Translation of Bilge Karasu's *Göçmüş Kediler Bahçesi* in the Light of Hermeneutic Motion

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ABSTRACT

This study aims to analyze the process of translation in Bilge Karasu's *Göçmüş Kediler Bahçesi* translated into English as *The Garden of Departed Cats* by applying George Steiner's hermeneutic motion approach. One of the most difficult writers of Turkish Literature, Bilge Karasu hasn't experienced his well-deserved attention. Although he can be defined as the first postmodernist writer of Turkish literature having a unique style, he has not gained a primary position in Turkish literary environment. Known as his most mature work, *The Garden of Departed Cats* can be identified as a deconstructed fairy tale. The book exhibits certain traps for a usual reader and as a reader himself, the translator carries paramount importance in introducing the book into another culture. Therefore, examining the functioning mind of the translator reveals key facts about the book itself and its circulation in other languages. At this point, George Steiner's fourfold model presents an ideal framework to study the process of translation. Steiner suggests hermeneutic motion under four phases namely as initiative trust, aggression, embodiment, and restitution.

By studying the translation of *The Garden of Departed Cats* within the framework of hermeneutic motion, the paper tries to move away from dichotomies such as right or wrong, faithful or unfaithful. Instead, the consistency in translation will be evaluated by perceiving the two cultures as "guest" and "host" cultures and thus providing the chance to have more latitude towards each of the cultures and regard them on their own account.

Keywords: *Bilge Karasu, George Steiner, hermeneutic motion, literary translation, hermeneutics*

1. Introduction

Translation studies, as an interdiscipline, accommodates at the intersection point of many disciplines such as linguistic, literature, sociology, and philosophy. Its interdisciplinary nature enables translation to be looked at from different angles. Constructing itself as an independent discipline around 1970's, with the efforts of linguists such as James Holmes and Roman Jacobson, Translation Studies looked at the translation act first as a linguistic phenomenon and evaluated the text from linguistic perspective. At this stage, translation shifts are seen as obligatory acts and the concept of equivalence has been introduced. After Translation Studies received its autonomy, translation act became a subject matter for scholars from various disciplines. Rather than being prescriptive, scholars defended that Translation Studies is a descriptive study field. Around the same period, functional theories were also suggested giving the primary importance to the function of the text to be translated. With time, translation attracted the attention of culture studies scholars and the text was seen as a product of culture and therefore should not be examined without taking into consideration the cultural, political and social factors. Meanwhile the perception of translated text has expanded and it is examined from different angles. Hermeneutic Motion, suggested by George Steiner is among philosophical perspectives seeing translation as a process.

At the core of every translation act, as well as in most of the theories, a distinction between source language versus target language is apparent since translation itself is an act between two distinct parties.

In the act of translation, the translator's tendency is to turn her/his face to one of the so-called poles namely between source or target. It cannot be concluded as s/he ignores one side, yet generally, the primary importance is given to either source or target language. The theories such as invisibility of the translator, equivalency theories and translation shifts take this division as their basis. In the very beginning, Schleiermacher (2004) puts it into words as; "[e]ither the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (p. 49). Therefore, it is not surprising to find most of the theories dealing with this dichotomy.

However, Steiner has a different understanding towards translation phenomenon. As a polyglot himself, Steiner prefers the German term *übertragen* meaning "to carry over" for the word "translation" rather than *übersetzen*, since he believes the word *übertragen* reflects the nuances of the process of translation. In order to understand how he interprets the act of translation, his idea about language and meaning should be considered. For him, language complexity necessitates techniques beyond pure linguistic ones since language itself is more than only utterances. Language is a constantly changing living thing. Therefore, he tries to open up a new platform in which language is conceived as an "unstable and dialectical" phenomenon (Steiner, 199, p. 29).

As an intercultural study, translation "enters, rather than sits above, into the dynamic relationship between words, concepts, categories and discourses" (Liu, 1995, p. 20). In his comprehensive book, Lydia Liu (1995) suggests a different understanding by seeing the source and target languages as guest and host languages and therefore cultures. With this understanding, she tries to bring a new reconciling approach to the way people perceive the translation process. Rather than being torn between source and target poles, the translation is an act taking place between guest and host languages and cultures. The relationship between host and guest languages carries more latitude towards each other. This study adopts this understanding and tries to use the terms guest and host where applicable.

Believing that translation is more than a fixed transportation of meaning into another language, Steiner believes that linguists should seek deeper meanings in the texts provided. Hermeneutics comes into question at this point.

2. Methodology

Taking its roots from the ancient mythological character Hermes, and from the word *hermēneutikós* meaning to interpret, hermeneutics is the art and science of interpretation. First used in theology, hermeneutics easily became a base for many disciplines due to its occupation with meaning. Hermeneutic approach is "the investigation of what it means to understand a piece of oral or written speech, an attempt to diagnose this process in terms of general model of meaning" (Steiner, 1998, p. 249) and it takes its roots from Friedrich Schleiermacher, Martin Heidegger, Karl Wilhelm Friedrich Schlegel and Alexander von Humboldt. By bending translation towards a philosophical view, hermeneutic approach has brought an innovation to the field by handling translation in a larger context. Although the roots of hermeneutics dates back to earlier times, it is George Steiner that introduced the fourfold hermeneutic motion approach to the act of translation. According to Steiner, the primary focus is given to the "psychological and intellectual functioning of the mind of translator" (Munday, 2008, p. 163).

In his influential work *After Babel*, George Steiner (1998) whose idea is to grow away from "monotonous undefined alternatives" such as "letter or spirit" or "word or sense" (Steiner, 1998, p. 290) considers translation "not as a science but as an exact art" (p. 311). His opinion is that "all translation operates in a mediating zone between the final autonomy of context bound archetypes and the universals of logic" (Steiner, 1998, p. 336). Therefore, by dismissing binary oppositions, he posits the fourfold model to translation at the core of his hermeneutic model. The fourfold cycle can be verbalized as initiative trust, aggression, embodiment and restitution. *Initiative trust* signifies the trust of the translator towards the author and the text to be translated. *Aggression* determines the process of getting into the text. The third stage *embodiment* describes the "bringing home" process of the meaning and the final stage *restitution* is the stage in which the translator repairs the corrupted balance created in the previous stage.

Initiative trust is the preliminary stage where translator approaches the text. The stage is where translator invests his belief that there is something there to be
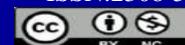
worth understanding and translating. Trusting the previous beliefs, the translator approaches to the text assuming that there is a precious thing in the text to be extracted and brought to the target culture. Once started "the translator must gamble on the coherence, on the symbolic plenitude of the world". At this point, two possibilities are apparent: Either anything may turn out to be "everything" which means the translator faces the huge difficulty lying under the text. In the text "almost anything can mean everything" (Steiner, 1998, p. 313). Or the result may be nothing since "meaning and form are inextricably interwoven and cannot be separated and translated". For Steiner "[t]he first move towards translation which [he] ha[s] called 'initiative trust' is at once most hazardous and most pronounced where the translator aims to convey meaning between remote languages and cultures" (Steiner, 1998, p. 371).

The second step *aggression* is the move where translator, having the trust of the text to be translated, penetrates into the text. This second step of Steiner has been harshly criticized by feminist circles because of its sexual connotation. Nevertheless, Munday believes that Steiner's word choice is not accidental at this point. Citing from Heidegger, Steiner claims "understanding, recognition, interpretation are compacted, unavoidable mode of attack" (Steiner, 1998, p. 313). Therefore, at the second phase of the translation process, the translator "invades, extracts and brings home" (Steiner, 1998, p. 314). By using Heidegger's *Da-sein* concept, Steiner appeals to Ricoeur's opinion: "the thing that is because it is there, only comes into authentic being when it is comprehended, i.e. translated" (as cited in Steiner, 1998, p. 313). At this stage, while some texts are exhausted by translation, some others are translated in a way to surpass the original.

The third step that is *embodiment* or incorporation, is the stage where the translator, having been inside the source text, and extracted the meaning, brings it to the host language. However, according to Steiner, since the native semantic field is already filled with its own materials, various types of assimilations take place. The assimilations may vary from "complete domestication" to "permanent strangeness and marginality" (Steiner, 1998, p. 314). Regardless of the degree of the assimilation, and all naturalization efforts, translation "dislocate or relocate the whole structure of the native language" (Steiner, 1998, p. 314).

Steiner offers two scenarios in this sense; the target language takes the translated product either as a "sacramental intake" or "incarnation or infection" (Steiner, 1998, p. 315). In the former, the target language and culture prospers with the translated text while in the latter, the target language is tainted by it and cannot absorb it. The same dialectic can be exemplified in individual translator as well. Since a culture or a language is infected by a translation and loses its balance, a translator may also get imbalanced through "uncomplete translation" practices (Steiner, 1998, p. 315). This is the reason why Steiner proposes the fourth step.

At this point Steiner remarks on one more crucial issue: For her/him, translation "sets odd psychological traps" for the translator. When the translator penetrates into the source text, s/he affirms his belonging and thus s/he is the last person in need for a translation, yet s/he accomplishes the act of translation which brings to the point that translation itself is a "paradox of altruism" having references both to "otherness" and "alteration" (Steiner, 1998, p. 399). In fact, it can be claimed that the translator's diligent act during translation can be equal to the unconscious act of the people who speak the same language. Therefore, the translator "renders problematic the shadowy everyday situation" (Smith, 1991, p. 393) for the sake of other people.

It is only when "he brings home, the simulacrum of the original, when he re-crosses the divide of language and community, that he feels himself in authentic possession of his source" (Steiner, 1998, p. 400). All in all, completing the translation, the translator feels in "en fausse situation", which is the reason for the fourth step, restitution (Steiner, 1998, p. 400).

The fourth step *restitution* or compensation is the balancing stage trying to correct the inevitable imbalance created in the previous stage. Since the balance inside the language or between both of the languages and cultures are disrupted through the process of translation, it should be repaired in order for the translation to be complete. Therefore, in this last step the translator "restores the equilibrium between itself and the original, between source language and receptor language which had been disrupted by the translator's interpretative attack and appropriation" (Steiner, 1998, p. 415). Therefore, the translator takes some initiatives to repair the

balance in the final form of translation. For Steiner (1998), the last stage can be regarded as an equalizing stage between source and target texts.

> Genuine translation will, therefore, seek to equalize, though the mediating steps may be lengthy and oblique. Where it falls short of the original, the authentic translation makes the autonomous virtues of the original more precisely visible... Where it surpasses the original, the real translation infers that the source text possesses potentialities, elemental reserves as yet unrealized by itself (p. 318).

According to Steiner, reciprocity and equity are at the core of the last, complementing step. Thus, for a good translation, the translator is supposed to sit on the fence and try to keep his distance to each language equal. Since Steiner thinks translation extracts the original and obtain meaning from it, the paradigm is incomplete for him "until the original has regained as much as it has lost" (Steiner, 1998, p. 415).

3. Literature Review

Regarding the history of translated Turkish literature into English, the first translated book from Turkish literature into English seems to be the *Shirt of Flame* written and (self)translated by Halide Edip Adıvar in the year 1922. In the second half of the 20th century, the novels written by Yaşar Kemal dominated the translation market. As the 21st century is concerned, prominent writers such as Orhan Kemal, Orhan Pamuk, Elif Shafak, Latife Tekin, Yaşar Kemal, Ayşe Kulin, Adalet Ağaoğlu, Ahmet Ümit, Buket Uzuner and Bilge Karasu are among the translated writers of Turkish literature. Although being a part of the limited works that are worth translating, Bilge Karasu's works did not earnt this place easily. Only after he was awarded the Pegasus Prize for Literature in 1991, his first book *Gece* in translation was published. Although his books possess unique characteristics, they were surpassed under popular ones.

His background in philosophy and his use of new pure Turkish adds to his style which is already sophisticated. He is a language master seeing language as a set of flexible elements rather than set of rules. Besides being a prolific author, he has translated various works and known as a semiotician. Living between 1930-1995, he left numerous valuable works in narrative, novel and essay forms. Having a "golden balance" (Batur, 1997, p. 162) *Göçmüş Kediler Bahçesi*, consists of thirteen tales and metaphorically connected main tale that is nestled among the others. The naming of "tale" is a deliberate choice of the author in the sense that each tale may be read as a form of inverted tale. The tales seem to be independent at first sight, however, according to a careful reader it will be understood that the all of the tales have either implicit or explicit connections with death (Aji, 2010, p. 4). The connection to the main tale is constructed through hidden hints and the main tale also runs around the theme of death expressed in a metafictional way. However, Karasu's projection of death hints another game starting behind the curtain. In other words, death is not regarded as an end but rather another beginning point in Karasu's universe (Yaşat, 2013, p. 91). Although each of the tales in the book may present material to be a subject for an independent research, it would exceed the scope of this study to analyze each tale in its own right and their connection to the book. After all, it can be claimed that Karasu urges the reader to be part of the meaning making process. Sometimes the author leaves the reader puzzled in a vast ground of complicated networks of meaning. Even so, as Karasu asserts in his book *Ne Kitapsız Ne Kedisiz,* "[t]he twilight of a text may be quite productive" (Karasu, 1994, p. 70). At this point the role of the translator carries paramount importance. In order for this highly multi-layer, multi-structured, polyphonic and multi-meaning book to retain its value in the host culture, the translator carries a remarkable burden in bringing the meaning to the target culture. The translator of the book, Aron Aji is a professor and the director of MFA in Literary Translation at The University of Iowa. He lectures on retranslation, translation and poetry, theory and contemporary Turkish literature. He has translated works form various Turkish authors such as Murathan Mungan, Elif Shafak and Latife Tekin. In order to examine the translation process of the translator Aron Aji, hermeneutic motion will be an ideal method.

4. Analysis and Discussion

Hermeneutic act constitutes one of the key elements in analyzing the book and the translation process. As in the perception of translation in Steiner(1998)'s terms, the act of translation in *Göçmüş Kediler Bahçesi,* is a process beyond linguistic transfer.

> Because it is interpretation, translation extend far beyond the verbal medium. Being
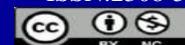
in effect a model of understanding and of the entire potential of statement, an analysis of translation will include such inter-semiotic forms as the plotting of a graph, the making or arguing out of propositions through dance, the musical setting of a text or even the articulation of the mood and meaning in music per se (p. 275).

The translation of *Göçmüş Kediler Bahçesi* includes understanding the musical rhythms, the articulation of the mood and meaning in the music which is inherent to the book. In this sense, the translation of the book exceeds to be labeled as mere verbal translation.

4.1 Initiative Trust

Bearing in mind that translation reaches the medium beyond language transfer, the translator Aron Aji applied the hermeneutic motion skillfully in his translation process. The first phase of the motion, *initiative trust*, represents the translator's approaching stage to the texts of Karasu. When asked in an interview, Aji states that his encounter with Bilge Karasu coincides the year Karasu died. In 1995, Aji visits Turkey in order to find books that he can translate. The reason for his decision in translating from Turkish lies in the fact that after living in the United States of America for a decade, he felt the necessity to "recover [his] Turkishness" (Aji, p. 2013b). Since he is living in an English-speaking society, his way to recover his Turkishness was through translation. For him, turning his face towards translation is related to returning his mother tongue (Aji, 2011). Bilge Karasu was a perfect fit for that purpose. When he asked the people, whose knowledge he relied on, about whom to translate from Turkish literature, they immediately answered as Bilge Karasu (Aji, 2011). As Steiner calls it, the translator approaches to the text with a trust that there is something there to be worth translating. Aji's trust comes with his search and belief in his friends' suggestions. After translating *Troya'da Ölüm Vardı* by Bilge Karasu, the translator decided to translate *Göçmüş Kediler Bahçesi* with the belief that it is Karasu's "signature work" (Aji, 2010). Thus, translation started with "an act of trust" on Karasu's writing. Upon investing his trust in Karasu, the translator had two ways to proceed, either to find "nothing" or "everything" (Steiner, 1998, p. 312) in the texts of Karasu. Although "instantaneous and unexamined", translator's will has "a complex base" in this sense (Steiner, 1998, p. 312). In order to return to Turkish, he

resorts to translation and "both by chance and a positive ambition" he finds Karasu, which he claims "a great fortune" for him (Aji, 2011). Aji (2010) has been aware of the difficulties Karasu's writing presents. In one of his writings, he expresses Karasu's writing as follows: Karasu's writing moves both horizontally and vertically, forward as much as inward, it widens as much as it deepens, ultimately creating a richly self-referential narrative whole, a hermeneutic system (p. 5).

In this hermeneutic act, what connects the author and the translator is their interest in language. Talat Sait Halman asserts at Bilge Karasu Symposium in 2010 that "at the age of 20, he was quite skilled with ability to speak and write in 8 languages including English, French, Greek, Spanish, Italian, German and Japanese" (Halman, p. 2010). However, Karasu insisted on giving his works only in Turkish since he believes the power of Turkish language. The aim of Karasu was to develop a truly dynamic and organic language, to create deep structures such as natural syntax, rhythm, metaphoric approach and to create a dynamic linkage between language and the literary work. (Gürbilek, 1995, p. 96). Aji granted his trust that Karasu's ambition of language was deep and he could benefit from it, and his trust ended up with success:

I began translating by translating Karasu, and his works have been crucial to my development as a translator. What keeps me returning to Karasu is also what I find the most challenging about his work: his preoccupation with language—how it can be made authentic and immediate, how it can narrow the gap between experience and expression, so it can embody fully the emotional and intellectual "matter" of experience (Aji, 2013c).

Finding an answer in Karasu's writing to his thirst for language and translation, Aji started the translation process with initiative trust only to find that Karasu was more than an author he translates, but his teacher as well (Aji, 2013c). The quote may be interpreted as a proof claiming that Aji's trust was able to find that "anything can mean everything" in Karasu's universe.

4.2 Aggression

The *aggression* stage represents the process of translator's getting into the text. The translator is expected to have a total grasp over the dimensions of the context, source and target text paradigms, hidden corners and traps the text presents in order not to lose track in the penetration stage. Being aware of this responsibility, the

translator Aji asserts the difficulty of translating Karasu's texts as follows:

Getting into the heart of a meaning entails a persistent chain of deconstructions and reconstructions, paralleling his patients search for the corresponding diction, syntax and ultimately narrative form. In this simultaneously tantalizing and confounding hall of mirrors, the translator must therefore observe cautionary strategies that rather than promising certain success, minimize failure (2013b).

Knowing that no ideal copy of the original is possible, the translator has determined three cautionary strategies. One of the strategies *three-dimensional mapping* will be handled under this title, while the second strategy *trusting the enigma* will be of concern under *embodiment* stage and the third strategy *honoring the foreign vs foreignization* will be of concern under *restitution* stage.

Believing that the source text dictates its own norms, he comes up with the first precautionary strategy that is *three-dimensional mapping*. In this mapping the first plane is to consider the context of source text, the second is to consider the context of Karasu's other works and third is to consider the intertextual context of correlative texts (Aji, 2010, p. 6). For the first plane, Karasu can be regarded as "too strange to easily fit in the domestic literary canon and not strange enough, perhaps too familiar, for western readers" (Aji, 2010, p. 1). Being aware of this feature connects it to the third plane in which Karasu's writing is resembled to Italo Calvino, Kafka or Borges. For the second plane, Aji explains his process as follows:

The process feels very intense, bordering on obsessive each time. I try to inhabit the work as intimately as possible, negotiating between the actual language on the page and the interpretive possibilities it engenders, while checking my reading of a particular word or phrase against its correlatives across the author's works (Aji, 2013c)

One example in this sense can be given with the master-apprentice relationship which is a rooted metaphor used by Karasu.

Çünkü her kambur biraz şair bir ailedendir.
Toparlarsak kendi kendinin çırağı da olabilir
Ölü sözcüklere ve çocuklara can vermek için
Hangi marş iki kez çalınırsa yeryüzünde unutmayın
Hem usta hem çırak bir kambur içindir
(GKB[1], p. 159)

Since every hunchback's family is a tad poetic
Brace him up and he can be his own apprentice
To revive dead words and children
Each time a march is replayed on this earth
Do not forget the hunchback
Who is his own master, his own apprentice?
E. Ayhan "The State and Nature''
(TGDC[2], p. 177)

While one of the epigraphs taken stresses the master-apprentice relationship, it is in a coherent relationship with another tale in the book that tells the story between an apprentice and a master.

Önceden hiçbir şey getirmemiş miydi ustasının karşısına çıkarken? Her şeyini ustası mı biçimlemişti? O halde herkes, ustasının kendini biçimleyişini, hayır, kendi biçimlenişini çırağına aktarmasıyla mı biçilmeni (GKB, p. 113)

Was he nothing when he appeared in front of his master? Had he shaped him entirely? Then, was everyone shaped in the manner his master shaped him, or no, in the manner that the master shaped himself in the apprentice... (TGDC, p. 123)

For both of the quotes placed carefully apart from each other, the common point is the fact that, although master-apprentice relationship seems to imply a binary opposition, Karasu deconstruct this opposition. Understanding this fact illuminates the translation process, which is marked as an "open cast mine" in Steiner's terms (1998, 314). Seeing Karasu's writing as a *construct* is a very core issue at this point. In the concept of *construct*, each idea or happening affects the shape of the other and it is one of the key elements in hermeneutic motion as well. By comprehending a "thing there" as a *construct* and regarding it within the context of Karasu's own literary corpus, the translator makes the text to "come into authentic being" by his process of understanding.

Another example illustrating the second stage of Hermeneutic motion can be given from the title of the second tale in the book:

Avından El Alan (GKB, p. 15)
The Prey (TGDC, p. 7)

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[1] *Göçmüş Kediler Bahçesi*

[2] *The Garden of Departed Cats*

In Turkish, the phrase "el alan" is in the meaning of "the one who receives permission from the master in the sect, in order to guide other people" (Turkish Language Association). Translated literally, the title means "the one taking permission from his hunt". In order to *extract* the idea in the title, the translator *penetrates* deeper in the meaning Karasu created. In the tale a man is on the sea fishing when one of his arms is swallowed by a fish. Although it may seem surreal, the fish and the man live for a while in that situation as one body and, the sea takes them both in the end. In addition, there are two more experimental small tales told under this title connected with the same idea that the line between hunter and the hunt is inverted and they become one entity. At one point, the reader can not differentiate which one is the hunt and which is the hunter. When talking about the hunt, the hunter is also included in the narration, and it is applicable to the hunter as well. With a careful study, the translator comes up[3] with the idea that all three tales under this title imply a certain characteristic that is "vahdet"; a certain kind of unity unique to Sufism. How the translator created a target text upon this finding will be of concern under *embodiment* title.

Translator's approach to the text regarding the aggression stage can be explained by his remarks: "While translating, I follow a disaggregation process, exploring the full taxonomy of a given Turkish word or phrase, considering all its properties, *mining* its sense, sound, syllabic meter as much as its metaphoric depths …" (Aji, 2013b, italics mine).

By his disaggregation process, the translator carefully explores the nuances of each phrase and its connection to the whole text. In the case of *Göçmüş Kediler Bahçesi's* translation process, diving deeper into the text creates new universes of meaning for the translator. It is a matter of the third stage, *embodiment*, bringing this universe into home, namely target culture.

4.3 Embodiment

Penetrating into the text, the translator extracts and invades the text to bring it home. When this process has successfully been managed, the voice and the language of the author can be re-created in the target context. The translator Aji explains this

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[3] The knowledge regarding the experiences of the translator has been acquired during a three months scholarly visit to the University of Iowa with the scholarship received from Higher Education Council in 2013.

stage with these words: "After I feel that I captured the sense of the text, I work to render the narrative voice and style both accurate and consistent" (Aji, 2013c).

Seeking to create an equally consistent text in the target language, the translator feels like "walking through a hall of mirrors" (Aji, 2010, p. 6) because the language use and the meaning making process of the author is multilayered. Since the translation process of *Göçmüş Kediler Bahçesi* is between Turkish and English - two remote languages and cultures- the differences do not permit an equal effect all the time. Therefore, the translator tries to keep the balance by inevitable assimilations. Therefore, at this "bringing" stage, some losses and gains are inevitable. Some of the examples can be given as follows:

Geceden Geceye Arabayı Kaçıran Adam (GKB, p. 31)
The Man Who Misses his Ride night after night (TGDC, p. 25)

In the source context two different interpretations could be made from this title: The man who misses his ride night after night continuously, and a symbolic meaning that the man who carries the night off to another. Because of the gap between the structures of the languages, the symbolic meaning has no other way than to be assimilated in the way of "bringing home" process of translation. However, according to Steiner's motion, this corrupted balance is to be repaired on the fourth stage. Another similar example can be given as such:

Adamız büyüyor demişti. Çocuğu susturdular. Ama içlerindeki kaygı da içlerindeki kaygı da büyümüştü. (GKB, p. 140)
Our island is growing he said. They hushed him. Later when they went to bed, they felt more frightened than ever. (TGODC, p. 155)

Bilge Karasu, as a language master, makes use of the music created through language. As Turkish language structure is appropriate for this purpose, Karasu creates a highly musical, rhythmic text where he constructs a unique balance. In Turkish the word "büyümek" corresponds both to "grow" and to "feel more", and by using the same word in different meanings, Karasu creates the certain rhythm. Aji explains this aspect as:

[T]he highly consistent sound structures of Turkish (each word containing either high or low vowels but only exceptionally both) often create a very close correspondence between the sense of a word and its emotional tenor, or in the case of a sentence, between the train of thought and the emotional cadence.

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These characteristics naturally exist in Turkish and are not easily approximated in English (Aji, 2013c).

As in the previous example, the target language does not permit to recreate a similar rhythmic coherence in the target context. Another similar example can be given as follows:

Sen beni yaşayabilirsin, sen beni yaşatabilirsin. (GKB, p. 209)
You can live my life, you can make me live. (TGDC, p. 235)

In this example, the Turkish Language, although it does not have a vast vocabulary, uses it in a fertile way. The translator explains the difference as follows:

Turkish has a relatively small vocabulary—about a fifth of the English— but, as an agglutinated language, it employs a set number of suffixes to modify root verbs and to widen the range of meanings it can convey. For instance, "bil,' the root verb "know," can be made "bildik" to mean "we knew," "bilmeden" to mean "unknowingly", "bilinmezlik," to mean "indescribability," or "bilinç" to mean "consciousness. Notice that these wildly diverse meanings are conveyed through words that bear phonetic similarities; in turn, these words implicitly evoke each other's meaning while explicitly echoing each other's sounds (Aji, 2013c).

Besides examples where English language structure does not permit to create the similar pattern, there are some other instances where the translator, as a result of the previous stages in the hermeneutic cycle, opens the language for new possibilities. The translation process of the example provided in the previous title can be given in this sense.

Avından El Alan (GKB, p. 15)
The Prey (TGDC, p. 7)

By getting inside the meaning of the title, the translator extracts the meaning of "vahdet" in Sufism. The bringing process of this meaning is where the translator invests most. As a result of intense thinking process, the translator comes up with a conclusion that, by using the word "prey" he aims at creating a meaning that reflects the Sufism in the tale, since the word prey is similar to pray in pronounciation and therefore, evokes the idea of religion in a sense. At this point, it can be concluded that from the two scenarios Steiner puts forward, with the example, the translation can be regarded as a "sacramental intake" since the target language prospers with this move (Steiner, 1998, p. 315).

As Steiner explains, translation "dislocate or relocate the whole structure" of the source language. Regarding this aspect, Aji's second precautionary strategy *trusting the enigma* can be discussed. He explains this strategy as distinguishing "between the "explication" inherent to the text and the translator's "explicitation" extraneous to it" (Aji 2010, p. 6). The translator Aji warns against foreignizing the text beyond its original intent when trying to preserve the foreign in the text (Aji, 2010, p. 7). The balance in this sense is the key factor. This fact can also be connected to the fourth stage restitution.

4.4 Restitution

In the last stage, *restitution*, the translator tries to complete his translation, by repairing the balance between the two languages. The imbalance occurs inevitably as a result of the fact that the translator either took too much or too little, therefore, the text in the host language is either enriched or impoverished the source text. The translator explains his restitution stage as: "This involves virtually line by line cross reading, and preferably done with as few interruptions as possible (This is the stage of the process when I am the least sociable, at times entirely lost to the world)" (Aji, 2013c).

In order to repair the balance in the text, the translator carefully scan both texts in order to keep both at the same level. His understanding of the texts and their context paves the way for creating a unique kind of balance in the text. Instead of comparing source text versus target text by placing them at opposite directions, the translator favors such a model:

"Source Text vs. Source Context AND Translated Text vs. Target Context" (Aji, 2010, p. 7).

All in all, his aim is to analyze the source text in its own environment with the aims, place and role of it, then to re-create the work of art by evaluating it in the target context. Here, Aji's understanding of foreign and domestic should be taken into consideration. In the translation of *Göçmüş Kediler Bahçesi,* Aji domesticates not the source text but the target language in order to "make it suitable for creative expression" (Aji, 2010, p. 7). The reason lying behind his choice can be explained by Steiner's claim that the paradigm is incomplete "until the original has regained as much as it has lost" (Steiner, 1998, p. 415). In order to regain the source text what it has lost, the translator stretches the target language, thus, at the same time prospering it with new possibilities. This point brings the issue to
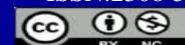
Aji's third precautionary strategy that is *honoring the foreign versus foreignization* (Aji, 2010, p. 6). For him creating a marginal space for Karasu in the target context contradicts with what Karasu is trying to achieve. What he aims is to re-create the literary understanding Karasu tries to manage in Turkish (Aji, 2011).   In accordance with this aim, the translator tries to achieve conveying the "distinct sense of the untranslatable" as well as translatable elements in a satisfying way (Aji, 2013b).

5. Conclusion

The study endeavors to illuminate the translation process of *Göçmüş Kediler Bahçesi* written by Bilge Karasu and by translated by Aron Aji. The application of the Hermeneutic Motion suggested by George Steiner lights the way for a prolific analysis of the process of the translation. The translator's ambition to turn to his identity results in his trust invested on Bilge Karasu's writing. What he finds in Karasu is that almost anything can mean everything which makes the translation process tougher. Completing the first stage, the translator dives into the universe of complex meanings and structures created by a philosopher and a semiotician. The meaning there comes into authentic existence since it is comprehended by the translator. Extracting the meaning from the source text, the translator brings the meaning to where it supposed to accommodate. It can be claimed that, at this stage, rather than been exhausted by translation, the target language prospers with the new meanings it gained through translation. Even by enriching the target language, the translation disrupts the balance between source and target texts. Therefore, Steiner believes the fourth move is necessary. He assumes that only when the translator tries to restore the balance of the text, which is disrupted by his *extracting* act, he is faithful to the text (Steiner, 1998, p. 19).

Although Karasu did not receive his well-deserved attention in Turkish literary environment, the translation of *Göçmüş Kediler Bahçesi* by Aron Aji has been awarded National Translation Award in 2004 given by American Literary Translation Association by making Karasu visible in English-speaking context. There is an important point to stress here which is the fact that in order to prove his faithfulness to translation act itself, the translator is able to keep the equilibrium both between and inside the languages and texts. He manages to bring the virtues of the source text when the target language does not permit to create a similar depth. On the other hand, where the translation outperforms the source text, the translator feels that there are, still, hidden potentialities yet unrealized in the source text.

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