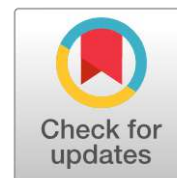


ON THE VERGE BETWEEN RETRANSLATION AND REVISION: REVISITING TRANSLATIONS OF MODERNIST NOVELS IN TÜRKIYE

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Abstract

This research aims to elucidate the underlying forces that propelled the first translators to reprocess their texts within the framework of modernist literature, and to reveal the nature of these reprocessed texts as retranslations or revisions. The corpus of this study is composed of modernist novels *To The Lighthouse* (1927), *Lolita* (1955), *Heart of Darkness* (1899), and *Nightwood* (1936). The first translators of these novels into Turkish felt the need to reprocess texts over long periods. The second versions could be classified as retranslations according to the characteristics outlined by the retranslation hypothesis. However, considering the limitations of this hypothesis, particularly regarding retranslations from the 2000s onward, it seems insufficient to explain current dynamics. To establish a clear differentiation between revision and retranslation, it is essential to conduct a comprehensive comparative analysis of the first and subsequent versions. Based on the analysis, it has been determined that there are limited but significant changes in the revised texts. While the number of alterations may not reach statistical significance to label them as "retranslations", they can be categorized as "revisions." It has been concluded that the triggering factors behind the revisions are related to the changing sociocultural factors, patronage and the habitus of the translators.

Keywords: retranslation, revision, retranslation hypothesis, habitus, modernist novel

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The reprocessing of literary texts within literary systems is a common practice, especially when they are in circulation for a long period of time. The nature of the end product of this reprocessing may change depending on the situation. It can be retranslated, which is generally mistaken for an indirect translation or revision. By definition, retranslation as a product refers to the translation of a text that has already been translated multiple times, either in the same or in a different language. Indirect translation involves intermediary texts that act as intermediary source texts. The definition of indirect translation involves three languages in *the Dictionary of Translation Studies* (Shuttleworth, 1997). Therefore, indirect translation is the translation of an already-translated text. Although some researchers accept indirect translation as a form of retranslation (Gambier, 1994; Bauer, 1999), both the definition and triggering factors differ. Indirect translation is deemed necessary, especially when the original text is not available or a translator from the original language, especially for a rare language, is not available. Moreover, the strategies applied in indirect translation favor acceptability – in which target norms prevail- as there is no original source text available for the translator (Shuttleworth, 1997:76). Revision, on the other hand, is implemented for the existing translation to fit into the changing ideological, stylistic or linguistic changes as well as the preferences of the first translator (Koskinen, 2019: 315).

The research on retranslation dates back to the theoretical essays of Paul Bensimon (1990), Antoine Berman (1990), and Yves Gambier (1994). Andrew Chesterman used the arguments of these scholars to present a descriptive theory called the "retranslation hypothesis". However, the hypothesis lacks empirical data on retranslation, making it superficial in terms of its applicability to different text types. Considering the changing nature of retranslations, especially after the 2000s, this hypothesis failed to adequately elucidate the dynamics observed in contemporary retranslations. According to this hypothesis, the first translations have the mission of introducing the works in an assimilative way, whereas retranslations are more source-oriented and foreignizing. As research on retranslation began to focus on case studies, some research fit into the pattern of the hypothesis. However, most research after the 2000s shows its inadequacy (Vanderschelden, 2000; Venuti, 2003; Brownlie, 2006; Desmidt, 2009; Koskinen & Paloposki, 2015).

The main reason for retranslation asserted by the hypothesis is that the first translations “age” with time, requiring the production of retranslation (Berman, 1990). However, the notion of an “aging” translation alone does not sufficiently highlight the rise of retranslations as it can also serve as a valid justification for revisions. The primary indicator of this “aging” is outdated language. Instead of complete retranslation, translators may find it more beneficial to engage in linguistic revision, which would prove advantageous for publishers in terms of profitability. In this sense, the motivations for revision can be the same as those for retranslation, and revision is as complicated as retranslation (Koskinen, 2019, p. 320). However, there is limited research on revision overshadowed by the abundance of studies focused on retranslation, leading to a lack of understanding of the motivations and processes of revision.

To examine the translation dynamics of modernist works in Türkiye, particular works from different epochs of modernism have been selected because of their frequent retranslations in recent years, highlighting the widespread interest in exploring the different renditions of these texts. This study examines the first translators who introduced the text to Turkish and reprocessed their work afterwards. These translators exhibited patterns attributed to the retranslator with their second texts within the retranslation hypothesis. By revising, editing, and updating their first translations, their subsequent versions differed from the first text. However, as “reprocessed texts can have many shapes and sizes” (Koskinen, 2009, p. 317), it is a matter of question whether these processes qualify as retranslations or revisions. In this respect, the motives for these changes are scrutinized with regard to translation patronage (Lefevere, 1992) and the translators’ habitus (Bourdieu, 1984). To reveal the characteristics of the subsequent versions, an analysis was conducted by comparing them with the first versions produced by the same translator.

The First “Retranslator” or “Revisor”?

This study focuses exclusively on modernist literature because of the belief that retranslations of this particular genre will yield diverse outcomes. This study focuses on a corpus of four modernist novels that have been translated into Turkish. The translators of these novels felt the necessity of revising their texts. Based on the analysis of a corpus composed of the first translations and every other (re)translation of these texts available

in the literary market, it can be argued that the subsequent versions produced by the first translators could be considered as "first retranslations," thereby transforming them into "first retranslators." There are multiple reasons for this assertion. Firstly, the subsequent editions by the first translators share resemblances with modern retranslations, particularly those produced after the 2010s. They are more source-oriented and foreignising, aligned with the characteristics assumed by the retranslation hypothesis. In recent years, there has been a significant increase in retranslations in Türkiye driven by the financial motivations of the Turkish literary market. The positioning of these versions suggests that they occupy roles similar those to of other retranslations from the same period within the Turkish literary scene. Finally, for most of the works in the corpus, there is no retranslation between the first and second versions of the first translator even if the period is pretty long, which makes them the "firsts" again with their second versions.

Based on these assumptions, it is necessary to clarify their differences from ordinary retranslations to evaluate them on a different basis. Their main difference from ordinary retranslations is that they seem to use the first translations as a basis instead of the source text. In this case, the first translations seemed to function as source texts.

To classify these versions as either retranslations or revisions, it is important to establish a clear distinction between them. It is commonly believed that revisions have less complex characteristics and are designed to improve existing translations. However, a revision may or may not focus on adding omitted parts or rectifying mistakes in the first translation. This is not solely meant to eliminate problematic sections from the existing translation. The choice to retranslate or revise belongs to the translator in this corpus, which can also be affected by genre or gender (Koskinen & Paloposki, 2015). To detect the nature of the reprocessed texts, changes in the second versions matter the most because at least half of the texts should be altered to present a new translation in the first place. As these versions are not new translations and were not created from scratch, their levels of similarity or divergence were analyzed to test this hypothesis. These changes were directly related to the period between the two translations. As this period of time is generally long, it is accompanied by sociocultural changes, as well as the accumulated experience of the translators. Therefore, the changing habitus of these translators seems to be as crucial as patronage.

The long period of time between the first translation and its retranslation or revision is also related to the habitus of the first translator. In a Bourdieusian sense, cultural capital is the “physical embodiment of the habitus” (Bourdieu, 1990, p. 92) and it changes over time. Bourdieu refers to habitus as a “feel for game” for a player who “just knows” (Bourdieu, 1990, p. 92). This “feel” pertains to the translator's intuition, which evolves with experience. The study on retranslation is assumed to have a “temporal nature” (Koskinen, 2009, 322). This study asserts that revision also has a temporal nature, and this temporality is related to the translator's (revisor's in this case) personal history. As translators produce more text, they gain insight into style and meaning, resulting in the use of a more contemporary language compared to their earlier versions. Consequently, translators can grasp nuances more easily. The first translators of the corpus in this study may have felt the need to revise their texts based on their changing cultural capital. Moreover, a translator's expertise in a single author may also lead them to develop their insight into that specific author. The corpus of this study is composed of a translator specializing in modernist authors, and their first translations are presented during their early careers. However, the second version comes after a long period of time. These translators are chosen to be studied because they are both influenced by external situations such as the preferences or instructions of translation patrons on a larger scale and their accumulated experience results in different choices than the first versions.

The aim of this study is to discover whether the second versions can be called “retranslations” and whether the first translators can be called “first retranslators.” In light of the examples presented below, the degree of changes in both style and form are discussed to reveal the nature of the reprocessed versions as well as the position of the translators.

Comparative Analysis

Naciye Akseki Öncül

Naciye Akseki Öncül holds the distinction of being both the earliest translator and retranslator of a modernist work in Türkiye. Specifically, she translated Virginia Woolf's literary masterpiece *Deniz Feneri*, which was the only modernist work featured in *Tercüme*, a renowned journal published by the *Translation Bureau*. This translation

makes her the first translator of modernism in Türkiye. She was a senior student in the Department of English Literature during the translation process (Yazıcı, 2010:61). In other words, she was inexperienced, and this translation was one of her first. It is worth noting that this monumental translation of *Deniz Feneri* was initially released by the Ministry of National Education in 1944 as part of its publication. In 1981, Akseki Öncül revised the text, which was subsequently published by İletişim Yayınları in 2000.

For comparative analysis, the translator's first translation of 1944 is referred to as Target Text 1 (TTE-1), while the second version published in 2000 is referred to as Target Text 2 (TTE-2). The original version of the source text is abbreviated as ST.

Example 1

ST: “No, she thought, putting together some of the pictures he had cut out - a refrigerator, a mowing machine, a gentleman in evening dress - children never forget.” (2000, p. 151)

TT-1: “Oğlunun kestiği resimleri- bir buzdolabı, bir orak biçme makinesi, farklı bir erkek resimlerini- toplarken, “Çocuklar hiç unutmazlar,” diye düşündü.” (1944, p. 97)

TT-2: “Oğlunun kestiği resimleri- bir buzdolabı, bir çimen biçme makinesi, farklı bir erkek resmi- toplarken, çocuklar hiç unutmazlar diye düşündü.” (2000, p. 82)

This example is important in terms of showing both the translator's cultural knowledge and the spelling mistakes often encountered in the first translation. The expression "evening dress" in the source text is usually associated with evening dresses worn by women. To accurately understand the meaning of an evening dress worn by a gentleman, the translator must possess extensive knowledge and understanding of the cultural context from which it originates. In the first translation, where "*farklı bir erkek*" is used to convey this expression, the translator creates a certain level of ambiguity. This choice obscures and weakens the intended message inherent in referring to an evening dress specifically worn by men. On the other hand, considering the frequent spelling mistakes prevalent in the first translation, it is also possible that this expression is intended to be used as "*fraklı*" rather than "*farklı*" as stated in the retranslation. This translation, which is not known whether it is a deliberate choice or not, has been updated

in the retranslation as "*fraklı*", thus fulfilling the meaning of "evening dress" in the source text. Hence, to enhance the clarity and accuracy of retranslation, a source-based approach has been adopted.

Example 2

ST: "Teaching and preaching is beyond human power, Lily suspected. (She was putting away her things.) (p. 157)

TT-1: "*Lily "Ders vermek de, va'zetmek de insan kudreti yetmiyen bir şey galiba" diye düşündü. (Fırçalarını ve sehpasını kaldırmaya başlamıştı.)"* (p. 70)

TT-2: "*Öğretmek de, öğütlemek de insan gücünü aşan bir şey galiba diye düşündü Lily. (Fırçalarını ve sehpasını kaldırmaya başlamıştı.)"* (p. 64)

Updating the language used in the previous version is a possible motivation for translators. This motivation seems valid in this example. "Teaching and preaching" in the source text are rhyming. "Preaching" is translated as "*va'zetmek*" while "power" is translated as "*güç*". Both target texts retain the rhyme. The only difference is in the language use. The second translation presents an up-to-date language that makes the text easily understandable to readers of all ages. In this context, one of the main arguments of the retranslation hypothesis, "aging" translation is a motivation for new translation, seems valid for this translation.

Example 3

ST: "But it may be fine – I expect it will be fine,' said Mrs. Ramsay, making some little twist of the reddish-brown stocking she was knitting, impatiently." (2000, p. 69)

TT- 1: "*Mrs. Ramsay ördüğü fes rengi çorabı elinde bükerek sabırsızlıkla "Ama belki de iyi olur... Bana kalırsa iyi olacak" dedi".* (1944, p. 5)

TT-2: "*Mrs. Ramsay ördüğü kızılkahverengi çorabı elinde bükerek sabırsızlıkla, "Ama hava belki de iyi olur- bana kalırsa iyi olacak," dedi".* (2000, p. 19)

The example presented in this context affirms the proposition that modifications occurring within language and culture necessitate a revision of the translation. The term "reddish-brown" in the original text was translated in the first translation as "*fes rengi*," which alluded to a particular shade associated with men's headwear during the Ottoman period. This choice of terminology reflects the cultural context, and customs have changed in the Republic of Türkiye. The translator may have felt the need to update this expression because of both the substantial time gap between the two translations and the effect of clothing reform during this period. In the retranslation, the same expression is rendered as "*kızılkahverengi*", which is a more valid counterpart of the source phrase in the contemporary context.

The translation strategies of the first translation seem predetermined because of the status of translation within the target literature. In the context of translation patronage in Türkiye (Lefevere, 1992, 15), it is apparent that, alongside the prevailing economic factors, ideological aspects also played a substantial role in retranslation. The aim of *The Translation Bureau*, which is an initiative founded by the Minister of Education Hasan Ali Yücel, in 1940 was to create a native literary system via translations of Western and Eastern classics. *The Bureau* facilitated modernization through the "imported" translations. The predetermined strategies of this first translation were to enhance domestication, mask foreign elements, and ensure a fluent reading experience to create the illusion of transparency. These strategies play a crucial role because this translation was also the first modernist work in Türkiye, with an introductory function of the movement.

The most striking feature of the second translation is the modernization of the language. It is obvious that most of the changes in the second version are related to this aim, considering the significant time gap between the two translations spanning a period of 56 years. Such a modification can be interpreted as an imperative response to the socio-cultural transformations as well as the evolving competency of the translator over these years as she was a college student at the time of the first translation. Akseki Öncül adjusted her approach from a target-oriented to a source-oriented translation strategy in time. The change in translation strategies may be a result of the opportunity to freely reflect on her competency in translation without the limitations of other agents involved in the translational process. However, the overall changes do not seem enough to call this version a "retranslation". The modernization of language is a part of the extended

revision. Nevertheless, this version seems to have provided an example for subsequent retranslations in terms of translation strategies, as the subsequent retranslations of the novel are quite similar to the revised version of Akseki Öncül.

Fatih Özgüven

Fatih Özgüven, called "the translator of modernism" due to his extensive translations of modernist authors, emerges as a pivotal contributor within the field of retranslation. Özgüven demonstrated his mastery of Vladimir Nabokov's writing style through his translation. Nabokov's controversial work *Lolita*, making Özgüven the "first retranslator" is focused in this study. *Lolita*'s reception, which revolves around the topic of child abuse, garnered significant criticism during its first translation. Gönül Suveren was the first translator of this late modernist work into Turkish. Nevertheless, this translation has undergone substantial censorship and abridgment by the translator. Afterwards, Özgüven managed to produce a more faithful and comprehensive rendition of the source text. The first translation by Özgüven was published in Can Publications in 1982 and its retranslation was published by İletişim Publications in 1999 and is still in print today. There are only a few distinctions between the first translation by Özgüven and the subsequent retranslation. Nevertheless, a significant distinction exists, as demonstrated in the following example. The first translation is referred to as Target Text 3 (TT-3), whereas the retranslation is referred to as Target Text 4 (TT-4).

Example 4

ST: "Look here, Lo... We are not rich, and while we travel, we shall be obliged we shall be thrown a good deal together. Two people sharing one room, inevitably enter into a kind how shall I say kind".

"The word is incest," said Lo..." (2008, p. 192)

TT-3: "*Buraya bak, Lo... Zengin sayılmayız, bu yüzden de gezilerimizde, zorunlu olarak – demek istiyorum ki, aynı kaderi paylaşacağız. Bir odayı paylaşan iki kişi kaçınılmaz olarak bir çeşit -nasıl söyleyeyim- bir tür ilişki içine-*"

"Kızılbaşlık derler ona", dedi Lo. (1982, p. 164)

TT-4: “Buraya bak, Lo... Zengin sayılmayız, bu yüzden de gezilerimizde, zorunlu olarak – demek istiyorum ki, aynı kaderi paylaşacağız. Bir odayı paylaşan iki kişi kaçınılmaz olarak bir çeşit -nasıl söyleyeyim- bir tür ilişki içine-”

“Baba kızın yasak aşkı” derler ona, dedi Lo”. (1999, p. 138)

The translation of "incest" as "kızılbaşlık" caused great controversy in the target culture. Since "kızılbaş" is a term that refers to the Alewi population in Türkiye, the use of this expression in the same sense as incest seems to have been the main factor that triggered the second version. During our conversation with the translator and his interview discussing the topic, he mentioned that this text was translated during the initial stages of his career, just as Akseki Öncül. He admitted that this error could be attributed to a lack of experience at the time and he corrected it. His explanation for this mistake is as follows:

"The first edition of Nabokov's 'Lolita' was published by Can Publishing in 1982 with my translation. Due to my ignorance and illiteracy, I made an unforgivable, grave mistake that came to the fore on social media. I immediately corrected this mistake in the following editions."¹

Based on these statements, it becomes apparent that Özgüven's transition was primarily driven by his intention to rectify the significant mistake in the first translation. His raising awareness related to this specific problem led him to rectify his mistake even if there was not a controversy at the time of the publication of the revised version. As he only rectified a few points of the first translation, even if these points are matters of importance, this second version can only be called a “revision”, not a “retranslation”.

Sinan Fişek

Sinan Fişek is a proficient translator who has produced numerous translations in his career. This research will primarily focus on Fişek's translations of Joseph Conrad's *Heart of Darkness*, which exhibits distinct characteristics associated with the early

¹ The full interview can be found here: <https://www.gazeteduvar.com.tr/lolita-romaninda-ensest-kelimesini-kizilbas-olarak-ceviren-fatihozguven-affedilmez-bir-hata-haber-1534976>

modernist period. The novel *Heart of Darkness*, written by Joseph Conrad and originally published in 1899, was first translated into Turkish by Fişek in 1976. The translation was subsequently published by Yeni Ankara Publishing House and remained in circulation for approximately two decades, until 1994. Fişek translated the same text again, and this translation was published for the first time in 1994 by İletişim Publications.

The comparative analysis below aids in shedding light on how and why a second version is deemed necessary. In this analysis, the first translation made by Sinan Fişek in 1976 will be referred to as Target Text 5 (TT-5), and the second version made in 1994 as Target Text 6 (TT-6).

Example 5

ST: "A horn tooted to the right, and I saw the black people run... A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path". (pp. 33)

TT-5: "*Sağ yanda bir düdük öttü, zencilerin kaçıştıklarını gördüm... Arkamda hafif bir şingirtti işitip başımı çevirdim. Altı zenci tek sıra olmuş, patikayı tırmanıyorlardı*". (pp. 40)

TT-6: "*Sağ yanda bir düdük öttü, siyahların kaçıştıklarını gördüm... Arkamda hafif bir şingirtti işitip başımı çevirdim. Altı siyah adam tek sıra halinde zorlanarak patikayı tırmanıyordu*". (pp. 89)

Heart of Darkness, a renowned literary work that delves into the theme of colonialism, prominently incorporates numerous anthropological expressions in its narrative. A noteworthy instance can be observed with the phrase "six black men," which has undergone revision. In the first translation, this expression was rendered as "zenci"; however, it has been revised to "*siyah adam*" in the retranslation. The translator may have deemed this change necessary due to the controversial nature of the "zenci" which can be back translated as "negro". Given the negative and discriminatory connotations associated with the term, it appears that the translator made a deliberate choice to mitigate this negativity by employing the phrase "*siyah adam*." To elaborate further, it

can be inferred that the underlying reason for the second version in this particular situation is deeply rooted in sociological and political factors.

Example 6

ST: “Ave! Old knitter of black wool. Morituri te salutant.” (pp. 24)

TT-5: “Ave! İhtiyar kara yün örücüsü. Morituri te salutant”. (pp. 31)

TT-6: “Ave siyah yün örücüsü ihtiyar. Morituri te salutant”.* (pp. 82)

*(Lat.) Selam... Ölecek olanlar seni selamlıyor.

Here, Conrad provides a deepening of the novel by resorting to intertextuality with the Latin expression he uses. The original text presents the salutation used by gladiators during ancient Roman times when they crossed in front of the emperor. In the source material, this expression is given in its Latin form. In the translations of the expression, the same expression is preserved in Latin. The only difference between the two target texts is that a footnote is added in the second version. The inclusion of this footnote serves to bridge the cultural gap and provide clarity for the target audience.

Example 7

ST: “How do you English say, eh? Good-bye. Ah! Good-bye. Adieu. In the tropics one must before everything keep calm.’ . . . He lifted a warning forefinger... ‘Du calme, du calme.’ (pp. 27)

TT-5: “Siz İngilizler nasıl dersiniz? Good- bye... Tamam! Good- bye. Adieu. Tropikal ülkelerde her şey sakın olmalıdır. ... İşaret parmağını dikkatli ol anlamında kaldırdı... **Du calme, du calme. Adieu**”. (pp. 33)

TT-6: “Siz İngilizler nasıl dersiniz? Good-bye... Evet! Good-bye. Adieu. Tropikal ülkelerde her şey sakın olmalıdır. İşaret parmağını dikkatli ol anlamında kaldırdı... ‘Du calme, du calme, adieu.’ “* (pp. 84)

*(Fr.) sakın olun, sakın olun, elveda.

In the first translation, it is interesting that “goodbye” and “adieu” have the same meaning but only one of them is emphasized. On the other hand, the foreignness of these phrases is preserved as they are not translated into Turkish. In the second translation, the same expressions are preserved but a footnote is added again to clarify the meaning for the target audience. Fişek has exhibited greater discernment and selectiveness, particularly when it comes to anthropological terminology.

There are only slight changes between the two versions of Fişek, which are not enough to qualify the second version as a “retranslation”. As Özgüven, Fişek rectified the problematic sociocultural terminology. The triggering factor for both translators to revise the first versions seems to tone these terminologies down by adapting to the standards of the target society.

Aslı Biçen

Another first retranslator within the scope of this corpus is the writer-translator Aslı Biçen, who has authored many translations. The work that made Biçen the first retranslator is Djuna Barnes' *Nightwood* (1946) which is considered an important work of late modernism. Biçen is the only translator of this work in Turkish. This work, which is recognized as an important piece of lesbian literature, may not have been retranslated into Turkish because of its theme and the fact that the author's copyright has not yet expired. *Nightwood* is considered by Dylan Thomas as "one of the three greatest prose texts written by a woman" (cited in Winterson, 2007: 23), showing the high quality of the work. Biçen translated the work for the first time in 1994, and this translation was published by Ayrıntı Publishing. The retranslation of this work was published by Sel Publishing in 2018. To understand the factors that led Biçen to create a contemporary version, it would be useful to look at examples from both translations. Her first translation is referred to as TT-7 and the second version as TT-8.

Example 8

ST: “Yes, I, the Lily of Killarney, am composing me a new song, with tears and with jealousy, because I have read that John was his favorite, and it should have been me, Prester Matthew! (2006, p. 94)

TT-7: "Evet, ben Killarney* Leylağı, gözyaşları ve kıskançlık dolu yeni bir şarkı besteliyorum kendime, çünkü onun gözdesinin Yuhanna olduğunu okudum, oysa ben olmalıydım, Rahip Matta!"** (1994, p. 86)

*İrlanda'da Kerry iline bağlı bir kasaba (translator's note)

** Mathew, yani Matta dört İncil'den birinin yazarıdır, Yuhanna da bir diğerinin (translator's note)

TT-8: "Evet, ben Killarney* Zambağı, gözyaşı ve kıskançlık dolu yeni bir şarkı besteliyorum kendime, çünkü gözdesinin Yuhanna olduğunu okudum, oysa ben olmalıydım, Rahip Matthew!"** (2018, p. 111)

*Julius Benedict'in bir operası, Lily of Killarney. (translator's note)

**Mathew, yani Matta dört İncil'den birinin yazarıdır, Yuhanna da bir diğerinin (translator's note)

Intertextuality by alluding to various literary works is a frequently employed technique in modernist novels. The expression "Lily of Killarney" used by Barnes in the source text is translated as "*Killarney Leylağı*" in the first translation, and a footnote is added to this expression. The footnote explains only the expression "Killarney" as "a town in County Kerry in Ireland". In the second version, the same expression has been changed to "*Killarney Zambağı*". However, the important change in this translation is made through a footnote. The translator acknowledged the presence of intertextuality in the source text, specifically referring to Julius Benedict's "Lily of Killarney" being translated as a song. Therefore, this update seems to have been made both to get closer to the source text and to convey the correct reference to the target reader. This revision seems to be deemed necessary as a part of the evolving habitus of the translator, as she realized the intertextuality after the first translation.

Example 9

ST: "I said the world's like that poor distressed moll of a Jenny, never knowing which end to put its mittens on, and pecking about like a mystified rook until this

particular night gave her a hoist and set her up at the banquet (where she has been sitting dumbfounded ever since)" (1946, p. 97)

TT-7: "*Eldivenlerini ne taraftan giyeceğini bilemeyen, ve bu özel gece onu yüceltip de (o gün bugündür hayretten dili tutulmuş bir halde oturduğu) şölen sofrasına yerleştirene kadar ortalıkta şaşkın bir karga gibi eşelenmekte olan şu zavallı, acılı Jenny karısına benziyor bu dünya dedim*" (1994, p. 89)

TT-8: "*Şu zavallı, gergin Jenny oruspusuna benziyor bu dünya, dedim, eldivenlerini neresine giyeceğini bilemeyen, şaşkın bir karga gibi etrafta eşelenen; bu özel gece onu yüceltip (o gün bu gündür hayretten dili tutulmuş bir halde oturduğu) şölen sofrasına yerleştirdi*" (2018, p. 114)

In this example, it can be observed that there is a minimal difference between the two expressions. This extends to both target texts as a whole. In the first translation, phrases were substituted with synonyms, or lengthy sentences were divided into shorter ones. What draws attention here is the difference in the translations of the expression "moll of a Jenny". In the first translation, this expression is associated with slang as "*Jenny karısı*", whereas in the second version, it turns into an insult as "*Jenny oruspusu*" which is closer to the ST in meaning. This revision seems to be related to the evolving awareness of the translator regarding her first translation with an urge to render the text closer to the ST.

Example 10

ST: "Sorrow fiddles the ribs and no man should put his hand on anything; there is no direct way. The foetus of symmetry nourishes itself on cross purposes; this is its wonderful unhappiness" (p. 95)

TT-7: "*Acı canı oyalar, hiç kimse hiçbir şeyden emin olamaz; dolambaçsız bir yol yoktur. Simetri fetüsü çapraz amaçlarla beslenir. Bu onun muhteşem mutsuzluğudur*" (s. 87)

TT-8: "*Acı insanın kaburgasını keman gibi çalar, parmağını hiçbir şeyin üzerine koyamazsın; doğrudan bir yolu yoktur. Simetrinin fetüsü birbirini kesen amaçlarla beslenir, bu onun harika mutsuzluğudur*" (p. 112)

Compared to the first version, the second one holds slight differences. The domesticating strategy in the first translation of “sorrow fiddles the ribs” is changed to transfer the true meaning of “fiddle” and “ribs”. The second version is more source-oriented as shown in the other examples of Biçen’s translations. These changes do not create that much of a difference in terms of meaning and they are just a few overall. For this reason, the second version seems to be a revision to get closer to the source texts’ stylistics. This change of strategy is related to the accumulated experience of the translator in time. As she gains more and more insight, she can be capable of grasping and transferring the nuances.

Conclusion

This study focuses on the first translations and revised versions of the same works of modernist literature in Türkiye. By carefully choosing texts from different epochs of modernist literature and the culture specific examples of ten different translations, the aim is to obtain more comprehensive findings. *Heart of Darkness* is an example of early modernism, *Lolita* and *Nightwood* serve as examples of late modernism, whereas *To The Lighthouse* exemplifies the pinnacle period of modernism. Furthermore, these literary works effectively demonstrate the broad scope and diversity of modernist themes. *To The Lighthouse* explores the themes related to the World War and feminism, whereas *Lolita*, *Nightwood* and *Heart of Darkness* delve into more sensitive topics such as pedophilia, homosexuality and postcolonialism respectively.

The crucial common point of the analyzed translations is that the first translators later revised the same works, driven by a personal desire to update their first translations. It has been asserted that the first translators turn into “first retranslators”, a neologism of this study. However, based on the examples presented above, this assertion is invalid as all of the second versions are revisions or extended revisions, not retranslations.

A notable distinction typically exists between the first translator and the retranslator. However, this study goes beyond that by differentiating between the roles of a retranslator and revisor, thereby creating an opportunity to explore their respective positions with each other. The retranslator or revisor is expected to take a stance toward

its predecessor, the first translator. Research has demonstrated that when the revisor of a text is also the first translator, their approach and techniques towards translation may vary. The same translator can adopt different perspectives towards a text over time due to the evolving experience. As a result, the qualities of both the first translation and subsequent revisions can differ based on changes in the translator's cultural capital.

The findings of this research indicate that revisions are conducted to rectify errors, incorporate omitted and censored content, and enhance the use of source-oriented and foreignizing strategies. These actions align with the goal of improvement. However, it is important to note that not all revisors adopt a linear progression approach when making these changes. The process of revising is not limited to addressing missing elements. However, the corpus of this study proves the individual choices of the revisors in favor of improvement.

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