

Translating Secondary World Infrastructures: Re-creating the World- Building of *Semley's Necklace*

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Abstract

Secondary world infrastructures serve as the foundation of imaginary world-building through which authors of science fiction and fantasy craft complete, coherent, and plausible worlds. This study explores the translation of these infrastructures in science fiction and fantasy genres, specifically focusing on the story *Semley's Necklace* by Le Guin and its translations into Turkish. Drawing upon Venuti's approach to the visibility of translator/translation and Wolf's framework for world-building, the paper argues that translating such an intricately structured world, laden with its myriad elements, into an alternate language entails a process akin to reconstructing or reimagining it in its entirety. In line with this, employing a foreignizing approach 'to stage an alien reading experience' (Venuti, 1995, p.20) aligns with the foreignization objective of world-building, which can be understood as convincing the reader of the *otherness* of the imaginary world. Through a comparative analysis of two Turkish translations, the study examines how effectively these versions convey the world-building elements of the source text. The findings revealed contrasting approaches employed by the translators: Çele predominantly opted for domestication, minimizing the reader's cognitive effort in navigating the unfamiliar. Conversely, Babacan embraced a foreignizing approach, preserving lexical nuances and cultural specificity within the descriptions of world-building tools comprising the infrastructures. Hence, understanding the translator's choices deepens our understanding of how readers experience and interpret an imaginary world of fantasy and science fiction, highlighting the role of translation in shaping literary reception.

Keywords: translation studies, foreignization, domestication, imaginary world-building, secondary world infrastructures

1. Introduction

Both fantasy and science fiction are considered as the representatives of influential and broad genres that have based their development on imaginary world-building until today. Writers of these genres make differences in narration with their great creative power in their works. In this context, world-building refers to the construction of these imaginary worlds to

support the background for the envisioning of the readers (Wolf, 2012, p.2). The readers of science fiction and fantasy novels are familiar with *the other* or *the foreign* and they also expect to be convinced by the *plausibility* of the imaginary worlds through the elements of world-building that create this familiarity. The case is the same for the target readers of their translated texts. In this sense, the approach of Venuti to foreignize the text '*to stage an alien reading experience*' (Venuti,1995, p.20) overlaps with the foreignization aim of world-building which can be explained as to convince the reader to the otherness of the imaginary world.

Combining both the perspectives of world-building studies and translation studies, this study attempts to show that the things that should be 'visible' in the translation of science fiction texts are the imaginary world infrastructures. That is, the reflections of world-building elements in the target texts should ensure the 'visibility' of these infrastructures either by domesticating or foreignizing the source text. Within this perspective, this study aims to analyze and describe the translations of secondary world infrastructures of the story *Semley's Necklace* by Ursula Kroeber Le Guin to exemplify the importance of re-imagining the authors' world-building. The diversity of the imaginary worlds Le Guin built is the most powerful indication of her various secondary world infrastructures such as the magic of Earthsea worlds or physics in Hainish worlds (Cummins, 1993). Most of her novels and stories were translated into Turkish much later than their original publications because of the later development of science fiction in Türkiye. Just like the other science fiction works, the novels and stories of Le Guin have contributed to this development, as well. *Semley's Necklace* was the first story of Le Guin's Hainish cycle, originally written in 1964. The translation of this story was first published 29 years later, in 1995 and it was later translated and published by another translator in 2011. The first translation of the story is the Turkish reader's first encounter with Le Guin's imaginary world-building and both translations are worth to be examined comparatively in detail. In this sense, the study examines the secondary world infrastructures used in the imaginary world of *Semley's Necklace* and the extent to which the target texts represent the fictional world of the source text. To this end, after the literature review of world-building and the translation of secondary world infrastructures, the source and target texts will be examined comparatively.

2. World-building and Translation

World-building can simply be defined as the creation or invention of an imaginary world. It is a tool to reinforce and empower the construction of a complete, coherent, and plausible imaginary world. It's worth noting that nothing in the narrative takes place in a vacuum; the setting where the story takes place may be a country such as Türkiye, England, or France, or it may be a country or kingdom of an imaginary planet that does not actually exist. Or, the

story could take place in the 19th century, or thousands of years from now, in the future. An imaginary world can be created either in a purposeful way to entertain the audience or it can just be the reflection of the author's imagination that appeals to the reader. In both cases, the form of world-building depends mostly on the purpose of the creation. Advances in technology and media have made world-building more distinct and prominent. The rapid expansion of comics, TV series, movies, and video games has led to the building of imaginary interconnected fictional worlds or universes (e.g., Marvel universes). However, it is certain that the existence of imaginary worlds belonging to short stories or novels of science fiction and fantasy dates back a long history within the context of literature.

The development of literary genres that appeared over time such as traveler's tales, fantasy, science fiction, utopias, or dystopias basically relied on imaginary world-building. During the Middle Ages and Early Renaissance, the travelers' tale developed as a narrative framework. The narrative was about travels to distant lands and the travelers encounter some interesting people and cultures of strange places. The aim was just to make the reader believe in the originality and the strangeness of the world through the narration of the main character (Wolf, 2012, p. 75). The tradition of traveler's tales pioneered and inspired the subsequent worlds that include the theme of imaginary voyages in literature notably during the 17th and 18th centuries; the authors of those years employed various methods in their narratives to make the reader believe in these travels, as well. The fantasy genre which has its roots in mostly the older genres like heroic romance or fairy tales began to appear as a separate genre in the 19th century. Also, the imaginary worlds of children's literature emerged as another development in the same century and affected the world-building designs with their mythical, legendary, folkloric, magical, or supernatural elements. The science-fiction genre, which was mainly developed on the scientific and technological basis, space travels or future histories, evolved over time and further contributed to imaginary world-building (Wolf, 2012, pp. 96-111).

The world-building designs of science fiction and fantasy mainly use the concept of *plausibility* in order to easily question the 'Primary World'.¹ That is, a science fiction or fantasy writer has to make the reader believe in an imaginary world that has never been seen or envisioned before. The writer, in other words, has to take the reader to that world by making-up and/or creating as much as possible infrastructures. In his book *Building Imaginary Worlds*, Mark J. P. Wolf (2012) identifies the main features of world-building and states that the coherence and consistency of a story are expected to be structured with a lot of frameworks and infrastructures in narration. Secondary world infrastructures function

¹ J.R.R. Tolkien (1947; 1964) referred to the real world as 'Primary World' and to the imaginary fictional world or setting as 'Secondary World'.

within the texts to provide ‘background richness and verisimilitude to the imaginary world’ (p. 2). They potentially include space, time, characters, nature, culture, language, genealogies, mythology, and philosophy as well as magic, religion, politics, history, or technology. These elements exist in a dynamic relationship, sometimes overlapping and influencing each other, such as culture influencing the development of language and technology, or mythology shaping customs and beliefs. Their presence and degree of development are ultimately contingent on the creator's vision and the specific purpose of the fictional world. As Wolf points out an imaginary world may not have all of these elements, or may contain each to varying degrees (2012, p.155). It depends on the creation purpose of the world. Besides, he states that ‘Fictional worlds can be placed along a spectrum based on the amount of subcreation present, and what we might call the ‘secondariness’ of a story’s world then becomes a matter of degree, varying with the strength of the connection to the Primary World’ (2012, p. 25). For example, within the world of *The Little Prince* designed by *de Saint-Exupéry*, only mythology was not included in the story although all other infrastructures were employed for building (Wan & Amini, 2020, p. 182). In contrast, secondary worlds can be fully-fledged ones just like the worlds of J.R.R. Tolkien. He devoted himself to language invention first and then he evolved his creation to myth-making by inventing worlds with characters who would speak his already devised languages. Thus, he created many fully-fledged secondary worlds such as his world *Arda* hosting the lands of *Middle-Earth* and of others. Wolf (2012) defines secondary world infrastructures as;

the structures by which we make sense of a story or a world, whether in fiction or lived experience and which place individual facts and details into the larger contexts needed for them to be fully understood. It is through the completeness and consistency of these structures that world gestalten are able to occur. (p. 154)

He argues that strong secondary world infrastructures are key to creating this reality experience for readers or viewers. Hence, this ‘world gestalten’ should also occur while transferring them from one language into another. The invisibility of the translator and the translation can be referred to here as a key concept of Venuti's approach. Venuti (1995) argues that translators deliberately choose strategies to make themselves and their work fade into the background. This happens through the mechanism in which the creation of fluent language conforms to reader expectations. As a result, translated text appears completely ‘fluent’ and ‘recognizable’, with no trace of the translator's intervention (Venuti, 1995, p.5). He criticizes the domestication strategy because it erases the ‘foreignness’ of a text to make it acceptable to target language readers. In contrast, Venuti favors foreignization as a way to preserve the ‘difference’ of the foreign text. He argues that foreignization makes the translator's presence undeniable. The translator's choices and preferences become the driving force behind the reading experience. Moreover, Campbell (2021) claims that, for science fiction to function as intended, translations of foreign items in science fiction texts

must also be estranged. Campbell states that the issue of ‘domestication’- translating foreign elements in a way that makes them more familiar to the target audience- can be especially problematic when it comes to science fiction because science fiction is often characterized by its invented worlds and languages (p.6). He argues that domestication disrupts the estrangement function of science fiction, which is to make the reader see the world in a new way. He concludes that, in order to preserve the estrangement function of science fiction, translations of science fiction texts should not be domesticated. Instead, they should be familiarized with the target audience in a way that preserves their foreignness. Therefore, it can be claimed that the translation of these infrastructures should be *visible* and *comprehensible* in the target texts to the same degree as in the source text. This ensures the complete and internally consistent representation of the imaginary world and thus enhances the immersive experience for the target audience. For example, taking the translation of invented languages as a case point, the translation of new words belonging to a constructed fictional language can be a daunting process for translators. As another example, translators try to employ different strategies and methods to transfer the geological features of an imaginary world that include naming or neologies.

3. Method

Comparative analysis of translations offers valuable contributions to the field of literary translation through case studies. This research is designed as a comparative case study based on Venuti’s approach to translation and Wolf’s framework for world-building. Venuti’s concept of ‘translator’s visibility’ aligns with the argument for the intentional ‘foreignization’ of secondary world infrastructures. The data for this study consists of Ursula K. Le Guin’s short story ‘Semley’s Necklace’ and its first translation and retranslation. The first translation, by Tuba Çele, was published in 1995 as ‘Kolye’ (Necklace) as the introductory story of the work ‘Rocannon’un Dünyası’ (Rocannon’s World). The retranslation, by Aysun Babacan, was published in 2015 within the work ‘Rüzgarın On İki Köşesi’ (The Wind’s Twelve Quarters). Source text is closely analyzed to identify and categorize its secondary world infrastructures as defined by Wolfe’s framework. This involves examining elements such as geographical features, cultural practices, timelines, and language. Each target text is then analyzed to determine how the identified world-building elements are rendered. This involves close textual analysis, focusing on vocabulary choices, syntactic structures, and explanatory additions or omissions. Finally, the translations are compared and contrasted to assess the extent to which they foreignize or domesticate the identified world-building elements. This comparison considers the potential impact of these translators’ choices on the target audience’s understanding and interpretation of the imagined world. By employing this multi-layered approach, this study also intends to shed light on the complex interplay

between translators' decisions, secondary world infrastructures, and the construction of meaning in literary translation.

3.1. Semley's Necklace

Considering the circulation of Le Guin's works around the world, it can be precisely inferred that they are pieces of world literature. Her early novels from the 1960s-70s such as *The Dispossessed*, *The Left Hand of Darkness*, *Planet of Exile*, *The Word for World is Forest*, and more of her works have been translated into many different languages. This fact reinforces the idea of her worldwide recognition. She wrote *Semley's Necklace* in 1963 and the story was first published in the *Amazing Stories*² as 'Dowry of the Angyar' in 1964. Then, the story was republished as the *Prologue* of Le Guin's first novel *Rocannon's World* in 1966. Later, it was reprinted as the opening story of the collection *The Wind's Twelve Quarters* (1975). In this collection, the story is titled as *Semley's Necklace*. At the very beginning of the story, Le Guin explains her thoughts on deciding this story to be the opening story of the collection and she writes '...it opens the book because I think it's the most characteristic of my early science fiction and fantasy works, the most romantic of them all...'. This explanation shows that the work is a mixture of both fantasy and science-fiction genres and it provides an early example of her rich imagination and creation. Besides, it is considered to be the first piece of Le Guin's Hainish Cycle providing a background to the novels and stories of it (Cummins, 1993, p.68). The story opens with an unknown narrator's comment on Rocannon's own narrative, then it shifts to the planet Fomalhaut II where Semley, a young Angyar woman, embarks on a quest to retrieve her lost necklace, a symbol of dignity and happiness. Despite her privileged background, she feels dissatisfied and seeks to restore her life. Her journey leads her to various species, including the Gdemiar who crafted the necklace. Though unaware of the true nature of her travel, accompanied by the Gdemiar, she reaches the League's museum. Upon retrieving her necklace and returning home, she learns of her husband's death and the shocking passage of nineteen years due to interplanetary time dilation. Overwhelmed with grief and fear, she abandons the necklace and flees into the wilderness.

4. Analysis of Secondary World Infrastructures

The author's strong emphasis on the nature infrastructure is evident in her descriptions of the various species and flora and fauna that inhabit a different planet throughout the story. The author also strengthens her infrastructure with creations that show the cultures, concepts of time, and languages of the species that inhabit the planet. It can be easily inferred that the imaginary world created in the story involves more fantasy tools compared to science

² The *Amazing Stories* was the first American science fiction magazine founded in 1926 by Hugo Gernsback's Experimenter Publishing.

fictional elements. In this section, extracts representing all infrastructures are compared and analyzed accordingly.

4.1. Nature

As one of the infrastructures of an imaginary secondary world, *nature* can include biological structures such as flora or fauna and geological features such as mountains, deserts, or forests. Obviously, nature as an element of world-building forms the materiality of the physical setting of an imaginary world (Wolf, pp.172-179). Therefore, it is better to begin with the analysis of the extracts below first, as they give detailed information about the nature of the planet Fomalhaut II at the very beginning of the story;

Table 1

Extracts representing the nature of the inhabitants

ST	<p><i>'Galactic Area 8, No. 62: FOMALHAUT II. High-Intelligence Life Forms: Species Contacted: Species I.</i></p> <p><i>A. Gdemiar (singular Gdem): Highly intelligent, fully hominoid nocturnal troglodytes, 120–135 cm. in height, light skin, dark head-hair. When contacted these cave-dwellers possessed a rigidly stratified oligarchic urban society modified by partial colonial telepathy, and a technologically oriented Early Steel culture. Technology enhanced to Industrial, Point C, during League Mission of 252–254. In 254 an Automatic Drive ship (to-from New South Georgia) was presented to oligarchs of-the Kiriensea Area community. Status C-Prime.</i></p> <p><i>B. Fia (singular Fian): Highly intelligent, fully hominoid, diurnal, av. ca. 130 cm. in height, observed individuals generally light in skin and hair. Brief contacts indicated village and nomadic communal societies, partial colonial telepathy, also some indication of short-range TK. The race appears a-technological and evasive, with minimal and fluid culture-patterns. Currently untaxable. Status E-Query.</i></p> <p><i>Species II.</i></p> <p><i>Liuar (singular Liu): Highly intelligent, fully hominoid, diurnal, av. height above 170 cm., this species possesses a fortress/village, clan-descent society, a blocked technology (Bronze), and feudal- heroic culture. Note horizontal social cleavage into 2 pseudoraces: (a) Olygior, "midmen" light-skinned and dark-haired; (b) Angyar, "lords," very tall, dark-skinned, yellow-haired—' (Le Guin, pp.2-3)</i></p>
TT-1	<p><i>Galaktik Alan 8, No.62: FOMALHAUT II. Gelişmiş Zekâlı Yaşam Biçimleri: İlişki Kurulan Türler: I. Tür:</i></p> <p><i>A) Gdemler: Gelişmiş zekâlı, tümüyle insangillerden, geceleri ortaya çıkan, 120-135 cm. boylarında, açık tenli, siyah saçlı mağara adamları. İlişki kurulduğunda bu insanların kastlardan oluşan, aralarında kısmi telepati kurabildikleri, oligarşik kentsel bir toplumları ve teknolojiye yönelik Erken Çelik kültürleri vardı. 252-254 arasındaki Birlik Araştırması sırasında teknolojileri Endüstriyel, C Noktası'na ilerledi. 254'te Kiriendenizi Bölgesi'nde yaşayan topluluğun ileri gelenlerine otomatik olarak kullanılan (New South Georgia'ya gidip dönmek üzere) bir gemi sunuldu. Statü C-Bir.</i></p> <p><i>B) Fianlar: Gelişmiş zekâlı ve tümüyle insangillerdenler, yaklaşık 130 cm. boyundalar, gündüzleri ortaya çıkıyorlar, gözlemlenenleri genelde açık tenli ve açık renk saçlı. Kurulan kısa ilişkide ortak köy ve göçebe yaşamları olduğu, aralarında kısmi telepati kurabildikleri görüldü, ayrıca kısa menzilli Telekinesis (zihin gücüyle cisimleri hareket ettirme) yetenekleri olduğuna dair göstergeler var. Teknolojiden uzaklar, ele geçirilemezler, en düşük düzeyde ve değişken bir kültürleri var. Şu anda vergilendirilemezler. Statü E-Kuşkulu.</i></p> <p><i>II. Tür:</i></p>

	<p><i>Liular: Gelişmiş zekâh, tümüyle insangillerden, gündüzleri ortaya çıkan, yaklaşık 170 cm. boyunda olan bu tür kale/köy toplumu olarak yaşıyor, geniş bir soydan geliyorlar, teknolojileri duraklamış (Bronz), feodal-destansal bir kültürleri var. Toplum yatay olarak iki alt ırktan oluşuyor: a) Olgıolar, "orta-insanlar", açık tenli, siyah saçlar; b) Angyalar, "lordlar", çok uzun boylu, koyu tenli, sarı saçlı— (Çele, p. 10)</i></p>
TT-2	<p><i>Galaktik Bölge 8, No.62: FOMALHAUT II.</i> <i>Çok Zeki Yaşam Biçimleri: Türlerle temas kuruldu</i> <i>I. Türler.</i> <i>A. Gdemiar (tekil hali Gdem): Çok zeki, tamamen insansı, geceleri etkin, mağara canlıları, trogloditler. Boyları 120-135 cm, açık tenli, koyu renk saçlı. Kurulan temaslarda bu mağara insansılarının, kısmi kolonyal telepatiyle değişime uğrayan, katı çizgilerle belli tabakalara ayrılmış, oligarşik bir kent toplumu ve teknolojiye odaklı Erken Çelik kültürü özelliklerine sahip olduğu görüldü. 252-254 arasındaki League Misyonu boyunca teknoloji gelişmiş ve Endüstriyel C Noktası'na ulaşmıştır. 254'te Kirien Denizi Bölgesi'ndeki topluluğun oligarklarına büyük otomatik sürüslü bir gemi verilmiştir. Türün Statüsü C-Prime.</i> <i>B. Fiia (tekil hali Fian): Çok zeki, tamamen insansı, gündüzleri etkin, ortalama 130 cm boylarında, gözlemlenen bireyler genelde açık tenli ve açık renk saçlı. Kurulan kısa temaslarda, köylerde ve göçebe olarak toplu halde yaşadıkları, kısmi kolonyal telepati özelliklerine sahip oldukları ve ayrıca kısa menzilli TK (telekinesis) işaretleri verdikleri görülmüştür. Bu ırkın, a-teknolojik, basit, minimal ve değişken kültür motiflerine sahip olduğu görülmektedir. Statüsü E-Query.</i> <i>II. Türler.</i> <i>Liuar (tekil hali Liu): Çok zeki, tamamen insansı, gündüzleri etkin, ortalama 170 cm boylarında olan bu tür, Kaleiçi-köy sakinleri olarak klan soyuna bağlı bir toplumdur ve kısıtlı bir teknolojiye (Bronz) ve feodal-kahramanlık kültürüne sahiptir. Yatay sosyal kırılmalar sonucu iki adet ırkımsı katmana ayrıldığı gözden kaçırılmamalıdır: (a) Olgıior, 'vasıfsızlar', açık tenli, koyu renk saçlı. (b) Angyar, 'Lordlar', çok uzun boylu, koyu tenli, sarı saçlı... (Babacan, pp.16-17)</i></p>

In this preliminary part, the ethnologist Rocannon tries to find some information about Semley's species from the 'Abridged Handy Pocket Guide to Intelligent Life-forms'. It is clear that Le Guin intends to present the inhabitants of her imaginary planet and their physical, biological, and genealogic characteristics, cultural and geologic features. Surely, the description of these infrastructures is not limited only to this part, it is possible to find some more in the text, however, this part gives the first and overall impression of the planet's inhabitants and guides the reader for the rest of the story. As stated by Wolf (2012, p. 174), it is possible to find various humanoid races in an imaginary story ranging from the ones 'that are only slightly different from humans and treated like new nationalities' to the races that have very different biological features and designed to propose thought experiments. Le Guin's invented planet *Fomalhaut II* is home to different kinds of species whereas *New South Georgia* seems to be a world inhabited by people similar to Primary World and the information about it is limited in the story. It can only be inferred that the ethnologist Rocannon and the museum curator Ketho live on this planet. Considering the inhabitants of the planet *Fomalhaut II*, Le Guin created some different species developed by 'the Commission' and named them *Gdemiar (Singular Gdem)*, *Fiia (Singular Fian)*, and *Liuar* with its two *pseudoraces Olgıior* and *Angyar* all of which have their specific biological characteristics.

Beginning with the translation of the names of the inhabitants, it has been observed that Çele prefers to domesticate the names of these species by adding the plural suffix -ler, -lar (Gdemler, Fianlar) and by omitting the explanations ‘*singular Gdem*’, ‘*singular Fian*’ and ‘*singular Liu*’. This decision of the translator shades Le Guin’s use of *derived neologisms* by creating the invented plural suffixes *-(i)ar* or *-an* (Stockwell, 2006).³ On the other hand, Babacan prefers to foreignize the words by using repetition and she also transfers the explanations in the parenthesis. Thus, Babacan’s translation makes the creation of Le Guin more visible.

Moreover, the biological features of the inhabitants like ‘*fully hominoid nocturnal troglodytes*’, or ‘*diurnal*’ have been translated as ‘*tümüyle insangillerden, geceleri ortaya çıkan, mağara adamları*’ and ‘*gündüzleri ortaya çıkıyorlar*’ by Çele and ‘*tamamen insansı, geceleri etkin, mağara canlıları, trogloditler*’ and ‘*gündüzleri etkin*’ by Babacan. As can be seen, Çele translates these features of the species by using literal translation and she transposes the adjective ‘*diurnal*’ to a verb ‘*gündüzleri ortaya çıkıyorlar*’ whereas Babacan calques the words as ‘*insansı*’ (meaning ‘humanlike’; the suffix -sı is recently used to mean ‘similar or like’ when used with a noun), ‘*etkin*’ (active) and borrows ‘*trogloditler*’ that highlights the infrastructure of the imaginary planet through foreignization. Also, in order to deepen the differences between the species she created, Le Guin structured them in different hair and skin and the species have appearances such as ‘*light skin, dark head-hair*’ (Gdemiar), ‘*Generally light in skin and hair*’ (Fiia) ‘*light-skinned and dark-haired*’ (Liuar-Olgior), and ‘*very tall, dark-skinned, yellow-haired*’ (Liuar-Angyar). Both of the translators literally translate these phrases, except for the differences in ‘*siyah saçlı*’ by Çele ‘*koyu renk saçlı*’ by Babacan. Here, Babacan’s preference can be accepted to be target language oriented as the meaning of ‘dark’ is ‘koyu’ in Turkish and this choice makes the translation more comprehensible for science fiction and fantasy readers.

Concerning the creation of flora and fauna, it is observed that the flora of the planet seems to be similar to the ones seen in the Primary World and the plants narrated in the story are *trees, flowers, vine, grass* and *fruit* as well. However, Le Guin creates some different animals for her imaginary world. The flying ‘*windsteed*’ are huge beasts with ‘*mighty wings*’ that carry the Angyar. During her journey ‘*a striped windsteed*’ accompanies Semley. Following extracts from the source and target texts can be given as an example of its description;

Table 2

Extracts representing the flora and fauna

³ Derivation of neologism is the process of affixing morphemes to neologisms in order to create their prefixed, suffixed and infix forms.

ST	'... so now, mounting the high saddle of a windsteed , she felt like a girl again, like the wild maiden she had been, riding half-broken steeds on the north wind over the fields of Kirien. The beast that bore her now down from the hills of Hallan was of finer breed, striped coat fitting sleek over hollow, buoyant bones, green eyes slitted against the wind, light and mighty wings sweeping up and down to either side of Semley... (Le Guin, p.8)
TT-1	'... o yüzden şimdi uçanattın yüksek sırtına binerken kendini tekrar bir kız çocuğu, Kirien tarlalarının üzerindeki kuzey rüzgârında yarı vahşi atlara binen bir zamanların o vahşi kızı gibi hissediyordu. Şimdi onu Hallan tepelerinden aşağıya doğru taşıyan hayvan ise daha iyi cinsti, çizgili postu boş, hafif kemiklerini sıkıca sarıyordu, yeşil gözlerini rüzgâra karşı kısmıştı, hafif ve güçlü kanatları Semley'in iki yanında inip kalkıyor...' (Çele, p.15)
TT-2	'...Evlenden önce olduğu gibi rüzgâr küheylanının yüksek eyerine oturduğunda yine kendini genç kızlığının asi günlerinde, o beli bükülmüş küheylanlarla kuzey rüzgarına kapılıp Kirien kırlarının üzerinde uçar gibi hissetti. Onu Hallan tepelerinden aşağıya doğru taşıyan hayvan daha iyi bir cinsti. Hafif ve hareketli kemiklerinin üzerini pürüzsüzce saran çizgili donu , rüzgârdan kısılmış yeşil gözleri ... aşağıdaki tepeleri de bir kapatıp bir görünür kılan hafif ve güçlü kanatları vardı.' (Babacan, p. 22)

Beginning with the translation of the word 'windsteed', Babacan uses 'rüzgar küheylanı' by employing a literal translation method and Çele prefers to transfer the 'windsteed' as 'uçanat'. It is clear that Çele prefers to highlight the flying feature of the beast as an element of Le Guin's fantasy that she imagined and created as a natural materiality of the planet. Çele's choice for the naming of the beast makes the animal more visible in the target text. Another invented animal in the story is 'herilor' and it is only mentioned as a wild beast with wings living in flocks. Babacan borrows the name 'herilor' whereas Çele uses the word 'herilo' by omitting the letter -r which might be a typo. In both cases, the neologism is visible as the translators borrow and foreignize the new word invented by Le Guin. It seems that both of the translators transferred the description of these animals into Turkish in detail.

As for the geological structures of the story, the forests, seas, hills, mountains, rivers and valleys on Fomalhaut II indicate that they are similar to the ones found in the Primary World, that is, on Earth. There are no other invented features of geology that indicate any plausibility. Nevertheless, it is convenient to examine an example of descriptions to see how they are reflected in the target texts. Following is the description of the landscape where the Hallan of Durhal's sister Durossa can see from her apartment;

Table 3

Extracts representing the geological features

ST	'... the green mountainslopes where long, long summer sent its hot and restless winds straying among the forests and whirling down white roads to the seacoast far away' (Le Guin, p.6).
TT-1	'... upuzun yazın sıcak, deli rüzgârlarının ormanlar arasında gezinip beyaz yollardan

	<i>hızla geçerek uzaklardaki sahile vardığı yeşil dağ etekleri' (Çele, p.13)</i>
TT-2	<i>'...ormanlarda dolaşp çok uzaklardaki deniz kıyısının beyaz yollarında fırl fırl dönen, o upuzun yaz mevsiminin gönderdiği sıcak ve huzursuz rüzgarların estiği yeşil yamaçlar' (Babacan, p.20)</i>

As for the translations of this description, it can be observed that Çele literally transfers the phrase by using the words like '*dağ etekleri*', '*sahil*' whereas Babacan prefers to use the words '*yamaçlar*' and '*deniz kıyısı*'. Besides, the overall reflections of the translations show that Çele omits the word '*sent*' and transfers the phrase as '*yazın sıcak, deli rüzgarları*' whereas Babacan also adds some phrases like '*fırl fırl*' and '*yaz mevsiminin gönderdiği*' to elaborate her description of the geology.

As a secondary world infrastructure of the science fiction genre, Le Guin employs faster-than-light interplanetary travel in her story. It reveals the existence of a law of physics in this imaginary world. Semley is taken to *New South Georgia* by a spaceship which Gdemiar received from the *Starlords* in exchange for the necklace. She is unaware of the consequences of this interplanetary journey, which takes two days for her, but actually years because of the *time dilation*.⁴ Le Guin uses the theory of relativity in her Hainish Cycle novels/stories as well as her other works. But this is her first creation showing one more characteristic of science fiction and this makes it crucial. The dialogue below is between the ethnologist Rocannon and the curator Ketho when they meet Semley for the first time in the museum. It can be given as an indication of this different law of physics seen in the story as a secondary world infrastructure. By choosing some technical terms of time dilation like *time-span*, *the objective lapse*, *several years*, and *starjumping*, Le Guin aims to convince the reader of the existence of time dilation.

Table 4

Extracts representing the law of physics

ST	<i>But they seem to feel the thing is hers, not theirs or ours. It must be important, Rocannon, or they wouldn't have given up this time-span to her errand. Why, the objective lapse between here and Fomalhaut must be considerable! 'Several years, no doubt,' said the hilfer, who was used to starjumping. (Le Guin, p.20)</i>
TT-1	<i>Ama bu şeyin ona ait olduğunu hissediyor gibiler, onlara veya bize değil. Önemli olmalı, Rocannon, yoksa bu kadar çok zamanı boş yere harcamazlardı. Düşün, burasıyla Fomalhaut arasındaki nesnel zaman kaybı müthiş olmalı! 'Birkaç yıl, kuşkusuz', dedi yıldızlararası gitmeye alışık olan GZYB'ci.' (Çele, p.27)</i>
TT-2	<i>Ama galiba bu parçanın, kendilerine ya da bize değil, o kadına ait olduğuna onlar da</i>

⁴ In the theory of special relativity, time dilation is the 'slowing down' of a clock as determined by an observer who is in relative motion with respect to that clock (Britannica Online)

<p><i>inanyor Rocannon yoksa kadına zaman yolculuğunda eşlik etmezlerdi. Üstelik bu kadın ile Fomalhaut arasındaki zaman farkı bayağı fazla olmalı!</i> 'En aşağı on beş yirmi yıl' dedi YZYB etnoloğu. Kendisi yıldızlararası sıçramalara alıştı. (Babacan, p.35)</p>
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Çele translates the phrases as *bu kadar çok zaman*, *nesnel zaman kaybı*, *birkaç yıl*, and *yıldızlararası gitme*, relatively. It is observed that Çele's decision seems to be acceptable because she transfers the phrases *the objective lapse* and *several years* by employing literal translation. But, as the *time-span* refers to the beginning and end of their journey, her domesticated translation as *bu kadar çok zaman* loses the visibility of its technical term. employing. When the translation of Babacan examined, it is seen that she translates the phrases as *zaman yolculuğu*, *zaman farkı*, *en aşağı on beş yirmi yıl*, and *yıldızlararası sıçrama*. Although the phrase *time-span* does not give the meaning of *zaman yolculuğu* (backtranslation: time travel) and it is obvious that she intends to give the sense of a science fictional feature. Thus, her decision loses the term resulting in a meaning shift, but makes the infrastructure more visible. Also, she literally translates *starjumping* as *yıldızlararası sıçrama*. She transfers *several years* as *en aşağı on beş yirmi yıl* (back-translation: at least fifteen or twenty years) and her preference to add new meaning to this phrase seems to be her intention to tell the distance between the two planets. In fact, the reader encounters this information about distance through the story and it is resolved at the end of the story. All headings should be left-aligned, bold, and in title case. Paragraphs under the headings should be justified, i.e., the text is aligned with both margins.

4.2. Culture

The story includes different cultures interacting socially with each other: *Gdemiar* are *cave-dwellers* who possess *a rigidly stratified oligarchic urban society*, *Fii* are *village and nomadic communal societies*, *Liuar* are *a fortress/village, clan-descent society* and they have *feudal- heroic culture* with two *pseudoraces* *Olgior* 'mid-men' and *Angyar* 'lords'. The degree of visibility of these cultures in the story differs and the cultures of *Gdemiar* and *Angyar* appear to be in the foreground. For example, Semley mentions that her "forebear Leynen got (the necklace) when he conquered the Southern Fiefs", or in another part of the story she says that 'cousins of Harget Fief' taunted her husband Durhal. According to Farhati & Hadiyanto (2021) 'fief' is one of the basic concepts of the feudal system seen in the story and it refers to 'a plot (or piece) of land or territory mandated by the Lord to Vassal to be guarded and cared for'. Looking at the translations, it is seen that Çele translates the word *fief* as 'Güney Bölgesi' and 'Harget topraklarındaki kuzenler' whereas Babacan repeats the word as 'Güney Fiefleri' and 'Harget fiefli kuzenler'. This repetition of the word in the target text blurs the plausibility of the feudal system of the Angyar.

The author cumulatively informs the reader about the whole picture of the cultural structures in *Rocannon's World*. For instance, it is seen that Angyar people believe in a pantheon of gods and goddesses, each of whom represents a different aspect of the natural world. However, in *Semley's Necklace* as the *Prologue* of the story, readers do not encounter anything about their religion. As another cultural structure, clothing is designed to reflect the people and their social status. Looking at some sections where forms of clothing are depicted, it is observed that the translators employ similar procedures and strategies;

Table 5

Extracts representing the clothing

ST	"Semley wore an old cloak of blue, and the hood covered her hair." (Le Guin, p.5)
TT-1	'Semley'in üzerinde eski, mavi bir pelerin vardı, başlığı saçlarını örtüyordu' (Çele, p.14)
TT-2	'Semley'in üzerinde mavi bir pelerin vardı, başlığıyla da saçlarını örtmüştü' (Babacan, p.21)

The above extracts reveal that both of the translators literally transfer the description of clothing and this choice makes Semley's cloth visible. However, looking at Babacan's translation of this extract reveals that she misses a detail: The fact that the cloak is 'old' refers to Semley's poor life, and this detail of the imaginary world is lost in the target text.

4.3. Time and Timeline

Timelines may use calendars or they can be implied 'through such things as characters' ages, diurnal cycles, seasonal changes, phases of the moon, constellation positioning, and a wealth of other time-related details, which the audience can use to reconstruct the temporal order of events' (Wolf, 2012, p.166). There is no written or drawn timeline attached to the back of the story *Semley's Necklace*. However, the reader encounters characters' ages, seasonal changes or the direct use of years through the course of events. The backstory includes the instant conversations between Rocannon and the curator Ketho in the museum, and the time is structured here as the only moments when the conversations took place with Semley and others, as well. Besides, Semley's journey begins when she was at nineteen and her daughter '*Haldre had grown into a lovely, chattering child*', right after '*a warmyear*' and '*a coldyear*' (p, 7). Tracing her inherited necklace, she first goes to her home, Kirien, to ask her father. Then, she arrives to the village of the Fiia who meet her with respect and they say the necklace could be found among the Gdemiar. And then, Semley '*flews southwestward toward the caves down by the rocky shores of Kiriensea*' (p.10). The Gdemiar takes her to a journey that lasts '*only one long night*' (p.16). Eventually, Semley arrives to the museum on the planet New South Georgia where she gets the necklace. When she returns to Hallan, she realizes that nineteen years passed since she left, and now she and her daughter are at the

same age. The reason of this case is the time dilation that occurs when she travels between two planets. The temporal structure as secondary world infrastructure involved with faster-than-light travel overlaps with the natural infrastructure that is mentioned before herein and shows the relativistic time dilation as a law of physics.

A year on Le Guin's imaginary planet is eight hundred days and the months start anew at each equinox. It is also acknowledged that the species of the planet use different calendars as Semley finds the calendar 'outlandish';

Table 6

Extracts representing the calendar

ST	<i>'It was late in warmyear, as these Northern Angyar called the summer of the eight-hundred-day year, beginning the cycle of months anew at each equinox; to Semley it seemed an outlandish calendar, a midmannish reckoning.'</i> (Le Guin, p.5).
TT-1	<i>'Sıcak yılın son zamanlarıydı; sekiz yüz günlük yılın yaz mevsimine Kuzey Angyalar sıcak yıl derlerdi, aylar her gündönümünde yeniden başlardı. Bu takvim Semley'e garip, orta-insanlara özgü bir hesap gibi geliyordu.'</i> (Çele, s.13)
TT-2	<i>'İlk yılın sonlarıydı. Bu döneme Kuzey Angyar'da sekiz yüzyılın yazı denirdi, her ekinoksta ayların döngüsü yeniden başlardı. Semley bu takvimi saçma buluyor, hatta vasıfsızların yapacağı türden bir hesap olduğunu düşünüyordu.'</i> (Babacan, s.20)

Çele literally translates the extract and retains the information by using a foreignization strategy. On the other hand, Babacan changes the information and domesticates the translation by transferring 'to Semley it seemed an outlandish calendar' as 'Semley bu takvimi saçma buluyor' and adding the word 'hatta'. Babacan translated 'the eight-hundred-day year' as 'sekiz yüzyılın yazı'. Also, the seasonal words like 'coldyear' and 'warmyear' are literally translated as 'soğuk yıl' and 'sıcak yıl' by Çele whereas Babacan uses 'ılık yıl'. Therefore, time is more visible and plausible in the translations of Çele as it convinces the target reader.

The temporal structure and its reflections in the target texts can be more exemplified with some extracts from the story;

Table 7

Extracts representing the temporal structure

ST	<i>How far a journey, Lord? His lips drew back and back. 'A very far journey, Lady. Yet it will last only one long night.'</i> (Le Guin, p.16)
TT-1	<i>"Ne kadar uzağa gideceğiz. Lordum?" Dudaklarını geriye doğru çekti. "Çok uzağa, Leydi. Ama yine de bir gece sürecektir." (Çele, p.23)</i>
TT-2	<i>Yolculuk ne kadar sürer, Lordum?</i>

	<i>Dodakları büzüldükçe büzülen Gdem, 'Çok uzun bir yolculuk Leydim. Ama sadece bir gece sürecektir.'</i> (Babacan, p.31)
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The question 'How far a journey, Lord?' and the answer 'A very far journey, Lady' are transferred as 'Ne kadar uzağa gideceğiz, Lordum?' and 'Çok uzağa, Leydi.' by Çele (p.23). Her decision to translate the phrases by using the literal method reveals her tendency to foreignize the translations. On the other hand, Babacan transfers both of the phrases in a way to give the meaning of time with 'how long?' and she modulates them as 'Yolculuk ne kadar sürer, Lordum?' and 'Çok uzun bir yolculuk Leydim' (p.31). Her decision to modulate the phrases shows her intention to highlight the temporal structure. Yet, she domesticates the sentences by changing the focus from 'how far?' to 'how long?'. Some more examples can be given as in the following;

Table 8

Extracts representing the timeline

<i>ST</i>	<i>'Your husband, my brother, Durhal Hallanlord was killed seven years ago in battle. Nine years you had been gone.'</i> (Le Guin, p.23)
<i>TT-1</i>	<i>'Kocan, kardeşim Hallan Lordu Durhal yedi yıl önce bir savaşta öldü. Sen gideli dokuz yıl olmuştu.'</i> (Çele, p.29)
<i>TT-2</i>	<i>'Senin kocan, benim kardeşim Durhal yedi yıl önce bir savaşta öldü. Sen gideli dokuz yıl olmuştu.'</i> (Babacan, p.38)

In the example above, the reader is informed about the time-span through the years between two events as a time-related detail. Looking at the target texts, it is observed that both of the translators employ literal translation to transfer the phrases about timeline that imply the years passed because of the time dilation.

4.4. Language

Rather than natural languages, here the language implies the fictional or invented one that is created by the author to structure the imaginary world and to give some aesthetic flavor, as well. The language appears in a story ranging from a few words to a complete language system. In any way, it helps authors and audiences to structure the culture and thus to conceptualize the world they live in (Wolf, 2012, p. 154-5). In the story, it is observed that a fully-fledged invented language is not the central point of narration, and Le Guin uses some indications of languages just to support the background. Therefore, she convinces the reader to the existence of one or more invented languages by employing some mediums such as translators, dialects, colloquial speeches or a few new words that give a sense of reality.

Table 9

Extracts representing the invented/fictional language tools

TT	<p><i>'I wish we could talk to her without those tr—Gdemiar as interpreters. But there's no help for it.'</i> Rocannon went toward their visitor, and when she turned her splendid face to him he bowed down very deeply, going right down to the floor on one knee, his head bowed and his eyes shut. This was what he called his All-Purpose Intercultural Curtsey, and he performed it with some grace. When he came erect again the beautiful woman smiled and spoke.</p> <p><i>'She say, Hail, Lord of Stars," growled one of her squat escorts in Pidgin-Galactic. [...]</i> <i>'She say, Please give her necklace which treasure her blood-kin-forebears long long.'</i> (Le Guin, p.19).</p>
ST-1	<p><i>'Keşke onunla şu mağ... — Gdemli çevirmenler olmadan konuşabilseydik. Ama çaremiz yok.'</i> Rocannon ziyaretçiye doğru gitti, kadın muhteşem yüzünü çevirdiğinde bir dizinin üstüne çökerek gözleri kapalı, başını eğdi. Bu harekete Her Amaca Yönelik Kültürlerarası Reverans diyordu, büyük bir zarafetle yapıyordu bunu. Tekrar dik durduğunda güzel kadın gülümseyip konuştu.</p> <p><i>'Diyor, Selam size, Yıldızların Lordları,' diye homurdandı bücür korumalardan biri bozuk Galaktik lehçesinde. [...]</i> <i>'Diyor, Lütfen ona verin kolye, eskiden hazine onun akrabalara ait.'</i> (Çele, p.26)</p>
ST-2	<p><i>'Keşke şu Gdemlerin tercümanlığı olmadan onunla konuşabilseydik. Ama yapacak bir şey yok.'</i> Rocannon ziyaretçiye yaklaştı. Kadın muhteşem yüzünü ona dönünce, Rocannon yerlere kadar eğildi, bir dizini kırarak yere oturdu; başı aşağıda, gözleri kapalıydı. Büyük bir zarafetle Çok Amaçlı Kültürlerarası Reverans dediği hareketi sergiledi. Tekrar doğrulduğunda, güzel kadın gülümsedi ve konuştu.</p> <p><i>'Diyor ki, 'Selam size Yıldızların Lordu' diye homurdandı ona eşlik eden çömelmış yaratıklardan biri. Galaktik dili çat pat konuşuyorlardı. [...]</i> <i>'Diyor ki, 'Lütfen ona kolyeyi verin, uzun yıllar önce atalarının, akrabalarının hazinesi.'</i> (Babacan, p.34)</p>

There are other examples of the use of language as a background throughout the story. However, the above extract points out some mediums of language as a secondary world infrastructure, although there are some more examples throughout the story. However, this extract has intentionally been selected as an example, as it combines more than one language tool. Firstly, Gdem, who accompanies Semley and provides communication between her and the others in the museum, overcomes the language barrier as an *interpreter*. Secondly, he speaks in a kind of pidgin language while doing so. Le Guin creates a pidgin language called '*Pidgin-Galactic*' and she makes it plausible by writing some of the sentences in pidgin English. For example, the sentence '*She say, Please give her necklace which treasure her blood-kin-forebears long long.*' is structured as a kind of pidgin English with its simplified and limited vocabulary and grammar as well as its irregular syntactic characteristic.⁵

⁵ A *pidgin* is a simple language system that does not have any native speakers. It is a *contact language* and enables communication in any multilingual situation (Wardhaugh, 2006, p.61)

Also, it is observed that these mediums of language are reflected in different ways by translators. Çele transfers the sentence '*I wish we could talk to her without those tr—Gdemiar as interpreters*' as '*Keşke onunla şu mağ... — Gdemli çevirmenler olmadan konuşabilseydik*'. Her decision shows that she employs the transposition method and changes the phrase as Gdemli çevirmenler (back translation: the interpreters from Gdemiar). This results in a mistranslation as the word *Gdemiar* is not a place name, but the name of the species to which the interpreter belongs. Likewise, Babacan transposes the phrase as '*Gdemlerin tercümanlığı*' and the meaning of *interpreter* (tercüman) changes to *interpretation* (tercümanlık). However, the preferences of both translators foreignize the text and make the existence of a mediator translator/interpreter visible.

Moreover, Çele transfers the sentence "*She say, Hail, Lord of Stars,*" growled one of her squat escorts in *Pidgin-Galactic*' as "*Diyor, Selam size, Yıldızların Lordları,*" diye homurdandı bücür korumalardan biri bozuk *Galaktik lehçesinde*. She domesticates the sentence as '*Diyor, Selam size*' and transfers the phrase '*She say, Hail*' that omits the use of suffix -s with the third person singular in standard English. Similarly, Babacan changes the structure and transfers the phrase as '*Diyor ki, Selam size*' to foreignize the invented pidgin language. It is also observed that she transfers the '*Pidgin-Galactic*' as '*Galaktik dil*' by employing the method calque for *Galaktik* and by adding the word '*dil*' meaning '*language*'. Besides, Çele's choice to transfer '*Pidgin-Galactic*' as '*Galaktik lehçesi*' by using calque and also adding the word '*lehçe*' (meaning *dialect* in Turkish) reveals her intent to foreignize the phrase. Lastly, Çele transfers the sentence '*She say, Please give her necklace which treasure her blood-kin-forebears long long.*' as '*Diyor, Lütfen ona verin kolye, eskiden hazine onun akrabalara ait.*' It is clearly observed that she modulates the sentence in English that is already written in pidgin-like form by Le Guin and changes the syntactical and grammatical structure of the sentence in Turkish as well. In the same way, Babacan transfers the sentence as '*Diyor ki, Lütfen ona kolyeyi verin, uzun yıllar önce atalarının, akrabalarının hazinesi.*' and she intends to translate this pidgin-like sentence by changing the structure, as well.

Le Guin also invents some colloquial speeches for the inhabitants of the planet. For example, the species in the *Western Lands* call *Gdemiar* as *Clayfolk*. Here, Çele translates the compounded word as *Kilinsanlar* by using literal translation whereas Babacan transfers the word as '*Clay halkı*'. She borrows the word *Clay* and transfers *folk* as *halk*. Her choice to repeat at least half of the word reveals her tendency to foreignize the translation and thus to make the secondary world infrastructure more visible. *Windborne, Semley the Fair, Lightfolk, Sundwellers, Sun-haters* and *Nightlords* can be given as some more examples. Çele literally transfers these compounded words *Rüzgarıntaşıldığı, Güzel Semley, Işıkinsanları, Güneşseverler, Güneşisevmeyenler, and Gecenin Efendileri*, relatively. On the

other hand, Babacan translates the words as *Rüzgarla-gezen*, *Perikızı Semley* (backtranslation: Semley the Fairy), *Neşeli-halk* (backtranslation: cheerful-folk), *Güneş-sakinleri*, *Güneşsevmezler* and *Gecelordları*. It is seen that she translates some of the pseudonyms by adaptation method in accordance with the characters' traits. However, since the adaptations made by Babacan have meanings close to the real ones, the visibility of these pseudonyms created by Le Guin for her characters has not been lost in the target text.

5. Conclusion

This study investigated the translation of secondary world infrastructures in science fiction and fantasy texts, drawing upon two Turkish renditions of Ursula K. Le Guin's 'Semley's Necklace' as a case. Based on Venuti's approach to translation, it attempted to show that the reflections of world-building elements in the target texts should ensure the 'visibility' of these infrastructures either by domesticating or foreignizing the source text.

The analysis of the translations of the nature of the inhabitants, flora and fauna, geology, and law of physics as world-building tools of the story shows that both Tuba Çele and Aysun Babacan have made different translation choices in order to represent the secondary world infrastructures of the story. Çele's translation tends to domesticate the text by using literal translation, omitting explanations, and transferring the plural suffixes of the invented names. This approach makes the text more accessible to the target reader, but it also minimizes the otherness of the imaginary world. Babacan's translation, on the other hand, tends to foreignize the text by using calquing, transferring explanations, and borrowing the invented names. This approach preserves the otherness of the imaginary world, but it may also make the text more challenging for the target reader. In the case of the translation of the law of physics, both translators have made different choices. Çele has translated the technical terms literally, while Babacan has translated them more freely. This difference in translation results in a difference in the way the reader perceives the law of physics in the story.

Moreover, the examination of cultural structures in the story and their representation in Turkish translations highlights both the complexities of rendering an imaginary world and the nuances of translation choices. While Çele prioritizes accessibility through domestication, Babacan's approach emphasizes foreignization and cultural specificity. This leads to interesting differences in the perceived visibility and plausibility of the imaginary world's cultures. Notably, Babacan's repeated use of "fief" without explanation disrupts the coherence of the feudal system, while her omission of "old" clothing details diminishes the portrayal of Semley's social realities. Ultimately, these translational choices offer different windows into Le Guin's world, inviting further exploration of the interplay between cultural structures, narrative elements, and translator agency in shaping the reader's experience of an

imaginary universe. Also, the representation of time and timeline in Turkish translations reveals a complex interplay between world-building, narrative structure, and translator. While Le Guin's story employs implicit and explicit cues to construct a distinct temporal system, the translations navigate these elements in diverse ways. Çele's emphasis on literal translation foregrounds the foreignness of the imaginary calendar and time dilation, potentially challenging the reader's comprehension but preserving the strangeness of the world. Babacan, on the other hand, adopts a more domesticating approach, smoothing out temporal inconsistencies and clarifying events to enhance reader accessibility. This difference in focus results in two distinct experiences of Angyar time for the target audience. Notably, Babacan's occasional departures from literal translation, such as changing "how far" to "how long" when discussing travel distances, highlight the translator's role in actively shaping the reader's perception of the imaginary world and its temporal complexities. Ultimately, the study underscores the significance of acknowledging diverse translational strategies and their impact on our understanding of time and narrative in fictional universes.

The intricate and sophisticated infrastructures within Semley's Necklace's secondary world not only exhibit complexity but also contribute significantly to crafting a vivid, immersive, and credible environment for the reader. Overall, the comparative analysis revealed contrasting approaches employed by the translators: Çele predominantly opted for domestication, minimizing the reader's cognitive effort in navigating the unfamiliar. Conversely, Babacan embraced a foreignizing approach, preserving lexical nuances and cultural specificity within the descriptions of world-building tools comprising the infrastructures. This strategy, resonating with contemporary Turkish readers' familiarity with sci-fi conventions, enhances the visibility of the secondary world infrastructures and underscores Le Guin's masterful world-building techniques.

It is crucial to acknowledge the limitations inherent in focusing solely on secondary world infrastructures as reflections on target texts. The sheer complexity of these imaginary worlds necessitates further research delving into individual infrastructural elements beyond the scope of this study. Nonetheless, the analysis underscores the critical role of translators in navigating the delicate balance between accessibility and the preservation of otherness when traversing the secondary world infrastructures in science fiction and fantasy genres.

Disclosures

No potential conflict of interest was reported by the author(s).

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