myself raw or some damn silly idee like that" an he threw on a stool and went "Hyaw hyaw hyaw hyaw! And thow some beans in it" (2008, p.124)

**TT<sub>1</sub>:** Adam, "Maw, kendimi çiğ çiğ yemeye başlamadan bana yiyecek bir şeyler hazırlayıver," dedi ve taburelerden birine çöktükten sonra, "Ay ay ay ay! Yanına biraz da fasulye koy!" diye ekledi. (2019, p. 27)

**TT<sub>2</sub>:** “Maw! Kıçımı kaldır da birşeyler koy önüme! Yoksa kendimi yiyeceğim, tatsız tutsuz bir yemek olacak!” Kendini bir iskemleye atıp gülmeye başladı. “Ha ha ha! İçine birkaç tane de fasulye at.” (1993, p.20)

In this sample, the three texts have some differences. Kerouac is on the road with foreign people and they stop eating in a diner. He mentions about a Nebraska farmer who comes into the diner and draws attention by his vibrant laugh. In the original scroll, the farmer talks with an accent which was mostly used in the West on those days. This accent cannot be translated into Turkish or another language because it is a characteristic feature of the English language. As well as language, in TT<sub>2</sub>, there are additions which are “kıçımı kaldır da birşeyler koy önüme!... tatsız tutsuz bir yemek olacak!”. In TT<sub>2</sub>, these parts may be added by the translators to create a more canting Westerner image. Therefore, it can be said that the slang and vulgar phrases are added by the translators in 1993. However, after the original scroll was published in 2008, the translators may want to be loyal to Kerouac’s style and language, so these slang and vulgar words are not included.

#### Example 17

**ST:** Bea and I ate in a cafeteria downtown which was decorated to look like a grotto. (2008, p. 188)

**TT<sub>1</sub>:** Bea ile yemeklerimizi şehrin göbeğinde, mağarayı andıracak şekilde dekore edilmiş bir kafeteryada yiyorduk. (2019, p.103)

**TT<sub>2</sub>:** Terry’yle yeraltı mağarasına benzetilmiş bir kafeteryada yemek yedik, her taraftan metal baştankara kuşları ve tanrılara, duygulu Neptün’e ait iri taş butlar fişkırdıyordu. İnsanlar akan suların başında, suratları denizin kederinden yeşermiş, tıknıyorlardı. (1993, pp. 80-81)

In this sample, there are some metaphorical additions in the 1993 translation and these parts do not exist in the original scroll and the 2019 edition. In TT<sub>2</sub>, the cafeteria which looks like a grotto has some figures like birds and gods. One of the figures is described specifically, Roman God of the sea, Neptune. With this addition, both the cafeteria and the people who eat there are romanticized to make the novel fiction. In ST and TT<sub>1</sub>, Kerouac likens the cafeteria to the grotto, and he does not give any definition about it. TT<sub>1</sub> is more realistic than TT<sub>2</sub> and it is edited like that on purpose to create an imagery perception about the novel.

Example 18

**ST:** I mean, man, whither goest thou? “Whither goest thou?” echoed Neal with his mouth open. (2008, p. 221)

**TT<sub>1</sub>:** “Nereye gidiyorsunuz?” “Nereye gidiyorsunuz?” diye tekrarladı Neal, ağzı bir karış açık. (2019, p.141)

**TT<sub>2</sub>:** Demek istediğim, beyler, bu gidiş nereye? Bu gidiş nereye Amerika, gece vakti, o parlak arabanla?” Dean, afallamış, “Bu gidiş nereye?” diye tekrarladı. (1993, p. 110)

In this sample, Allen Ginsberg who is one of the most famous Beat poets talks in Shakespearean language by saying “whither goest thou?”. Maybe he talks in this language because he is a curious and clever writer who reads a lot. In the Turkish translations, it is not understood that the language is Shakespearean. Besides, in TT<sub>2</sub>, he refers to America and Americans by saying “[w]ither goes thou, America, in thy shiny car in the night?” (1957, p.99). He may complain about Americans who live their American Dream and people who are against the Beatniks or he thinks where they are going night and day. On those days, after WWII, most of the American people turned back their routine by working hard and earning lots of money, contrary to the Beat Generation who lost the meaning of life and went towards a new lifestyle. The American Dream illusion made no sense to the Beat Generation and they tried to discover new religions, new places, new cultures, and new things by being on the road. After this part, Neal, Kerouac, and Louanne prepared fast to go and return from New York to North Carolina in 30 hours to join the New Year party. Allen’s reproach gives Neal a pause just for a second to think what is going on and then he hit the road as usual. In ST and TT<sub>1</sub>, America and shiny car references are not used by Kerouac. Maybe, editors, publishers or translators try to romanticize Kerouac’s language by giving reference. However, when the political and historical background of America is taken into consideration that reference becomes meaningful for the readers.

Example 19

**ST:** He claimed he bought a house in Long Island overlooking a jewish cemetery ‘cause he liked to see s’many dead Jews. Oh, he was terrible. I could tell you stories about him all day. (2008, p. 251)

**TT<sub>1</sub>:** Long Island'da Yahudi mezarlığına bakan bir ev satın aldığımı iddia etti, çünkü ölü Yahudilere bakmak ona iyi geliyormuş. Of, korkunçtu, hikayeleri anlatmakla bitmez. (2019, p. 177)

**TT<sub>2</sub>:** Bir ev aldığımı iddia etti. Ah, okulda onunla ilgili bir hikaye yazmıştık, feci bir gemi enkazı ve suyun içinde cankurtaran sandalına tutunmuş insanlar, bizim ihtiyar sandala çıkmış, elinde palası, ötekilerin parmaklarına vuruyor ve “Tekilin oradan, orotpu todukları!” diye bağırıyor. Ne korkunç bir adamdı yarabbi! Bütün gün anlatabilirim size onun marifetlerini. (1993, p. 139)

In this sample, Bill Tomson tells a story about his friend's father who is a lisper. In TT<sub>2</sub>, Bill continues to tell stories about him as well as emphasizing his being a lisper. In TT<sub>2</sub>, the house does not have the details such as where it is and why he buys it. The stories about the man may be annoying and disturbing because, in the original scroll and the 2019 translation, there is racism on Jews. The man is a racist and obviously, he does not like Jews because he enjoys looking at dead Jews. This terrible story is written both in the original scroll and 2019 edition; however, in the 1993 translation the house is not described, so racism is omitted. Yet, another story that is offensive and aggressive is added to TT<sub>2</sub>. In this story, we can see that he is prone to assault, swear and insult other people. Kerouac or editors or translators may add this story because they think that racism is a more annoying and disturbing issue than offensive and aggressive behaviors. After WWII, racism, especially on Jews, became a super sensitive issue because during the war many Jews were killed in concentration camps. Therefore, editors or publishers may request the omission of this part from Kerouac and Kerouac may decide to add another story about him. In this original scroll and 2019 edition, the added part is not included, instead, the house scene is written in detail. Year after year, WWII, holocaust and concentration camps are accepted by people throughout the world even though these issues are sensitive, annoying and disturbing. Since, people want to learn the truths about the Jews, camps and the war, people can read baldly anything about them.

#### Example 20

**ST:** He told them to cut it out; the old man rushed out and yelled something in Portuguese. Bill went in the house and came back with his shotgun. (2008, p. 252)

**TT<sub>1</sub>:** Bill onları uyarılmıştı ve ihtiyar evden hışım ile çıkıp Bill'e Portekizce bir şeyler bağırıyordu. Bill eve gidip çiftesini almıştı. (2019, p. 177)

**TT<sub>2</sub>:** Bir gün Bull, yettiniz artık, diye bağırmiş. Bunu duyan dede bahçeye fırlayıp Portekizce birtakım küfürler savurmuş. Bull da gidip çiftesini getirmiş. Uysal bir edayla sarılmış silaha. Şapkasının altından pişmiş kelle gibi sırtarak, vücudunu yılan gibi kıvrarak, cilveli cilveli sallanarak beklemeye başlamış: bulutların altında, yalnız sırık gibi bir soytarı. O haliyle Portekizlilere eski, çirkin bir hayal gibi görünmüştür herhalde. (1993, p. 140)

In this sample, the fighting scene is more detailed in the 1993 translation than the original scroll and 2019 edition. In TT<sub>2</sub>, the old man swears to Bill whereas, in TT<sub>1</sub> he says something which can be anything. Besides, Bill/Bull is described by adding some details such as ‘grin like a cheshire cat’ equivalent to ‘pişmiş kelle gibi sırtmak’ and ‘a lonely tall and thin buffon’ equivalent to ‘yalnız sırık gibi bir soytarı’ in TT<sub>2</sub>. These details in TT<sub>2</sub> make the reader feel that the novel is fiction and full of detailed stories. The shooting scene is storified with metaphors and similes to make this part a fictional narrative. On the other hand, ST and TT<sub>1</sub> do not have the description and Kerouac tells the scene directly. Editors or publishers ask for adding some descriptions about the scene to make the novel fiction in the 1993 translation. Yet, after the original scroll is published, the translator may want to be faithful to the details in the novel to reflect the spirit of the Beat Generation and Jack Kerouac.

Example 21

**ST:** These sentences do not exist in the original scroll.

**TT<sub>1</sub>:** These sentences do not exist in 2019 translation.

**TT<sub>2</sub>:** Pencereyi açıp San Francisco’nun yemek kokularını içime çektim. Dışarda deniz ürünü lokantaları vardı, çörekler sıcacıktı, tabaklar yiyecek doluydu, dumanı tüten et suyundan kepçeyle çıkarılmış yumuşacık sebzeler ve fırında kızarmış etler sunuluyordu. Deniz ürünleri menüsünde lüfer varsa yerdim. Erimiş tereyağını ve ıstakoz kollarını şöyle bir koklardım. Spesyalitesi kalın, kanlı au jus biftek ya da şarapta tereyağlı tavuk olan yerler bulabilirdim. Çin mahallesinden gelen kızartma kokusu, North Beach’ten gelen spagetti sosu kokusu, Fisherman’s Wharf’tan gelen yumuşak kabuklu ıstakoz kokusu, oh, hepsi nasıl da karışıp havayı tatlandırıyor! Ya Filmore’un şişte dönen pizolaları? Market Caddesinin ateşten yeni inmiş fasulyeli çilisi, ayyaş Embarcadero gecesinin Fransız usulü kızarmış patatesi, körfezin karşı tarafındaki Sausalito’nun tütsülenmiş ıstakoz kokusu: işte benim ahlarla dolu San Francisco düşüm. Ve sis, insanı acıkıran sis, yumuşacık gecede titreyen neonlar, yüksek öççeli güzelliklerin tıkırtısı, bir Çinlinin dükkanını süsleyen beyaz güvercinler... (1993, p. 161)

In this sample, these sentences are not included in the original scroll and the 2019 edition of the novel whereas the 1993 translation has this part. In this part, Kerouac describes delicious and odorous foods one after another to imagine his San Francisco. However, it seems as if this part does not fit to the novel because the

descriptions look as if they pop out of stories. Maybe editors, publishers or even translators want to fill the censored parts, which are omitted, deleted and rewritten, with the detailed descriptions and narratives. The descriptions such as this part can be mostly in stories because they make the reader think that the places are imaginary even though it has the real name. These poetical descriptions should not take part in autobiographical novels because these can disrupt the integrity of the novel. In ST and TT<sub>1</sub>, Kerouac does not mention these places and foods and he describes the adventure throughout on the road as if he talks with a friend.

Example 22

**ST:** These sentences do not exist in the original scroll.

**TT<sub>1</sub>:** These sentences do not exist in 2019 translation.

**TT<sub>2</sub>:** Leylak rengi akşamlarda yürüdüm, her tarafım zonklarken Denver’ın zenci mahallelerinde, Welton’ın ve 27. Caddenin ışıkları arasında, kendi kendime neden Negro olmadığımı sorarak, beyaz dünyanın bana sunmuş olduğu sevincin, hayatın, neşenin, şamatanın, karanlığın, müziğin ve gecenin yetersizliğini hissederek. ... Denver’da bir Meksikalı, hatta deliler gibi çalışan yoksul bir Japon olmayı istedim, ama ne kasvetli ve ne acıydı ki hayal kırıklığına uğramış bir “beyaz”dım. Hayatım boyunca beyazlara özgü hırslarım olmuştu, San Joaquin vadisinde Terry gibi bir kadını bırakır mıydım yoksa? (1993, pp. 165-166)

In this sample, Kerouac describes his feelings about being a white guy. However, these sentences are not included in the original scroll and the 2019 edition. Therefore, the editors or publishers ask addition to the novel to make the novel more fictional. In TT<sub>2</sub>, Kerouac expresses his thoughts about being black, Mexican and Japan because he does not like being a white man in America. He thinks that he has passions like the other whites who are traditional, conformist and commercialist Americans. However, he is one of the pioneers of the Beat Generation and his lifestyle and perspectives are not the same with traditional Americans. He can be white, but his spirit is colorful.

Example 23

**ST:** These sentences do not exist in the original scroll.

**TT<sub>1</sub>:** These sentences do not exist in 2019 translation.

**TT<sub>2</sub>:** Yarın göreceksin onu, benim dünya tatlısı kızımı, ah, öyle şeker şey ki, kendi başına otuz saniye ayakta durabiliyor artık, on kilo ağırlığında, yetmişbeş santim boyunda. Geçenlerde onun yüzde otuzbirnoktayirmibeş İngiliz, yüzde yirmiyedibuçuk İrlandalı, yüzde yirimbibeş

Alman, sekiznoktayetmişbeş Hollandalı, yüzde yedibuçuk İskoç ve yüzde yüz mükemmel olduğuna karar verdim.” (1993, p. 171)

In this sample, Neal Cassady, who is Dean Moriarty in the 1993 translation, has a daughter and he talks about his daughter to Jack Kerouac/Sal Paradise. However, the original scroll and the 2019 edition do not have these sentences. When they are talking, Cassady talks about his daughter Cathy Ann/Amy as if he is a family man. However, Neal Cassady cannot be a family man because he is not a traditional, breadwinner American family man. He has lots of girlfriends as well as he marries more than once and has children in different parts of America. While they are traveling throughout America, Cassady has sex with different women and mostly he does not use condoms or women do not use the birth control pills. The editors or publishers may want to soften Cassady’s characterization to make the novel suitable for the perception of American families. American families comprise of a breadwinner father, homemaker mother, two or three children, and a pet. The ordinary American families in the 1950s have two or three-story houses with gardens and high-quality cars. However, these stereotyped American families do not fit to the Beatniks. Beatniks are free and live or travel with friends. They cannot keep pace with family life; therefore, these descriptions do not fit to Neal Cassady as a father. His energetic and fervent speech is in character but his speech on his daughter is more imaginary; therefore, these sentences do not exist in the ST and TT<sub>1</sub> whereas TT<sub>2</sub> has the sentences.

Example 24

**ST:** These sentences do not exist in the original scroll.

**TT<sub>1</sub>:** These sentences do not exist in 2019 translation.

**TT<sub>2</sub>:** Artık Camille çalışıyor, ben çocuğa bakıyorum, ne hallere düştüm baksana, ben üç-A kategorisindenim, caz müptelası bir Moriarty, herkese alay konusu olan hastalıklı bir adam, karısı parmağı iyileşsin diye her gün ona penisilin iğnesi yapıyor, adam da kurdeşen döküyor, çünkü penisiline alerjisi var, ama Fleming’in sıvısından ayda altmışbin ünite almak zorunda, buna ek olarak, alerjiye karşı koyabilmek için günde dört tane tablet, parmağının ağrısına dayanabilmek için de bol miktarda kodeinli aspirin yutmak zorunda, dahası, bacağındaki iltihaplı kisti bir an önce aldırması, pazartesi günü sabah altıda kalkıp dişlerini temizlemeye gitmesi, ayak sağlığı için haftada iki defa masaya yatması ve her gece öksürük şurubu içmesi gerekiyor, bu arada, yıllar önce kırılan ve ameliyata rağmen çökük kalan burnunun verdiği rahatsızlık nedeniyle sürekli ağızdan nefes alıyor ve horluyor. Atış yaptığı elin bir parmağı yok artık. (1993, p.171)

In this sample, Neal Cassady/Dean Moriarty complains about his situation. However, source text and the 2019 translation do not have this part whereas this part is in the 1993 translation. Cassady complains about being powerless because of his sicknesses. Whereas Carolyn/Camille takes care of him and she is the breadwinner of the house, Cassady feels useless and becomes the caretaker of his daughter. Neal and Carolyn change the roles and Cassady feels humiliated even though he is out of traditional American families. Kerouac may add this part by request of editors or publishers to make the reader pity for Cassady. Since, Cassady is a womanizer, rakish and extraordinary with his speech, character, and behavior, he cannot adapt to family life and further he cannot stay at home and take responsibility for his daughter. Cassady does not think tomorrow, he lives the moment by partying, using drugs, smoking, and drinking alcohol. Therefore, these sentences are out of Cassady's character and it is obvious that these details are given to compensate for the censored parts. Kerouac does not write these sentences in the original scroll; therefore, these sentences are not translated into target text as it is seen in the 2019 edition. Kerouac may not want to humiliate Cassady because he considers him as his missing brother. As well as humiliation, these sentences soften the character of Cassady and arouse human sentiment in the readers. Besides, Cassady mentions himself as a third person. This narration makes this part more fictional so, TT<sub>2</sub> becomes a narrative of a man who has the sickness.

Example 25

**ST:** These sentences do not exist in the original scroll.

**TT<sub>1</sub>:** These sentences do not exist in 2019 translation.

**TT<sub>2</sub>:** “Sal, küçükken bu köşeye gelir, sebzeli et yiyebilmek için gazete bayiinden bozuk para çalardım. Şurda dikilen kaba saba herif var ya, o zamanlar canı ruhlu biriydi, habire dövüşürdü, feci kavgalar olurdu bunlar, aldığı yaraların izlerini bile hatırlıyorum, ama köşede dikilerek geçirdiği yıllar yavaş yavaş yumuşattı onu, yola getirdi, şimdi tatlı, uyumlu, herkese karşı sabırlı bir insan. Köşenin *demirbaşı*. Neler oluyor hayatta, değil mi?” (1993, p.199)

In this sample, Cassady tells his memoirs belonging to his childhood. Before this memoir, Cassady/Moriarty meets his stepbrother Jack Daly who is Cousin Sam Brady in TT<sub>2</sub>. Cassady wants to find out what's happening in his family and he remembers his childhood. However, this memoir does not take place in ST and TT<sub>1</sub>

whereas TT<sub>2</sub> has it. Editors and publishers may want Kerouac to storify Cassady's life as if he is a fictitious character. Therefore, Cassady's speech is added to the edited version of the novel to make the novel closer to a fictional narrative.

In this part, additions to the first translation, which is in 1993, are considered because the 2019 edition is translated from the original scroll which is uncensored. These additions reveal that editors, publishers or translators try to soften the descriptions or add descriptions to make the novel fiction. The aim of the additions may be to fill the censored parts which editors, publishers or translators omit, delete or rewrite.

### 4.3. Deletion

#### Example 26

**ST:** Louanne was jumping off quickly from the bed; apparently he was fucking with her. He always was doing so. This other guy who owned the place Bob Malkin was there but Neal had apparently dispatched him to the kitchen, probably to make coffee while he proceeded with his love problems... (2008, p.110)

**TT<sub>1</sub>:** Louanne hızla yataktan fırladı, Neal onu beceriyordu o esnada belli ki. Her daim iş üzerindeydi. Evin sahibi, Bob Malkin denen şu diğer herif de oradaydı ama görünüşe bakılırsa Neal onu mutfağa yollamıştı, kahve hazırlasın diye muhtemelen, kendisi aşk hayatlarına dair meselelere eğilirken... (2019, p.10)

**TT<sub>2</sub>:** Marylou divandan aşağı atlamaktaydı. Bizimki aşk meselelerine dalacağından öteki kiracıyı mutfağa yollamıştı, yanılmıyorsam kahve yapsın diye. (1993, p.6)

In this sample, there are differences between the two translations. TT<sub>1</sub> is loyal to the original scroll whereas, in the 1993 translation, editors, publishers, translators or even Kerouac himself may delete some words which are real names of places and people as well as vulgar and slang words. In this part, the 'fuck' word is deleted; therefore, the rest of the sentence and the related sentence are omitted which is "...apparently he was fucking with her. He always was doing so". Kerouac mentions about the owner of the place whose name is Bob Malkin. However, in the 1993 translation, the reader cannot see the name of the owner and he slurs over him as the other tenant. In the 1993 translation, real names of people and places are mostly deleted, changed and rewritten because the editors and publishers want to make the novel a fiction. As well as they do not want to reveal especially the real names not to be engaged in a lawsuit because

in the novel there are illegal, immoral and unethical things. However, the original scroll and the 2019 edition have the real names and places as well as vulgar and slang words because the first publication of the novel, which is edited and censored one, has released in 1957 and the original scroll is published after fifty years. In this fifty-year, both America and Turkey have changed and become more modern with the open-minded young generation. Yet, 1950s America and the 1990s Turkey could find the original scroll more obscene, impudent, and immoralist; therefore, the editors, publishers, and even translators may change, delete or omit some parts of the novel.

Example 27

**ST:** As you know to go from Ozone Park to New York takes an hour by elevated and subway, and as we rode in the El over the rooftops of Brooklyn we leaned on each other with fingers waving and yelled and talked excitedly and I was beginning to get the bug like Neal.” (2008, p.112)

**TT<sub>1</sub>:** Bildiğiniz gibi Ozone Park’tan New York’a yüksek raylı tren ve metro vasıtasıyla ulaşmak 1 saat alır; trenle Brooklyn’in çatılarının üzerinde yol alırken omuz omuza yaslandık ve el kol sallayarak coşku içinde bağır çağır konuştuk durduk, ben de yavaş yavaş tıpkı Neal gibi kurtlanmaya başlıyordum.” (2019, p.12)

**TT<sub>2</sub>:** Lincoln Tünelinin fosforlu esrarengiz boşluğunda otobüsle ilerlerken birbirimize yaslanıp koyu bir sohbe daldık. Bağıra çağıra konuşuyorduk, ellerimiz hep havadaydı. Ondaki heyecan beni de sarmaya başlamıştı. (1993, p.8)

In this sample, Kerouac describes how to get New York from his home at Ozone Park. These places are real, and Kerouac is living in Ozone Park with his mother on those days. As well as the real name of places, the vehicles throughout traveling are also deleted. In the ST and TT<sub>1</sub>, the means of transport is ‘elevated and subway’ and ‘rode in the El’ whereas in TT<sub>2</sub> the means of transport is only a bus and it goes through Lincoln Tunnel. Here, Kerouac counts the reader in the novel by saying ‘as you know’ as if he talks to the reader. However, this part is also deleted from the 1993 translation to provide the fictional narrative.

Example 28

**ST:** In the month of July, 1947, having finished a good half of my novel and having saved about fifty dollars from old veteran benefits I got ready to go to the West Coast. (2008, p. 114)

**TT<sub>1</sub>:** 1947 yılının Temmuz ayında, romanımın yarısını tamamladıktan ve asker eskisi ikramiyelerim sayesinde elli dolar kadar biriktirdikten sonra Batı Yakası’na gitmeye hazırlandım (2019, p.15)

**TT<sub>2</sub>:** 1947 Temmuzunda, biriktirdiğim elli dolar kadar parayla Batı Kıyısına gitmeye hazırdım. (1993, p.12)

In the original scroll and the 2019 edition, Kerouac mentions finishing half of his novel, which is *The Town and the City*, and how to save money to go to the West Coast. He is a soldier first in United States Merchant Marine and then United States Navy in 1942. Even though his service takes a short time, the government pays him due to his contribution. In this sample, the novel reveals that it is obviously autobiography of the author, Jack Kerouac. When someone searches his background, s/he can see his services to America as well as a written novel in 1947. However, in the 1993 translation, this information is deleted from the novel because the editors and publishers may not want to reveal the real issues even if it is not important. They want to avoid the real issues such as being a veteran, writing a novel because this novel must be a fiction rather than an autobiography. They edit the novel by omitting, deleting, adding, and rewriting, as a result, the novel moves away from being an autobiography. When the original scroll is published, translators may want to be loyal to the original scroll because the novel is edited many times and it becomes completely different and it does not reflect the spirit of the Beat Generation and Jack Kerouac. The 2019 edition of the novel is almost the same as the original scroll. The reader can see how he earns money which is writing novels and getting veteran payment.

Example 29

**ST:** I had a twinge of hardon joy as I ran after the car. (2008, p.118)

**TT<sub>1</sub>:** Sertleşmenin verdiği coşkulu sancıyla koştum arabanın arkasından biraz da. (2019, p. 20)

**TT<sub>2</sub>:** İki kapılı arabaya doğru seğirtirken içim içime sığmıyordu. (1993, p.15)

In this sample, Kerouac has an excitement about a middle-aged woman who picks him up in a sports car. He has ‘hardon joy’ when he sees the car and the woman. This description is written in ST and TT<sub>1</sub> whereas it is deleted from TT<sub>2</sub> to censor the vulgar language of Kerouac. The editors and publishers try to decrease the vulgar language including slang expressions and swearwords; therefore the ‘hardon joy’ expression is deleted in the 1993 translation and it is slurred over by saying ‘içim içime sığmıyordu’ which can equal to ‘champ at the bit’ idiom in the English language.

Example 30

**ST:** It was years ago, during the fucking war, at night, late at night when everybody was sleeping, I went out on the platform, and there we was in the middle of nowhere and black as hell and I look up and see that name Preston written on the watertank... (2008, p. 125)

**TT<sub>1</sub>:** Yıllar önce, kuduğumun savaşı sırasında, geceleyin, gecenin geç bir saatinde herkes uykudayken sigara içmek için perona çıktım, bir dağ başıydı, zifiri karanlıktı, başımı kaldırıp baktığımda su deposunun üzerinde Preston yazısını görmüştüm... (2019, p. 28)

**TT<sub>2</sub>:** Yıllar önce, savaş zamanı, gece geç vakit. Herkes uyuyordu, sigara içmek için platforma çıkmıştım. Hiçliğin ortasındaydık, cehennem kadar karanlıktı etraf. Yukarı bakınca tankın üstündeki 'Shelton' yazısını görmüştüm. (1993, p.21)

In this sample, both TT<sub>1</sub> and TT<sub>2</sub> have deleted parts. In the 1993 translation, the 'fucking' word is missing, which is deleted by Kerouac himself or editors or publishers. It may seem as insulting the soldiers, who are fighting for their country, for the patriotic readers. Editors or publishers may want to decrease the slang and vulgar language in the novel to make suitable for both American and Turkish readers; therefore, they delete or soften the swearwords such as 'fuck', 'damn', 'damn me' and so on. On the contrary, the 21<sup>st</sup> century readers can accept these swearwords as it is; therefore, translators are loyal to even tiny swearwords to protect Kerouac's language as much as possible.

Example 31

**ST:** ... tingling with kicks at the thought of what lay ahead of me in Denver--- whatever, whatever it would be and good enough for me. (2008, p.134)

**TT<sub>1</sub>:** ... Denver'da beni bekleyenleri düşündükçe zevkten ürperiyordum--- her ne olursa olsun, her ne olursa olsun benim için güzel ve yeterliydi. (2019, p. 39)

**TT<sub>2</sub>:** Denver'ı düşündükçe heyecandan kalbim duracak gibi oluyordu. (1993, 30)

Jack Kerouac uses lots of dashes to transfer his thoughts throughout the novel. This sample is one of them, and it is seen that it is not used in TT<sub>2</sub>. These dashed sentences create the flow of Kerouac's consciousness. The editors and publishers may try to decrease the Kerouac's thoughts to make the novel fiction because the dashed sentences create the perception of reality. Kerouac's real thoughts, opinions and emotions are omitted, deleted or rewritten by including the dashed sentence to the whole sentence. However, in this sample, they delete the '--- whatever, whatever it

would be and good enough for me' dashed sentence which shows Kerouac's excitement about going Denver from the 1993 translation.

Example 32

**ST:** In that time Neal is screwing Louanne at the hotel... At one sharp he rushes from Louanne to Carolyn--- of course neither one of them knows what's going on--- and screws her once... Louanne's all for it but she insists on screwing in the interim. She says she loves his big cock-- so does Carolyn--- so do I." (2008, p. 146)

**TT<sub>1</sub>:** Bu arada Neal bir otel odasında Louanne'i beceriyor;... Neal saat tam birde Louanne'den ayrılıp Carolyn'e gidiyor--- ikisinin de olup bitenden haberi yok tabii ki--- ve onu bir kez beceriyor,... Louanne boşanmayı kabul ediyor fakat boşanana kadar düzüşmeye devam etmekte ısrarcı. Neal'in büyük kamışını çok sevdiğini söylüyor--- Carolyn de çok seviyor onu-- ben de." (2019, p.53)

**TT<sub>2</sub>:** Bu dakikalarda Dean otelde Marylou'yla işe girişmiş olur,... Sonra Dean, hop, Marylou'dan Camille'e geçer. Ne olup bittiğini ikisi de anlamaz tabii. Camille'le bir kere yatar,... Marylou tam bir baş belası, ille de yatmak istiyor Dean'le, onu sevdiğini söylüyor. Camille de öyle." (1993, p.40)

In this sample, some details are deleted from the 1993 translation by the editors or publishers. Firstly, the time when Neal rushes from Louanne to Carolyn is deleted which shows Neal's punctuality and balance between two women. In TT<sub>2</sub>, this time is not specified with "at one sharp" phrases and just it is said 'hop' which can be said quickly. On the other hand, the dashes are also deleted and, in this sample, the dashed part which is '--- of course neither one of them knows what's going on---' is included as a sentenced. As well as these parts, in TT<sub>2</sub>, the divorce part is deleted as well as what Louanne/Marylou, Carolyn/Camille, and Kerouac love. They love 'his big cock' in the original scroll and TT<sub>1</sub>, on the other hand, in TT<sub>2</sub>, they love Neal/Dean himself. The most outstanding detail in the source text is 'so do I' which indicates Kerouac also loves 'his big cock'. This detail may be deleted from TT<sub>2</sub> by the editors, publishers or even translators to keep Kerouac's bisexuality secret. The deleted parts make the novel more realistic and autobiography because Kerouac has his thoughts and he writes them using dashes as well as reflecting the happenings directly. On the other hand, editors, publishers and even translators try to make the novel fiction and suitable for both the American and Turkish readers by deleting some parts like that in those days.

Example 33

**ST:** “And just as we were crossing Wazee I wanted to tell you about how felt of your frenzy with the midgets and it was just then, remember, you pointed out that old bum with the hardon in his baggy pants and said he looked just like your father?” (2008, p. 151)

**TT1:** “Ve tam Wazee’yi geçerken mini otomobil yarışlarına düşkünlüğüne dair ne hissettiğimi anlatmak istemiştım ve sen tam o anda, sertliğı bol pantolonundan belli olan berduşu işaret edip adamın sana babanı anımsattığını söyledin, hatırlıyor musun?” (2019, p.59)

**TT2:** “Wazee’den geçerken tam senin ıvır zıvır şeylere olan delice merakın konusunda neler hissettiğimi anlatacaktım ki sen o bol pantolonlu yaşlı serseriye gösterip tıpkı babam diye bağırdın, hatırlıyor musun?”, dedi Carlo. (1993, p.45)

In this sample, Neal/Dean and Allen/Carlo throw something into the pot and talk about different topics and Kerouac listens to them. In their conversation, they use slang and vulgar words as well as the real name of the places and people as it is seen in the sample. Neal’s passion for ‘frenzy with the midgets’ is slurred over with ‘ıvır zıvır şeylere olan delice merakın’ phrases in Turkish by the editors, publishers or even translators. The midget passion of Neal is deleted throughout the conversation because maybe it is seen unnecessary by the editors or publishers. Even if it is a small part of the conversation, it is very important because it indicates Neal’s passion and mastership of cars. On the other hand, in TT<sub>2</sub>, the ‘hardon’ word is deleted to censor the vulgarism. These vulgar and slang words can disturb both the American and Turkish readers; therefore, editors and publishers may want to delete or soften such words to make the novel more readable.

Example 34

**ST:** Let me tell you about two worst cops. The fat one who had been a San Quentin guard was potbellied and about sixty, retired and couldn’t keep away from the atmospheres that had nourished his dry soul all his life. Every night he drove to work in his 37 Buick, punched the cloak exactly on time, and sat down at the rolltop desk. They said he had a wife. ... Then he leaned back and told stories. “You should have been here about two months ago when me and Tex” (that was the other horrible cop, a youngster who wanted to be a Texas ranger and had to be satisfied with his present lot) “me and Tex arrested a drunk in Barrack G. Boy you should have seen the blood fly. I’ll take you over there tonight and show you the stains on the wall. We had him bouncing from one wall to another, first Tex, hit him with his club, then I did, then Tex took out his revolver and snapped him one, and I was just about to try it myself when he subsided and went quietly. ... They’d put such a fear in him that he was too yellow to come back and try to kill them. (2008, pp.168-169)

**TT1:** San Quentin’de gardiyanlık yapmış olan şişman polis göbekli ve altmış yaşlarındaydı, emekli olmuştu, fakat kurumuş ruhunu hayatı boyunca beslemiş olan ortamdan uzak duramamıştı. İşe her gece 37 model Buick arabasıyla gelir, kartını tam zamanında zimbalar ve çalışma masasına otururdu. Bir karısı olduğu söylenirdi. ... Sonra arkasına yaslanır ve hikayeler anlatılırdı. “İki ay önce ben ve Tex (Tex öteki korkunç polisti, aslında Teksas’ta atlı polis

olmayı hayal etmiş, fakat şimdiki işiyle yetinmek zorunda kalmış gençten bir tip) G barakasında bir ayaşısı tutukladığımızda burada olmalıydın. Oluk oluk kan aktı görmeliydin. Bu gece seni oraya götürüyüm de duvardaki kan lekelerini göstereyim. Adamı bir duvardan ötekine çarptık, önce Tex ona copla vurdu, sonra ben, Tex tabancasını çıkarıp kabzasıyla çaktı bir tane, tam ben de aynısını deneyecektim ki adam direnmeyi bırakıp teslim oldu. ... Adamın yüreğine öyle bir korku salmışlardı ki dönüp onları öldürmeye yeltenmeyi götü yemiyordu. (2019, pp. 79-80)

**TT2:** Alcatraz'da gardiyanlık yapmış olan polis, altmış yaşlarında, göbekli bir adamdı. Emekli olmuş, ama o yavan ruhunu besleyen atmosferden ayrılamamıştı. Her gece 35 model Ford'uyla tam saatinde ofise gelir, masaya kurulur ... arkasına yaslanıp hikayelerini anlatmaya koyulurdu. "İki ay önce burada olmalıydın. Sledge'le birlikte..." (Sledge, Texas Korucusu olmak isteyip baraka bekçiliğiyle yetinmek zorunda kalmış genç bir polisti) "... G barakasında bir polis tutukladık. Her yer kan içinde kaldı. Bu gece oraya gidelim de barakadaki lekeleri gör. Duvarlara çarptık herifi, bir Sledge, bir ben. ... Adamın içine öyle bir korku salmışlardı ki, geri dönüp onları öldürememekteydi. (1993, p. 61)

In this part, Kerouac and his friend Henri/Remi become police officers to earn money and meet other police officers in the bureau. Kerouac tells a memoir of two cops to the readers. Kerouac begins the memoir about two cops in the original scroll and TT<sub>1</sub>; however, in TT<sub>2</sub>, this sentence is deleted because it is obvious that the editors and the publishers make the novel fiction rather than an autobiography and this sentence indicates that the novel has autobiographical features. In the original scroll and the 2019 edition, it is seen that the old cop who has been a guardian in San Quentin has a wife and 37 Buick, on the other hand, in the 1993 translation, the information may be deleted or changed by Kerouac at the request of the editors and publishers. In TT<sub>2</sub>, it is not mentioned that the old cop has a wife and the jail's name and the model of the car turn into Alcatraz and 35 Ford. Besides this deletion and change, the other cop's name Tex become Sledge and the torture scene has missing parts in TT<sub>2</sub>. In TT<sub>2</sub>, some parts about using violence because these behaviors are explicitly illegal, immoral and unethical. The editors, publishers or even translators want to slur over these scenes by deleting some parts not to disturb both the American and Turkish readers. Lastly, in this sample it is demonstrated that Kerouac mentions the drunk man by saying 'too yellow to come back' which can be translated into Turkish as 'dönemeyecek kadar çok korkmak'; however, in TT<sub>1</sub>, it is translated as 'götü yememek' and in TT<sub>2</sub>, it is translated as 'içine öyle bir korku salmışlardı ki'. Translators have the right of word choices, and in TT<sub>1</sub>, the translator uses vulgar language, whereas, in TT<sub>2</sub>, they choose to use 'fear' in a different way. 'Too yellow to come back' expression may be used among Beatniks as the part of vulgar language; therefore, it can be understood the

word choice of TT<sub>1</sub> whereas in TT<sub>2</sub>, it is not preferred using vulgar language including this expression in the sentence.

Example 35

**ST:** I wanted to jump down from a mast and land right in her cunt, but I was true to Henri's promise. (2008, p.175)

**TT<sub>1</sub>:** Ben bayrak direğine çıkıp oradan atlamak ve Diane'in bacaklarının tam arasına, amcığına dalmak istiyordum, fakat Henri'ye verdiğim sözü tuttum. (2019, p. 88)

**TT<sub>2</sub>:** Bir direğe çıkıp Lee Ann'in üstüne iniş yapmak geliyordu içimden, ama Remi'ye verdiğim sözü tutup gözlerimi başka tarafa çeviriyordum. (1993, p.67)

In this sample, Kerouac writes what he feels about Diane/Lee Ann confessedly. In TT<sub>2</sub>, the editors, publishers or translators delete the 'land right in her cunt' phrase to soften the sexual drive of Kerouac in this part. Kerouac writes as if he talks because he uses vulgar, full of slang and swearword language very often and it indicates that the novel has autobiographical features. However, the editors and publishers try to decrease autobiographical features to make the novel fiction and more readable. This vulgar language reflects the Beatniks' characteristics, yet, it seems too obscene to be read by the 1950s American and 1990s Turkish readers.

Example 36

**ST:** I stayed home all that time, finished my book and began going to school on the G.I. Bill of Rights. (2008, p. 212)

**TT<sub>1</sub>:** O zaman zarfında evde kaldım, kitabımı bitirdim ve II. Dünya Savaşı'na katılanlara sağlanan burstan yararlanarak üniversiteye gitmeye başladım (2019, p. 131)

**TT<sub>2</sub>:** O zamandan bu zamana evde oturup kitabımı bitirmiş ve burs alarak okula devam etmişim. (1993, p. 101)

In this sample, the deleted part which is 'the G.I. Bill of Rights' is removed from the novel by the editors or publishers to make the novel a fiction. This information about the scholarship can be unnecessary by the editors or publishers. However, it is important because it indicates Kerouac's military services. As an old veteran, Kerouac receives payment from the government and thanks to that payment he can earn his livelihood, go to school, travel, and buy drugs and alcohol. The editors,

publishers, and even translators want to decrease the realness of the novel and they omit, delete and rewrite any information hindering this.

Example 37

**ST:** The bed was the bed my father had died in--- I had given it to Allen a week before, Neal and I had driven it in from the Island. My father had been a big man and the bed sagged in the middle. (2008, p. 232)

**TT<sub>1</sub>:** Louanne'nin yattığı yatak babamın öldüğü yataktı--- bir hafta önce Allen'a vermiştim onu, Neal ile birlikte arabayla getirmiştik buraya. Babam iri yarı bir adamdı ve yatağın ortası çöküktü. (2019, p. 154)

**TT<sub>2</sub>:** Yatak vaktiyle iriyarı bir adamın ölüm döşeği olmuştu, dolayısıyla ortası çöküktü. (1993, p. 121)

In this sample, there are some missing parts and these parts affect the novel in a negative way. The editors and publishers delete the important parts about the bed and Kerouac's father. Kerouac gives the bed to Allen, which belongs to Kerouac's father who dies in that bed. Also, Kerouac gives information about his father in the next sentence. In TT<sub>2</sub>, this information may be deleted to make the novel more fiction and narrative. TT<sub>1</sub> has all the information and it gives the novel the perception of reality. In TT<sub>2</sub>, Kerouac's father is described as if he is a foreigner and he is just an ordinary person. As well as description, in the 1993 translation, how and whom it is not mentioned about the bed is given, and who bring it. The first and second sentences are combined, and some parts of both sentences are deleted to create the perception of fiction.

Example 38

**ST:** Only a guy who's spent five years in jail can go to such maniacal helpless extremes; beseeching at the very portals of the womb with a completely physical realization of the sources of life-bliss; trying to get back in there once and for all, while living, and adding to it the living sexual frenzy and rhythm. (2008, p. 233)

**TT<sub>1</sub>:** Bu tür manyakça ve çaresiz aşırılıklara ancak kodeste beş yıl geçirmiş bir adam başvururdu; bütünüyle fiziksel bir kavrayışla, yaşamsal mutluluğun kaynaklarına varmak için rahmin kapılarında yalvarıp yakarıyor, yaşarken oraya geri dönmeye ve kalmaya çalışıyor, buna bir de cinsel coşkunluğunu, ritmini ekliyordu. (2019, p. 155)

**TT<sub>2</sub>:** Ancak ömrünün beş yılını içerde geçirmiş biri böyle manyakçasına çaresiz uçlara gidebilirdi: hemen açılıveren kapıların önünde yalvarır; yaşama mutluluğunun kaynakları fiziksel olarak gerçekleşsin diye deli olur; geldiği yolu, geri dönmek üzere, görmeyen gözlerle arardı. (1993, p. 121)

In this sample, Kerouac philosophically approaches Neal's sex drive and uses more acceptable words such as 'portals of the womb', 'physical realization' and 'living sexual frenzy and rhythm' rather than using the vulgar language including slang words such as 'cunt', 'fuck' and 'cock'. However, this philosophical approach is too obscene to be readable in the eye of the editors, publishers, and even maybe translators. The 'womb' phrase and a related phrase such as 'living sexual frenzy and rhythm' affect the given characteristics of Neal as well as the meaning of the paragraph, even the whole novel.

In this deletion part, it is demonstrated that the editors, publishers and translators delete most of the slang expressions and swearwords which can be categorized as vulgar language. However, the real names of places and people are also deleted to provide a fictional narrative. In this part, both the 1993 translation and the 2019 edition are considered and both translations have some missing parts. It can be said that censorship is applied to both editions by deleting some words and phrases.

#### 4.4. Rewriting

##### *Example 39*

**ST:** I first met Neal not long after my father died... I had just gotten over a serious illness that I won't bother to talk about except that it really had something to do with my father's death and my awful feeling that everything was dead. (2008, p.109)

**TT1:** Neal ile Neal ile babamın ölümünün üzerinden fazla zaman geçmeden tanıştım... Aslında babamın ölümü ve her şeyin öldüğü yolundaki o berbat his ile doğrudan ilgili olması haricinde bahsetme zahmetine girmeyeceğim ağır bir hastalığı yeni atlatmıştım. (2019, p. 9)

**TT2:** Dean'le tanıştığımda karımla ayrılalı çok olmamıştı. Sefalet derecesinde bezginlik yaratan ayrılıkla ve her şeyin ölü olduğu duygusuyla ilişkisi dışında konu etmeyeceğim ciddi bir hastalıktan yeni kalmıştım. (1993, p.5)

This part is the beginning of the novel and from the beginning, it is understood that there are differences between the two editions. Throughout the original scroll, Kerouac keeps the reality of both people and places. The translator of the 2019 edition keeps the names as they are. From the beginning of the 1993 translation, it is understood that most of the names are changed by Kerouac upon editor's and publisher's request because they can only publish it by censoring names and places. Kerouac is also not engaged in a lawsuit; therefore, names are rewritten by himself as

if the novel is a fiction. As well as names, some other things are changed to make the novel narrative. In this sample, Kerouac begins telling how Neal and he meet. In TT<sub>2</sub>, Neal is Dean and the meeting stage is different. In the original scroll and TT<sub>1</sub>, they meet after Kerouac's father has died and his grief sickens him for a while. However, in TT<sub>2</sub> they meet after Kerouac has divorced and this situation bores him to tears. Even though both situations make a similar point such as Kerouac's tedium and his sickness, the real meeting stage is censored by the editors and publishers.

*Example 40*

**ST:** “--- they talked of Burroughs, Hunkey, Vicki... Burroughs in Texas, Hunkey on Riker's Island, Vicki hung up with Norman Schnall at the time... (2008, p. 112)

**TT<sub>1</sub>:** Burroughs'dan, Hunkey'den, Vicki'den söz ettiler... Burroughs Teksas'taydı, Hunkey Riker Adası'nda, Vicki o sıralar Norman Schnall'e takılıp kalmıştı... (2019, p.13)

**TT<sub>2</sub>:** Carlo, Dean'e, Old Bull Lee'yi, Elmer Hassel'ı, Jane'i anlatıyordu: Lee Texas'ta haş haş yetiştiriyor; Hassel Riker's Island'ta; Jane ise, kucağında küçük kızı, amfetamin halüsinasyonları içinde, Times Meydanı ve Belleuve arasında mekik dokuyor. (1993, p.9)

This part is one of the samples of the fake names and it shows that the real names are mostly censored. In TT<sub>2</sub>, Old Bull Lee, Elmer Hassel and Jane take place of Burroughs, Hunkey, Vicki which are in the original scroll and TT<sub>1</sub>. These names belong to Kerouac's inner circle, as well as his inner circle, Jack Kerouac's, Neal Cassady's and Allen Ginsberg's name are also changed to Sal Paradise, Dean Moriarty, and Carlo Marx respectively. As it is seen in this sample, some parts related to his friends also have censorships by adding, deleting, omitting, or rewriting. In this sample, there are some additions such as Burroughs/Elmer Hassel grows hash in Texas in TT<sub>2</sub> whereas, in ST and TT<sub>1</sub>, this detail is not given. On the other hand, Vicki/Jane hangs up with Norman Schnall in the ST and the TT<sub>1</sub>, while in the TT<sub>2</sub>, she has a baby and uses amphetamine to get high and on the move between Times Square and Belleuve. With these additions, the stories of the characters are rewritten by the editors, publishers and even Kerouac himself.

*Example 41*

**ST:** Allen Ginsberg was already in Denver; Neal was there, Hal Chase and Ed White were there, it was their hometown; Louanne was there; and there was mention of a mighty gang

including Bob Burford, his beautiful blonde sister Beverly; two nurses that Neal knew, the Gullion sisters; an even Allan Temko my old college writing buddy was there. (2008, p. 121)

**TT1:** Allen Ginsberg halihazırda Denver'daydı; Neal oradaydı; Hal Chase ile Ed White oradaydı, onların doğup büyüdüğü yeri Denver; Louanne oradaydı ve aralarında Bob Burford ile harikulade güzellikteki sarışın kız kardeşi Beverly'nin, Neal'in tanıdığı iki hemşirenin ve Gullion kız kardeşlerin bulunduğu muhteşem bir gruptan söz ediliyordu, hatta üniversitedeki yazı arkadaşım Allan Temko bile oradaydı. (2019, pp. 23-24)

**TT2:** Carlo Marx epeydir Denver'daydı. Dean, Chad King, Tim Gray de oradaydı. Denver onların doğdukları yeri. Marylou da oradaydı. Ray Rawlins ile biriçimsu sarışın kızkardeşi Babe Rawlins'in de dahil olduğu güçlü bir Denver ekibinden sözediliyordu. Dean'in tanıdığı iki garson kız- Bettencourt kardeşler- hatta kolejden arkadaşım Roland Major, hepsi oradaydı. (1993, p.17)

In this sample, it is shown that the names and some information are changed. Chad King, Tim Gray, Marylou, Ray Rawlins, Babe Rawlins take place of Hal Chase, Ed White, Louanne, Bob Burford, and Beverly. The editors and publishers may want Kerouac to change even unfamiliar people's names such as Gullion sisters become Bettencourt sisters and his friend from college Allen Temko becomes Roland Major. As well as changing the names, some details are also changed such as nurses become waitresses in TT<sub>2</sub>, on the other hand, Kerouac's penpal friend Roland Major becomes just a friend from college. Even though details are little, these are also censored to provide the fictional narrative.

#### Example 42

**ST:** Hal Chase and Ed White and Allan Temko, together with the Burfords, generally agreeing to ignore Neal Cassady and Allen Ginsberg. (2008, p.140)

**TT1:** Hal Chase, Ed White ve Allan Temko, Burford'larla bir olup Neal Cassady ve Allen Ginsberg'ü dışlamaya karar vermişti. (2019, p. 46)

**TT2:** Roland Major, Tim Gray, Chad King ve Rawlinsler birlik olmuşlar Dean Moriarty'yle Carlo Marx'ı dışlıyorlardı. (1993, p.36)

In this sample, it is shown that the real names are changed upon the request of the editors and publishers. These changes lead to censorship because the readers cannot know the real names of Kerouac's inner circle and they think the novel is fictional, and it is just a story about young crazy people who like traveling, smoking, drinking, and partying. In this part, it is seen that Roland Major, Tim Gray, Chad King, Rawlins, Dean Moriarty, and Carlo Marx take place of Hal Chase, Ed White, Allan Temko, Burfords, Neal Cassady and Allen Ginsberg, respectively. After fifty years,

the original scroll is published and the editors and translators are loyal to the original scroll; therefore they keep the real names to honor Kerouac and his friends.

*Example 43*

**ST:** “Jack,” said Neal, “I have just the girl waiting for you at this very minute--- if she’s off duty” (looking at his watch) “a nurse Helen Gullion, fine chick, slightly hungup on a few sexual difficulties which I ‘ve tried to straighten up and I think you can manage you fine gone daddy you... So we’ll go there at once, throw a pebble, no we’ll ring the bell, I know how to get in... we must bring beer, no they have some themselves, and Damn!” he said socking his palm “I’ve just got to get into her sister Ruth tonight.” (2008, p.147)

**TT<sub>1</sub>:** “Jack,” dedi Neal, “şu anda tam istediğin gibi bir kız bekliyor seni--- işten çıkmışsa şayet.” (Saatine bakarak) “Hemşire Helen Gullion, enfes bir fıstık, benim gidermeye çalıştığım bazı cinsel takıntıları var, ama bu işi senin kotaracağına inanıyorum, kaçın kurasısın sen... Hemen oraya gideceğiz ve pencereye bir çakıl taşı fırlatacağız, yok zili çalacağız, nasıl içeri gireceğimizi biliyorum... bira almamız gerek, hayır, bira vardır onlarda, kahretsin!” dedi avucuna vurarak, “Benim bu gece onun kız kardeşi Ruth’u becermem lazım.” (2019, p. 55)

**TT<sub>2</sub>:** “Sal, şuanda seni bekleyen bir kız var dedi,” Dean ve saatine bakarak ekledi: “İşten çıkmışsa tabii. Bir garson kız, Rita Bettencourt, hoş bir yavru, yalnız bazı cinsel sorunlar yüzünden kafası karışık, ben düzeltmeye çalıştım ama olmadı, sanırım sen halledebilirsin, seni moruk tilki seni. Önce oraya gideceğiz. Bira götürelim, ama gerek yok, onlarda bulunuyordu.” Avucunu yumrukladı. “Bu gece kız kardeşi Mary’yle de ilgilenmem lazım” (1993, pp. 41-42)

In this sample, it is shown that, as well as the real names are changed, vulgar language including slang words and swearwords are soften by rewriting some parts. Nurse Helen Gullion turns into a character called waitress Rita Bettencourt. In ST, the girl has ‘sexual difficulties’ whereas, in TT<sub>1</sub>, she has ‘sexual obsession’, and in TT<sub>2</sub>, she has ‘sexual problems’ which is familiar to ST. Even if it is just a word, it changes the meaning of the sentence, paragraph or even the whole novel. All of them have different meanings and these can be counted as the rewriting of one word. In the original scroll, there is a Beatnik expression which means that someone can handle this because s/he is very talented and capable of doing that. In TT<sub>1</sub>, it is translated as ‘kaçın kurasısın sen’ on the other hand in TT<sub>2</sub>, ‘seni moruk tilki seni’ means that expression. This expression cannot be translated by word-for-word translation because it does not have equivalence in the Turkish language. Maybe among Beatniks, it has heavier and more abusive meaning; however, in the Turkish language, it is translated as less slang expression. TT<sub>2</sub> is more slang that TT<sub>1</sub>, even if they make similar points, slang expressions are more important in the novel. In this sample, ‘get into’ phrasal verb which means ‘fuck’ can be more important than Beatnik expression because, in

TT<sub>1</sub>, it is translated as ‘becermek’ whereas in TT<sub>2</sub> it is translated as ‘ilgilenmek’ which softens the meaning of the word as well as Beatnik jargon. Even if, they are few words, they can change the meaning of sentences, paragraphs, and even the whole novel. Throughout the novel, there are other rewritten parts that cannot attract the readers’ attention whereas they can draw the attention of researchers.

Example 44

**ST:** Crossing the Oakland Bay Bridge I slept for the first time since Denver soundly; so that I was rudely jolted in the bus station at Market and Third into the memory of the fact that I was in San Francisco three thousand two hundred miles from my mother’s house in Ozone Park, Long Island. (2008, p. 162)

**TT<sub>1</sub>:** Oakland Körfez Köprüsü’nü geçerken Denver’dan beri ilk kez derin bir uykuya daldım, o kadar ki Market Caddesi ile Üçüncü Cadde’nin kavşağındaki otobüs terminalinde sert bir şekilde sarsılınca annemin Long Island, Ozone Park’taki evinden beş bin küsur kilometre uzaktaki San Francisco’da olduğum gerçeğini anımsayarak uyandım. (2019, p.72)

**TT<sub>2</sub>:** Oakland Bay Köprüsünde Denver’dan beri ilk defa olarak derin bir uyku çektim. Market’taki otobüs garında şiddetle sarsılarak uyandım ve halamın Paterson’daki evinden, yani New Jersey’den tam üçbinikiyüz mil uzakta olduğumu kavradım. (1993, p.55)

In this sample, it is shown that Kerouac/Paradise is on the road and he is away from his mother’s home approximately five thousand kilometers; however, it is rewritten in the TT<sub>2</sub>. In the TT<sub>2</sub>, the mother turns into the aunt and his hometown which is Long Island, Ozone Park becomes New Jersey, Paterson. In the novel, Kerouac mentions his family including his mother, father, and sister; however, the editors and publishers want him to omit, delete or rewrite them to provide fictitious characters. Specific locations such as Kerouac’s hometown are rewritten to hide his family as well as himself from the readers and demonstrate the novel as a fictional narrative.

Example 45

**ST:** It was, so they say, the only community in America where whites and Negroes lived together voluntarily; and that was so, and a wild joyous place I’ve never seen since. (2008, p.162)

**TT<sub>1</sub>:** Amerika’da siyahlarla beyazların gönül rızasıyla beraberce yaşadığı tek yer olduğu söyleniyordu buranın ve öyleydi gerçekten, o günden sonra bir benzerini görmediğim çılgın, neşeli bir yer. (2019, p. 73)

**TT<sub>2</sub>:** Amerika’da beyazlarla zencilerin isteyerek birarada yaşadıkları tek yerleşim yeri burasıymış. O güne kadar gördüğüm en yabani, en keyifli kasabaydı. (1993, p.55)

In this sample, it is shown that there are racist discourses in the novel and this word related to racism is translated into Turkish differently. The novel was written in the late 1940s and published in the late 1950s; therefore, on those days, racism continued between Whites who were Anglo Saxon White American people and Black who were the opposite of Whites. Throughout American history, black people were insulted, scorned and used as slaves until the 1950s. They fought for their rights and at the end of their struggle with the Civil Rights Movement, they got their rights. However, even Beatniks opened to new perspectives and people, especially black people who were musicians, Beatniks also called them ‘Negro’ which was a more insulting word for African-American people. In this part, Kerouac refers to African-Americans as ‘Negros’ in the original scroll, as well as the ST, in the TT<sub>2</sub> the word is translated into Turkish as ‘zenciler’ in 1993. However, in the TT<sub>1</sub>, the word is translated into Turkish as ‘siyahlar’ in the direction of political correctness which is “conforming to a belief that language and practices which could offend political sensibilities (as in matters of sex or race) should be eliminated” (Merriam-Webster). This word is rewritten by the translator of the 2019 edition to provide political correctness; however, it leads to censorship of Beatnik’s language and spirit. In Turkey, there is barely racism and it is not like in America; therefore, in the 1990s, it is translated as ‘zenciler’. However, in the 21<sup>st</sup> century, black people get respect from people throughout the world; therefore, the editor or publisher of the 2019 edition wants the translator to respect African-American people and translates the word as ‘siyahi’ which is the softened version of ‘zenciler’.

Example 46

**ST:** You could have all your Gingers and Beverlies and Ruth Gullions and Louannes and Carolyns and Dianes in this world, this was my girl and my kind of girlsoul, and I told her that. (2008, p.184)

**TT<sub>1</sub>:** Bu dünyanın bütün Ginger’ları, Beverly’leri, Ruth Gullion’ları, Louanne’leri ve Carolyn’leri sizin olsun, benim kadınıym oydum ve tam da sevdiğim gibiydi, hatta ruh eşim olabilirdi, bunu ona söyledim. (2019, p. 99)

**TT<sub>2</sub>:** Sizin Peach’leriniz, Betty’leriniz, Marylou’larınız, Rita’larınız, Camille’leriniz, İnez’leriniz olabilir ama bu benim sevgilim, benim hayalimdeki ruhu taşıyor, bunları söyledim ona. (1993, p. 76)

In this sample, it is demonstrated that using fake names continue and these fake names belong to women who are the inner circle of Kerouac. Peach, Betty, Marylou, Rita, Camille, and Inez take place of Ginger, Beverly, Louanne, Carolyn, and Diane. All these women's names are related to Kerouac's sex drive and he has lots of thoughts about them. The editors or publishers want to protect women because they can be badly affected after the novel has published. On those days, they were still alive and in some way they earned money after the novel published they could be disturbed by various people who wanted to hurt them because, in the novel, these women were different from ordinary, traditional and conventional American women. These women were freer than the others, they can do whatever they wanted, had sex with whomever they wanted, drank, smoked and used drugs like Kerouac, Cassady, and Allen. After fifty-years later, when the original scroll is published with the real names of places and people, these women are accepted as they are because both the American and Turkish people become more modern, open-minded and sympathetic.

Example 47

**ST:** ... he leaped off and rushed to see a colored girl that just then passed outside the station. "Dig her" he said standing with limp finger pointed, fingering his genitalia with a goofy smile "that little gone black lovely. Ah! Hmm!" (2008, p. 217)

**TT<sub>1</sub>:** Ve yerinden sıçrayıp istasyonun önünden geçen siyahi kıza bakmaya koştı. "Ne parça," dedi gevşek parmağıyla kızı işaret edip şapşal bir gülümsemeye taşaklarını avuçlayarak, "şu aşmış siyahi kız pek güzel. Ah! Hmm!" (2019, p. 138)

**TT<sub>2</sub>:** Ve istasyonun oradan geçen zenci kıızı görmek için fırladı. "Şuna bakın!" diye bağırdı parmağıyla kızı işaret ederek. Ardından ahmakça bir gülüşle parmağını kendine doğru çevirdi ve Kaybettim kahverengi fıstığı! Ah! Ah!" (1993, p. 106)

In this part, it is demonstrated that Kerouac both uses 'Negro' and 'colored' to describe African-American people. It is indicated that the perception, which is African-Americans are also human beings and they are rights too, is not completely understood, even if they are Beatniks who are the most open-minded, creative and marginal group in America on those days, they can use insulting words against other people. In the ST and the TT<sub>1</sub>, 'colored girl' and 'siyahi kız' phrases fit political correctness whereas, in the TT<sub>2</sub> 'zenci kız' phrase is extremely derogatory. Besides, derogatory word choices, "Dig her" phrase is translated into Turkish as 'ne parça' in the TT<sub>1</sub> and 'şuna bakın!' in the TT<sub>2</sub>. Dig someone in English means to like and

understand someone; therefore, it can be said that both Turkish translations are rewritten by translators. The TT<sub>1</sub> is more slang and closer to ST whereas, in the TT<sub>2</sub>, instead of this phrase, an exclamatory sentence is used. Another phrase in this sample is ‘fingering his genitalia’ which is translated into Turkish as ‘taşaklarını avuçlayarak’ in TT<sub>1</sub> and ‘parmağını kendine doğru çevirdi’ in the TT<sub>2</sub>. It is seen that in the original scroll Kerouac prefers using a more medical terminological word whereas, in the TT<sub>1</sub>, the translator prefers using slang language and in the TT<sub>2</sub>, translators do not prefer using the phrase which leads censorship. The phrase is rewritten by the translators. These word choices affect the whole scene, paragraph, and even the whole novel because this slang language reflects the Beatniks’ behavior, lifestyle, and spirit.

Example 48

**ST:** I heard them frantically rocking the bed back and forth: to my amazement I realized Neal was, shall we say, devouring her, and this was the usual routine with them. (2008, p. 232)

**TT<sub>1</sub>:** Yatağı delice, ileri geri salladıklarını işittim ve büyük bir şaşkınlıkla Neal’in onu, nasıl söylesem, yiyip bitirdiğini ve bunun onlar için alelaide bir durum olduğunu keşfettim. (2019, p. 155)

**TT<sub>2</sub>:** Dean’in neşeyle gevezelik ettiğini, kendinden geçmiş bir halde sallandığını duyabiliyordum. (1993, p. 121)

In this sample, Neal and Louanne have sex and Kerouac describes the scene to demonstrate Neal’s hunger for sex. Kerouac is baffled with the noises coming from Neal and Louanne. This scene is written in the ST and the TT<sub>1</sub>; however, in TT<sub>2</sub> this scene is censored. In TT<sub>2</sub>, Louanne/Marylou and Neal/Dean talk, and he ecstatically sways. However, the information on having sex is not written and the reader does not understand why Neal sways. This sex scene can be too obscene to be read by the 1950s American and 1990s Turkish reader because in those days these acts are seen as more private and racy; therefore the editors, publishers or even translators need to censor this part by rewriting.

Example 49

**ST:** Seeing that we didn’t know anything about ourselves he whipped out three sticks of tea and said to go ahead, supper’d be ready soon. “Aint nothing better in the world to give you an appetite. I once ate a horrible lunchcart hamburg on tea and it seemed like the most delicious thing in the world. (2008, p.247)

**TT1:** Kendimize dair hiçbir şey bilmediğimizi idrak edince üç dal ot çıkardı ve yemeğin birazdan hazır olacağını söyledikten sonra içmemizi istedi. “Daha iştah açıcı bir şey yok bu dünyada, bir keresinde ot üzerine seyyar bir büfede berbat bir hamburger yedim ve bana dünyanın en leziz yemeğiymiş gibi geldi. (2019, p. 171)

**TT2:** Bull birbirimizi hemen hemen hiç tanımadığımızı anlayınca üç çay çubuğu kapıp, için hadi, yemek birazdan hazır olur, dedi. “İnsanın iştahını bunun kadar açan şey yoktur. Bir keresinde çayın üstüne iğrenç bir hamburger yemiştim ve bana dünyanın en lezzetli şeyi gibi gelmişti. (1993, p.134)

In this sample, censorship is applied to weed which is by saying ‘stick of tea’ and ‘tea’. In the source text, it is seen that Kerouac mentions about weed as tea because tea is in the English slang language means that weed. On the other hand, in the Turkish language, tea means commonly ‘çay’ and slang version of the word is not used by the Turkish people; therefore, the translator of the 2019 edition, translates the phrase as ‘ot’ which is explicitly uncensored. As well as the TT<sub>1</sub>, in the TT<sub>2</sub>, translators prefer to use ‘tea’ as the literal meaning ‘çay’ in the Turkish language to censor the weed scene. Throughout the novel, there are censorships to be applied using drugs, weed, and heroin. This sample is one of them, and the translators may censor the word not to set a bad example for Turkish readers. The ‘tea’ word is rewritten in the 2019 edition to reveal the real meaning of the word. In the 21<sup>st</sup> century, people are expected to be more conscious than before because they can learn anything about drugs, weed, and heroin, so reading such things cannot set a bad example for both the 21<sup>st</sup> century American and Turkish readers.

#### Example 50

**ST:** Neal plied him with businesslike questions and nodded eagerly. The fag said he would like nothing better but to know what Neal thought about all this. Warning him first that he had once been a hustler in his youth, Neal proceeded to handle the fag like a woman, tipping over legs in the air and all and gave him a monstrous huge banging. I was son on-plussed all I could do was sit and stare from my corner. (2008, p. 307)

**TT1:** Neal ağırbaşlı ağırbaşlı sorular sorup hevesle başını sallıyordu. Nonoşu gençliğinde bu işi para için yaptığını söyleyerek uyardıktan sonra ona kadın muamelesi yaptı, herifin bacaklarını omzuna attı ve onu feci düzdü. Ben öyle şaşkına döndüm ki köşeye geçip izlemekten başka bir şey yapamadım. (2019, p. 241)

**TT2:** Dean adama işiyle ilgili sorular yağdırıyor ve onu pür dikkat dinleyerek kafasını sallıyordu. Homo, Dean’in kendisi hakkındaki fikrini öğrenmekten başka bir şey istemediğini itiraf etti sonunda. Dean de gençliğinde birine tecavüz ettiğini belirterek, ona ne kadar parası olduğunu sordu. Ben banyodaydım. Çıktığımda homonun suratı asılmıştı, sanırım Dean’den işkillendiği için. (1993, p.193)

In this sample, Neal and Kerouac travel with a homosexual man and Kerouac describes a memoir about him. The homosexual man books a room at the hotel and invites Neal and Kerouac. They talk and Neal ‘gave him a monstrous huge banging’ after he warns him about being a hustler in his youth in both ST and TT<sub>1</sub>. However, in TT<sub>2</sub>, Neal/Dean mentions him about raping someone when he is youth and asks him how much money he has. Here, there are two different stories. In the ST and the TT<sub>1</sub>, Kerouac is there and watches them amazingly, on the other hand, in the TT<sub>2</sub>, he is in the bathroom and he does not see anything after he gets out of the bathroom, he encounters sulky homosexual. This part is rewritten by Kerouac or translators upon the request of the editors and publishers to censor Neal’s having sex with a homosexual man because it is not legal, moral and ethic on those days both in America and Turkey. Besides, here, a homosexual relationship is not at issue, the important thing is Neal’s doing the business in exchange for money. In other words, Neal sells his body against payment. Another issue in this part is in the original scroll Kerouac calls him a fag, on the other hand, the word is translated into Turkish as ‘nonoş’ in TT<sub>1</sub> and ‘homo’ in the TT<sub>2</sub>. ‘Fag’ and ‘nonoş’ words do not fit into political correctness; however, Kerouac uses slang language and in the Turkish language ‘nonoş’ equivalence to it. On the other hand, ‘homo’ word is more suitable for political correctness; however, it does not fit into Kerouac’s vulgar language. In the 1990s Turkey, ‘nonoş’ word could not be approved by the readers because it is insulting word; therefore, editors or publishers want translators to soften the word.

In this rewriting part, it is demonstrated that the editors, publishers, and even translators require to rewrite some parts of the novel because they are too obscene, immoral, unethical, or illegal to be read both by the American and Turkish people. In the rewritings part, it is seen that some stories are different from the original scroll. The two Turkish translations have some different parts resulting from the translators’ word choices. Throughout the novel, there are censorships by Kerouac upon the request of the publishers or editors and the translators act in order not to disturb Turkish readers.



## CHAPTER FIVE

### 5. CONCLUSION

This study aims to provide a clear picture of the relationship between censorship and translation by benefiting from the DETS, Toury's Norms, Lefevere's "Translation as Rewriting" by taking into consideration the linguistic, cultural and social approaches to translation. In order to achieve this aim, Jack Kerouac's novel *On The Road* and two different Turkish translations are chosen to reveal the censored parts and the motives behind them. This work is chosen because it has been a groundbreaking novel in America and throughout the world since it was published. Yet, the novel was censored many times because it was thought that it included obscene, immoral, illegal, and unethical contents.

The analysis of *On The Road* is descriptive and comparative and investigated in the framework of sociocultural constraints such as cultural values, norms, ideology, and power relations by taking into consideration the agents like translators, editors, and publishers. The fifty examples from the novel are chosen arbitrarily to analyze censorship by categorizing them under omission, addition, deletion, and rewritten parts. The results demonstrate that the words, sentences, and paragraphs, which are related to reality such as the name of places and people as well as sexual intercourses and sexual preferences, vulgar language including swearwords and slang words such as 'fuck', 'cunt' and 'cock', racism especially for African American people, are omitted, or deleted or rewritten. As well as, deletion, omission, and rewriting, the additional part is equally significant. Some additional parts are used to storify the novel and some are added to compensate for the deleted and omitted parts. At the end of this analysis, it is observed that the two Turkish translations have censorship. However, the 1993 translation has more censorship than 2019 translation because the novel was translated from the censored source text and the translator acted by taking into consideration the conditions of the time and the society.

This study investigates censorship in literary work within the frame of multiple factors such as agents, and sociocultural structures; therefore, it is benefited from important theories to reveal the censored parts in the novel and the reasons behind them. It is believed that this study sheds light on the effects of censorship on Turkish

culture and the target reader. There are several works about the relationship between censorship and translation in Turkey generally based on ideologies, cultures, and norms. Even though there are different methods to clarify censored parts in a text, the result is almost the same; the censorship exists both before the act of translation and during the act of translation. In further studies, the researchers can benefit from the other strategies to clarify censorship in different fields.



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