

## 105. Memed, My Hawk, Mèmed Le Mince and İnce Memed as metonymies and rewritings

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### Abstract

This article aims to comparatively analyze the first translations of Yařar Kemal's first novel, İnce Memed (1955), into English and French, and examine the role of these translations in establishing the author's international reputation. *Mehmed my Hawk* (1961), translated into English by Edouard Roditi, and *Mèmed le Mince* (1961), translated into French by Güzin Dino, were published in the same year and pioneered the way Yařar Kemal was known as the world-renowned most important Turkish writer until the end of the 1980s. The comparative analysis of these two translations into English and French using paratextual and textual analyses shows that similar and different strategies are used in the translations. Strategies such as summarizing, omissions and/or additions used and the paratexts presented together with translations moved *İnce Memed* and Yařar Kemal beyond being a writer and his first novel, and transformed them into figures that represent metonymically Turkish literature. These two translations have been well-received by critics and readers in the Western world. Reviews of Yařar Kemal's style and his novel, which they see as a universal epic narrative, played an important role in reshaping the author's reputation in Turkey. Review articles and criticisms that were published abroad were used in Turkey, especially in the paratexts of his novels. In this article, how these first translations of Yařar Kemal affected the author's position in the source culture and how his identity as the epic narrator, highly influenced by the oral culture, was rewritten through these translations will be investigated.

**Keywords:** Yařar Kemal, İnce Memed, Rewriting, Metonymic

### Yeniden yazım ve düz deęiřmece olarak İnce Memed çevirileri

#### Öz

Bu makale Yařar Kemal'in ilk romanı İnce Memed'in (1955) İngilizce ve Fransızca yapılmıř ilk çevirilerini karřılařtırmalı olarak incelemeyi ve yazarın uluslararası ününün oluřturulmasında bu çevirilerin rolünü incelemeyi amaçlamaktadır. İngilizceye Edouard Roditi tarafından Mehmed my Hawk (1961) ve Güzin Dino tarafından Fransızcaya çevirilen Mèmed le Mince (1961) aynı yıl yayınlanmıř ve Yařar Kemal'in 1980lerin sonuna kadar Türkçe yazan yazarların dünya çapında tanınan en önemlisi olarak bilinmesine giden yolda öncü olmuřlardır. İngilizceye ve Fransızca yapılan bu iki çevirinin yan metin ve metin incelemesi yöntemiyle karřılařtırmalı olarak incelenmesi çevirilerde birbirine benzer ve farklı stratejilerin kullandığını göstermektedir. Kullanılan kısaltma, silme ve/ veya ekleme gibi stratejiler ve çevirilerle birlikte sunulan yan metinler *İnce Memed* ve Yařar Kemal'i bir yazar ve ilk roman olmaktan öteye tařımıř ve Türk edebiyatını metonomik (düzdeęiřme) olarak temsil eden birer öęeye dönüřtürmüřtür. Bu iki çeviri Batı dünyasında eleřtirmenler ve okurlar

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tarafından beğeniyle karşılanmıştır. Yaşar Kemal'in biçimini ve evrensel bir epik anlatı olarak gördükleri romanyla ilgili bu yorumlar yazarın Türkiye'deki ününün şekillenmesinde önemli bir rol oynamıştır. Tanıtım yazıları ve olumlu eleştiriler Türkiye'de romanların yanmetinleri ve yazar hakkında çıkan tüm yazılarda kullanılmıştır. Bu makalede Yaşar Kemal'in bu ilk çevirilerinin yazarın kaynak kültürdeki konumunu nasıl etkilediğini ve öne çıkarılan sözlü kültürden esinlenen epik anlatıcı kimliğinin bu çevirilerde nasıl yeniden yazıldığı irdelenecektir.

**Anahtar kelimeler:** Yaşar Kemal, İnce Memed, yeniden yazım, düz değişmece

## Introduction

As an attempt to discuss the role of translations especially the first translations in establishing the fame of an author at an international level, this article focuses on Yaşar Kemal's first novel *İnce Memed* (1955), and the first translations *Memed, My Hawk* (1961) by Edouard Roditi and *Mèmed le Mince* (1961) by Güzin Dino. Yaşar Kemal (1923-2015) was one of the leading writers of the twentieth century. His oeuvre has been translated into many languages, he was nominated frequently for the Nobel Prize, and read more extensively in Turkey and abroad than many other Turkish novelists. Prominent French man of letters Alain Bosquet observed in *Magazine Littéraire*: "Yashar Kemal is not only Turkey's leading novelist but also a giant of world literature." (1998, p. 21) Yaşar Kemal had also a unique position as a Turkish writer whose novels are successively translated into major languages. Although a definite imbalance may be traced between the number of books translated into Turkish from other languages and those translated from Turkish into other languages, there are only a few writers and poets who have achieved an international reputation and until the end of the 1980s Turkish fiction came to be identified with the name of Yaşar Kemal being the only Turkish writer translated into different languages (over 35 languages). As Saliha Paker clearly states the field of translated Turkish fiction was dominated by Yaşar Kemal's corpus of novels (Paker 2000, p. 621). His epic novel *Ince Memed*, which made him a national celebrity in 1955, brought him his first international success after it had been translated as *Memed, My Hawk* (1961) by Edouard Roditi. Except for *Memed, My Hawk* and *Ince Memed II/ They Burn the Thistles*, the latter translated by Margaret E. Platon in 1973, his other fifteen novels were translated by his wife Thilda Kemal in remarkably quick succession and helped Yaşar Kemal to maintain and enhance his international reputation. Correspondingly, French translations of Yaşar Kemal's works are also of great importance; Güzin Dino is the first to translate *İnce Memed, Mèmed le Mince* (1961) into French, several translations by other eminent translators such as Münevver Andaç also appeared successively. These two first translations of Kemal's famous novel *Ince Memed*, Roditi's *Memed, My Hawk* (1961) and Dino's *Mèmed le Mince* (1961), then, may be considered first and illustrating attempts in building Yaşar Kemal's "universe of discourse" (Paker 2000, p. 621) in English and French respectively. Within this framework, the present paper will primarily investigate the role of translations in (re)creating the writer's reputation at home and abroad by investigating how they transferred the epic narrative and vivid descriptions Yaşar Kemal was famous for.

## Theoretical and methodological framework

Yaşar Kemal and his translated novels were extensively studied by a number of researchers (Bartsch 1999, Yücel 2006, Kaya 2007, Yılmaz 2013, DüNDAR 2017, Eriş 2019, Soykan 2020) usually focusing on textual analyses and the decisions of the translators who played an essential role in translating the style of the author. In Turkey, Yaşar Kemal's novels are known for their colorful depictions of natural landscapes and their language is significantly influenced by both local and universal oral epic traditions,

poetry and prose, and folk and classical styles. The epic characteristics of Yařar Kemal's novels enable us to approach them from another perspective that focuses on their metonymic aspect. Metonymy is "a figure of speech in which an attribute or an aspect of an entity substitutes for the entity or in which a part substitutes for the whole" (Tymoczko 1999, p.42). Maria Tymoczko while concentrating on the translated Irish literature makes use of the concept of metonymy and claims that metonymy "may explain the relationship between a literary text and other texts preceding or succeeding it in clearer terms" (ibid). As a metonymy, then, a text may come to stand for a whole system in a continuum. Moreover, translations may be thought to stand for the whole source culture since they are media through which the target audience gets familiar with new and unfamiliar themes and stories that they think represent the source culture. Maria Tymoczko's conceptualization of metonymy indeed derives from her stance dealing with the ideological and political aspects of translations which she sees as "rewritings" by borrowing the term from Andre Lefevere. Originally, Lefevere defines rewriting as "the motor force behind literary evolution" and asserts that "rewriters adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant ideological and poetological currents of their time" (Lefevere 1992, p. 8). Tymoczko who borrows and moves the concept of "rewriting" to a broader and different sphere by focusing on the political and ideological aspects of text production uses it to discuss translations and power relations in a post-colonial context.

She, especially, has written about the importance of taking the metonymic aspect of literature into account while exploring translations from a "non- Western, non-canonical or marginalized literature" (Tymoczko 1999, p. 47). She discusses translations of early Irish literature into English within the framework of the position of the Irish as a marginalized literature and culture facing the dominant culture, i.e., the English-speaking readership. From this perspective, the position of Turkish literature offers similar aspects and translators of Yařar Kemal operating in the English and French systems of translated literature were faced with a similar issue. They needed to convey the readership stories which existed in a metonymic relationship to the rest of the Turkish (mostly oral) literature, while the popular readership was not equipped with the necessary background to perceive the larger system behind the translated texts. Thus, metonymy has a twofold relevance in our case: *Ince Memed* has both direct and indirect relations to other heroic folktales and its translations, *Memed*, *My Hawk* and *Mèmed le Mince*, metonymically stand for both Turkish folktales and other supranational folktale structures. The analysis of target texts and the source text within this context may lead to fruitful discussions on the roles and positions of translators, translations and originals. Tymoczko's concept of *metonymy*, on the other hand, overlaps to some extent with Lefevere's usage of the term *rewriting* since Tymoczko reiterates the widely accepted axiom in the literary circles "every writing is a rewriting", i.e., locating every piece of literature in a continuum (2000, p. 41). According to her, metonymy in literary rewritings and retellings is a significant instrument of continuity and change (1999, p. 46). Translated novels, then, may be regarded and studied as a tool reflecting both continuity and change. Since it is not possible to carry out an all-comprehensive analysis of every aspect of these novels, the main elements constructing the universe of discourse illustrating these metonymic aspects in the two target texts and the source text will be studied. Within this context, both textual and paratextual sources will be thoroughly analyzed. As far as the textual materials are concerned, I will focus on two main elements: the segmentation of the text (chapters, paragraphs, etc.) and additions (explanatory expressions)/omissions (too foreign elements) and secondly on the strategies ( transliterations, translations and non-translations) used while translating proper names. Furthermore, paratextual elements consisting of peritexts (cover page, glossary, and preface) and epitextual elements (reviews, interviews) (Genette 1997) will be correspondingly studied for a better contextualization of the texts in question. The results of the comparative analysis will undoubtedly lead to fruitful and more general conclusions on the position of

translated Yaşar Kemal both in the national and international arena while focusing on the unquestionable role of these first translations in forming his international fame.

### ***İnce Memed as a metonymy***

*İnce Memed* tells the story of Memed, a young boy who lives with his mother in a small Anatolian village. Memed lives in a village surrounded by a plain of thistles. Life in the village is completely controlled by the landowner Abdi Ağa. He owns everything in the village and at harvest time he takes most of the produce. When İnce Memed, weary of this injustice, hears that his Hatçe is engaged to Ağa's nephew decides to leave the village and live in the city where he hopes they can live freely. However, Ağa and his men follow the trail to Memed. When the young lovers are surrendered Memed takes his gun and fires at Abdi and his nephew and runs away. That is the beginning of Memed's life as a fugitive in the hills. The cruelty of the landowner towards the poor peasants and the severe living conditions of villagers narrated in *İnce Memed* becomes the dominant themes for his later novels that follow the tradition of simple and powerful narratives about the hardships of the rural lower class.

Since *İnce Memed* is a folktale of bravery, romance and injustice telling the story of a young boy Memed encompassing all the traditional features of folktales, we can discuss its metonymic aspects to establish links between the individual story Yaşar Kemal wrote and other sources the story is derived from. At this point, the two verses located on the first page of *İnce Memed* may be of relevance "Duvarın dibinde resmim aldılar. Ak kağıt üstünde tanıyn beni" (They took a picture of mine in front of a wall. Recognize me on the white paper). These two lines are taken from a folksong from the Afyon region telling the story of a bandit called İnce Memed. This clear reference to a folktale reinforces the metonymic aspect of the story, i.e., its links to the other preceding texts. Yaşar Kemal, as most of the other folk tellers do, himself acknowledges his indebtedness to the tellers who have gone before him, as can be seen in the beginning of the novel and by his statements underlining the role of the oral stories he listened to when he grew up (Moran 2002, pp. 102-105). From a perspective exploring its metonymic aspect, *İnce Memed* may be taken as a rewriting retaining the major elements of the story it was based on, such as the plot, the protagonists and sometimes the verse sections; there are some parts that differ from it. Therefore, *İnce Memed* contains both continuity and change within it. The same strategy may be valid for its translations which we may conceptualize as rewritings of a rewriting.

### **Paratextual analysis**

These two first translations of *İnce Memed* that introduced Yaşar Kemal to English and French-speaking readerships were both published in the same year. *Memed, My Hawk* was translated by Edouard Roditi and published by Collins and Harvill Press in 1961, *Mèmed le Mince* was translated by Güzin Dino and published by Editions Mondiales in 1961. Güzin Dino is a well-known figure in Turkish literary circles, she translated Nazım Hikmet and Yaşar Kemal's works into French. As the wife of Abidin Dino, she had close ties to Yaşar Kemal as a family friend sharing similar leftist/communist and anti-imperialist world views. Edouard Roditi, on the other hand, is an American, a lesser-known name only listed as the translator of *İnce Memed*. His rather mysterious role as the translator has become clearer in Burçe Kaya's interview with Yaşar Kemal conducted in 2006. Through this interview, we learn that Edouard Roditi was a cousin of Thilda Kemal and they translated the novel together but Thilda Kemal did not want her name to be written although she had a major role as a co-translator (Kaya 2007, p. 3). In later years, Thilda Kemal translated other sixteen of Yaşar Kemal's works and became the main agent who shaped the representation and reception of Yaşar Kemal's oeuvre and style.

The first translations were received with high acclaim when they were published. Yaşar Kemal's narrative style and plots were often compared to Russian novelists and Stendhal. He was praised for his detailed descriptions and epic aura of his narrative stemming from Turkish soil. Santha Rama Rau praises *İnce Memed* as “[i]t is even more impressive that Yashar Kemal has attempted to present an entire social and human predicament within the limits of a traditional story-teller” (1961, p. 2). This positive and encompassing reception was further developed with his translations published one after the other, and Yaşar Kemal represented Turkish literature metonymically as a Turkish writer. All the published reviews underline this metonymic and representational aspect. The paratexts of these pioneering translations through which Turkish literature is presented reveal very important things and introduce the first examples of a long tradition. Since this article focuses on the early period and how Turkish literature was presented before the TEDA project, the TEDA project and the translations published through the project are not examined in this article.

**Table 1**

<b>Memed, My Hawk</b>	<b>Mèmed le Mince</b>	<b>İnce Memed</b>
Yashar Kemal (trans by Edouard Roditi)	Yachar Kemal (trans by Guzine Dino)	Yaşar Kemal
Collins Harvill Press London 1961	Editions Mondiales Paris 1961	YKY İstanbul 2004 (first published by Remzi Kitabevi in 1955)
Information on the source text (This book was first published under the title of İnce Memed by Remzi Kitabevi İstanbul)	Information on the selection and editing process and the titles of the other books published within the same serial	Biographical information on Yaşar Kemal
No preface	Preface written by Yves Gandon	No preface
No glossary	Glossary (31 entries)	No glossary
38 chapters(351 pages)	43 chapter (495 pages)	37 chapters (436 pages)
No back cover information is available	No back cover information is available	Blurbs containing criticisms and reviews written by international critics.

The table above illustrates the similarities and the differences in the paratextual elements and conveys central points to discuss on. For instance, the title of the English version is striking. The title given by Eduardo Roditi *Memed, My Hawk* is interesting enough since Memed's attribute, in the novel, is “slim”, so the reason why the translator chose “hawk” rather than “slim” has been a major and intriguing question. However, chapters XX and XXI provide an answer to the issue of the title since Big Osman repetitively refers to Memed as Memed, My Hawk. The attribute “hawk” denoting Memed's heroism rather than his physical appearance (slim) was foregrounded by Edouard Roditi/Thilda Kemal. I suggest this choice may be an important indicator mirroring the possible modifications that the novel passed through during the translation process, i.e., the focus on action and bravery rather than other elements. It is also noteworthy to see that the second book of the serial *İnce Memed*, *İnce Memed 2 (They Burn the Thistles)* trans. by. Thilda Kemal) is translated into French under the title *Mèmed le Faucon* by Münevver Andaç, a decision which is most probably taken under the influence of the English version *Memed, My Hawk*.

The glossary prepared and the preface written by Yves Gandon to *Mèmed le Mince* are also worth mentioning. The glossary was prepared by Güzin Dino and consists of the definitions of thirty-one cultural expressions. Such a glossary may be seen as useful for the target readers helping them understand unfamiliar concepts. Edouard Roditi, on the other hand, did not prefer preparing a glossary; he chose to explain these unfamiliar expressions within the translated text itself. For instance, while Dino prefers describing the word şalvar in the glossary under “Chalvar”, Roditi prefers to explain it, as “his shalvar, Turkish breeches” (p.12). However, it is also interesting to see that Roditi’s version has only 351 pages although he uses explanatory expressions whereas Dino’s version has 495 pages and a glossary. These findings shed light on the matricial aspects of the translations which will be analyzed in the following pages and will answer the question of why the English version, *Memed, My Hawk* is so short.

The preface written by Yves Gandon as well as other paratextual elements of the inner cover page tabulated above (the name of the serial, the recommendation of UNESCO) may be also seen as a gauge introducing the novel to the target reader. The preface provides fundamental insights both on the writer and the Turkish literature, thus, highlighting the metonymic aspect and the representativeness of the translation. Yves Gandon, by his comprehensive review combining the sources he thinks establish the background of Yaşar Kemal’s writing, oral tradition (Köroğlu), mythic literature (Homer) and contemporary issues (II. World War and communism), locates the target reader on a given position for both the author and the novel just before the reading. The reader who reads the preface is now ready to enter into an oriental tale contextualized by a political stance and influenced by oral tradition. From this context, *Mèmed le Mince* metonymically belongs to the literary tradition and it represents metonymically Turkish literature to francophone readers in general. Moreover, Gandon mentioning Homer, Köroğlu and oral tradition, reinforces the argument that İnce Memed is a rewriting deriving from older tellings and retellings. The preface, furthermore, gives the francophone readers clues about Yaşar Kemal’s “universe of discourse” full of local dialects, culture-specific expressions and connotations. There appears a striking difference between the information reached by the francophone and the English-speaking readers. Unlike francophone readers, the translated text for English-speaking readers is the only medium of entrance to the universe of discourse.

Paratextual materials, lastly, evince the role the translation plays in the (re)creation of a writer/work supranational reputation at a supranational level. Blurbs, revealing the incredible journey of Y.Kemal via translations, on the back cover of the original illustrating different criticisms and reviews written by critics from various countries on Yaşar Kemal and *İnce Memed* fortify the initial argument since all these excerpts of criticisms and reviews are written on “translated” Yaşar Kemal and *İnce Memed*, i.e., on Roditi’s, Dino’s and many other’ translations. Thus, I suggest that these blurbs are of great importance when the role of translations in (re)creating an author’s reputation is investigated. These blurbs are starting to appear in Turkish versions, thus, their international reputation and translations also affect Yaşar Kemal’s reputation at home, and reinforce his reputation in Turkey with the epic narrative style, which is further highlighted in translations.

### **Textual analysis**

A closer look at the textual materials following the path paved by the paratextual elements enables us to narrow our perspective in accordance with the concepts discussed throughout the present paper, i.e., rewriting, metonymy and universe of discourse by focusing on two main elements: the matricial changes (segmentation, addition and omissions) and the strategies used in the translation of proper names. In

Turkey, *İnce Memed* and its three sequels are usually received as a folktale of brave young boy Memed battling the injustice of the traditional rural/feudal system. The language of the novel (especially the diction) is very local with a plot was not so unfamiliar to the Turkish reader. Roditi/Thilda Kemal's *Memed, My Hawk* with its chapters beginning usually with a description of nature before plunging into adventures of Memed as a whole-hearted bandit is also really captivating although it seems to foreground the action rather than other elements (nature, social injustice etc) of the novel. *Memed, My Hawk* gives the impression of a universal folktale rather than a Turkish tale, with its supranational components such as honest bandits, social injustice and cruelty of landlords. The French version, *Mèmed le Mince*, on the other hand, thanks to paratextual information discussed above, strengthened the image of Yařar Kemal as a supranational writer, with its preface written by Yves Gandon and the glossary prepared by Güzin Dino to give the definitions of some of the culture-specific expressions is relatively different from the English version. The adventure part of the plot seems to be camouflaged and the descriptions are somehow more striking. The novel in French, I think, has become a kind of legendary source book reflecting both the rural life and social conditions in Turkey with a colorful and exotic language for francophone readers.

However, comparative readings of these three novels have also been interesting regarding matricial changes. As stated above, *Memed, My Hawk* consists of 38 chapters (351 pages), *Mèmed le Mince* 43 chapters (495 pages) and *Ince Memed* 37 chapters (436 pages). The difference in the number of pages gives us clues about the range of the matricial changes that occurred in the target texts.

Edouard Roditi/Thilda Kemal in their version mostly follows the segmentation order of the source text. There is only one exception that occurred in the 12<sup>th</sup> chapter which is divided into two parts and the second part is given as the 14<sup>th</sup> chapter. This segmentation resulted in thus, an extra chapter and the number of chapters in total reached 38. I suggest that Roditi/Thilda Kemal's choice may be due to their intention to make easier the flow of the events for the reader. What is more striking in *Memed, My Hawk* is the amount of omissions. As can be asserted from the number of pages, there are huge amounts of omissions in the English version. Anonymous dialogues and some parts of long descriptions which are two of the major constituents of Y.Kemal's local dialect and folktale narrative are frequently omitted. For instance, anonymous dialogues on pages 90-93 of the source text are omitted and a summarizing sentence is added into the English version.

“After the engagement rumours began to spread. The women gossiped, the children repeated what they had heard; old and young were of the opinion that Memed would elope with Hatché and never leave her to Abdi Agha's nephew. The whole village was anxious, wondering what Memed would do. One could only wait and see...” (1961, p. 73)

Similarly, many paragraphs describing the natural landscape are omitted. There are also several folksongs within the text, Roditi/Thilda Kemal translated most of them, but there are some exceptions which they completely omitted (p. 157) or only omitted some parts (p. 230). Besides the omissions, there are also some additions Roditi/Thilda Kemal made use of in order to introduce the foreign elements to the target reader. For example, the novel opens with a long description of the setting containing extra information which is not included in the source text. “The slopes of the Taurus Mountains rise from the shores of the *eastern Mediterranean, on the southern coast of Turkey...*” (p. 5). Some transcribed words are also explained within the text such as köküç, an Anatolian game (p. 18), bulgur, crushed wheats (p.14) etc. I claim that all these attempts have a rather erasing impact on the foreign elements of the source text, thus, bringing the text to the audience. However, the analysis of the proper names above may tell us more about word choices and the strategy adopted by E.Roditi/Thilda Kemal.

*Mèmed le Mince*, on the other hand, has a completely different segmentation; the order of chapters and paragraphs is entirely changed. There are no omissions and additions which are worth mentioning. The names are mostly transcribed and sometimes the meaning of the names are added such as Akchadagh, Mont-Blanchatre (p. 13) or le village de Karadout, la Mure-Noire (p. 355) etc. Dino sometimes preferred to translate names of places, mountains and rivers which have meaning without giving their transcribed versions such as le Roc-du-Faucon (p. 408) or le Ruisseau-aux –Fleurs (p. 411) or la Collinne-Rousse (p. 29) etc. A similar inconsistency is observed in the translation of proper names.

As stated above, both in the English and the French versions, both translators preferred to use the transcribed forms of proper names and names of villages, mountains and rivers while translating the bynames since they denote meanings attributed to the person in question. The following table and discussion will focus on the transcription/translation of proper names and bynames/bestowed names.

**Table 2**

<b>Memed, My Hawk</b>	<b>Mèmed le Mince</b>	<b>İnce Memed</b>
Memed	Mèmed	Memed
Suleyman	Süleyman	Süleyman
Zeynep	Zeynep	Zeynep
Deuneh	Deuné	Döne
Rejep	Redjep	Recep
Jabbar	Djabbar	Cabbar
Hatché	Hatché	Hatçe
Moustapha	Moustapha	Mustafa
Jennet	Djennette	Cennet

**Table 3**

<b>Slim Memed</b>	<b>Mèmed le Mince</b>	<b>İnce Memed</b>
Abdi Agha	Abdi agha	Abdi Ağa
Lame Ali	Ali le Boiteux	Topal Ali
Big Ahmet	Ahmed le Grand	Koca Ahmet
Corporal Hasan	Hassan le Caporal	Hasan Onbaşı
Mad Durdu	Dourdou le Fou	Deli Durdu
Sergeant Rejep	Redjeb le Sergent	Recep Çavuş
Durmush Ali	Ali le Demeuré	Durmuş Ali
Kurd Rachid	Rèchid le Kurde	Kürt Reşit
Yellow Ummet	Ummet le Blond	Sarı Ümmet

The tables above give us data on transcriptions/translations of proper names and bynames and bestowed names. Maria Tymoczko while studying the difficulties encountered in translating names relates the subject matter directly to the complexity of translating cultural patterns, since not only do names in many cultures have lexical meaning, but they also function as sociolinguistic signs, indicating family affiliation, gender and class, racial, ethnic, national and religious identity and the like (Tymoczko 1999, pp. 222-248). Names, she claims are often among the semiotic elements of a text that are most urgent to transpose and at the same time the most problematic to translate (ibid). However, we may

suggest that there are two major routes to follow while translating the names: translators may retain the name as a foreign phonological sequence with perhaps a foreign orthography or a guide to the foreign pronunciation or they may find a way to accommodate the name in the target audience. Since proper names refer to unique subjects, their recognizability and memorability are important. In *Memed, My Hawk* and *Mèmed le Mince*, Roditi/Thilda Kemal and Dino chose to adopt the first strategy and they mostly transcribed the birth names. However, it is difficult to understand why they transcribed the proper names already written in the Latin alphabet. Nowadays, there is a widespread disposition that names should be transposed unchanged in translations, however, since these translations are published in the 1960s, it will be perhaps more useful to look at a variety of translations to observe the conventions of the period under study. Furthermore, the differences in naming practices between cultures and the importance of names vary outstandingly. In our case, in *Ince Memed*, with its local language full of culture and region-specific words and expressions bynames and bestowed names are also extremely important. Almost all the male characters have a byname or a bestowed name that has a semantic significance, such names are obviously descriptors indicating sometimes the physical appearance Topal Ali, İnce Memed, Sarı Ümmet but bynames are also used to signal other types of attributes referring to the profession or characteristic trait as well such as Kalaycı (the tinsmith) or Deli (the mad).

The first table above is a good illustration of transcribing birth names, both in the English and French versions; birth names are transcribed most probably to facilitate pronunciation. The second one tabulates the bynames and bestowed names which are generally translated since they refer to certain aspects of the individuals. However, some exceptions prevent us from making sweeping generalizations on the strategy; however, I may claim that there is an inconsistency in the translation of proper names.

To sum up, *Memed, My Hawk* and *Ince Mèmed* have lots of common and different points, then, we may comment on both these similar or different strategies used in translation. The former is shorter, there is no preface or glossary in it whereas the latter is longer with a preface and a glossary but both of them abound in transcriptions. Although the strategies are different (explanatory information in the former and glossary in the latter), both of them essay to convey the culture-specific elements.

## Conclusion

This article comparing the first translations of Yařar Kemal's first novel, *İnce Memed*, into English and French, examining the role these translations played in establishing the author's supra/international reputation. The comparative analysis of these two translations into English and French using paratextual and textual analyses revealed that similar and different strategies were used by the translators. Strategies such as summarizing, omissions and/or additions, transcriptions for proper names and place names, explicitation and the paratexts presented together with translations moved and recontextualized *İnce Memed* and Yařar Kemal beyond being a writer and his first novel, and transformed them into figures that represent metonymically Turkish literature. Although taken from different perspectives, both translations convey the metonymic aspects: The English version metonymically stands for the universal folktale tradition since it does not highlight the foreignness of the narrative, i.e., *Ince Memed* may be seen as a universal honest and brave bandit following the steps of his ancestors, all the semi-mythic heroes of the world literature. I suggest that the English-speaking readers rather received the target text in concerning a system of literature that they were familiar with, i.e., their folk literature where the translation gained new kinship ties with the universal folktale tradition. The French version, in the same way, metonymically stands for Turkish literature since it foregrounds more and more the foreignness of the text fortified by the manipulations made in the target

text itself. These changes in both texts consist of ideological manipulations to the plot or the dialogues, and interventions with language style and the universe of discourse of the story and the manipulation in the paratextual materials. Within this framework, they have another point in common; both versions locate Ince Memed in a continuum while stressing its role as a rewriting of centuries-old folk tales.

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