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Contents

Boards of the Journal.....II

Articles

Seda KUŞÇU-ÖZBUDAK - *Analysis of Türkiye's National Translation Capacity*....**82**

Bora ARGAN - *The Sound of Silence: Through "Things Fall Apart" by Achebe and "Wide Sargasso Sea" by Rhys*.....**99**

Özge AKSOY - *Translating Secondary World Infrastructures: Re-creating the World-Building of Semley's Necklace*.....**114**

Gökçe Mine OLGUN - *The Seventh Function of Language A Novel: The Linguistic Turn in Fiction*.....**134**

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Analysis of Türkiye's National Translation Capacity

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Abstract

Türkiye's translation capacity is expanding with its diversifying multicultural demographic, increasing commercial and artistic interaction with the world, and educational opportunities and human resources in translation studies. This capacity, which has been dealt with separately on the sub-branches of translation studies (e.g., translation training in Türkiye, translation of Turkish literature, translation as a profession), has not been examined within a comprehensive framework by addressing each sub-branch with their mutual effects. To this end, this paper aims to map out Türkiye's translation capacity based on the concept of National Translation Capacity (NTC) recently developed by Ren and Li (2023). NTC is a conceptual framework for identifying the combined ability of all relevant actors (individuals and institutions) in a country to build out the necessary infrastructure, offer translation services, and support translation activities. NTC is categorized into four sub-capabilities as translation management, translation services, translation dissemination, and translation development. Translation management capacity refers to the formulation and implementation of laws, policies, and accreditation systems. Translation services capacity includes institutional translation, translation by freelancers, and machine translation. Translation dissemination capacity is related to the recognition, reception, and impact of translation activities in the world cultural system. Translation development capacity includes language variety and talent reserves, translator/interpreter education, translation research, and translation technology R&D. In this paper, based on the picture that emerges from the analysis of each sub-capacity, Türkiye's translation capacity to contribute to its cultural power and economic power will be discussed and various support and development policies will be suggested.

Keywords: national translation capacity, Türkiye, translation management, translation services, translation dissemination

1. Introduction

Before and after the foundation of the Republic, Türkiye established bonds with neighboring societies and various countries due to its geographical location as well as its political, cultural, and commercial relations. One of the most important tools in establishing these bonds has

undoubtedly been translation. Translation practices, which were initially limited to diplomatic and military interpreting in the Ottoman period, started to develop in the 17th and 18th centuries with Westernization efforts but still had organizational limitations. However, it formed the basis of the translation practices that would emerge in the modern Republic of Türkiye (Aksoy, 2005). In the period of reforms that followed the proclamation of the Republic, translation was at the heart of efforts to change the social and intellectual landscape. To that end, the state-sponsored Translation Bureau was founded in 1940, which is indubitably a turning point in the history of translation in Türkiye, and the bureau translated 1120 works by 1966 (Aksoy, 2005, p. 15). In her seminal book on the politics and poetics of translation in Türkiye between 1923, the year of the proclamation of the republic, and 1960, Tahir-Gürçağlar (2008) explains that the translation of the classics was a demand by officials, writers, and publishers with the purpose of westernization in the 1930s and that the Translation Bureau, established in 1940, emerged as a response to this demand (p.23). In this context, it is possible to say that the state-led translation activities in the early Republican period started as a means of creating a literature pool and enlightening the society, and they were the first steps in the formation of Türkiye's national translation capacity.

In Türkiye, where political volatility never ceases to be discussed, in the 1960-1980 period, it is possible to argue that the politics of the country and the political views and ideologies that developed in this context pulled translation literature to the center and translation became a means of expression of ideologies. In her study analyzing the literary activities of the twenty years in question, which was an ideological period, in terms of publishing house policies, translated works and prominent magazine activities, Albiz (2018) argues that transfer ideologies entered the country through translation literature due to the political instability in the country. In the meantime, by the 1980s, the act of translation began to take on an academic dimension in Türkiye, and, in line with the advancements in the field worldwide, the groundwork for Türkiye's academic translation education was started to be established in higher education. Changes and revolutions in scientific research and activities in the field of translation started to occur during these years with the founding of separate translation studies departments at universities. The way science views translation also evolved and changed with these developments. When we look at this period, it can be claimed that translation activity in the country remained under the influence of a politicized period, but finally gained an academic infrastructure.

Moving forward to the present day, it is impossible not to talk about the undisputed dominance of technology; translation tools, translated texts, translation training, and platforms that enable translation as a job are just a click away. This advanced technology, which may further serve the perception that anyone who can speak a foreign language can

translate, is likely to continue to be a problem for translators who still have not achieved the desired legal and social gains in terms of professionalization despite offering functional tools. On the other hand, even though it is felt all over the world, geographically the migration flows are at their most intense and Türkiye has become both a transit route and a settlement destination. The translation implications of this are many, from community interpreting to bilingual signage practices. Also, the translation of cultural and artistic products, which will be discussed in detail in the following chapters, is a field that is gaining strength both as a serious business and as a means of cultural recognition. Looking at translation training, the diversity of undergraduate and postgraduate translation education in the country can be seen as promising in terms of the capacity of qualified human resources. It is evident that there are many branches of translation that mutually influence each other, not only in Türkiye but in any country. The picture that emerges from this mutual influence can provide an up-to-date and overall picture of the translation activity in that country.

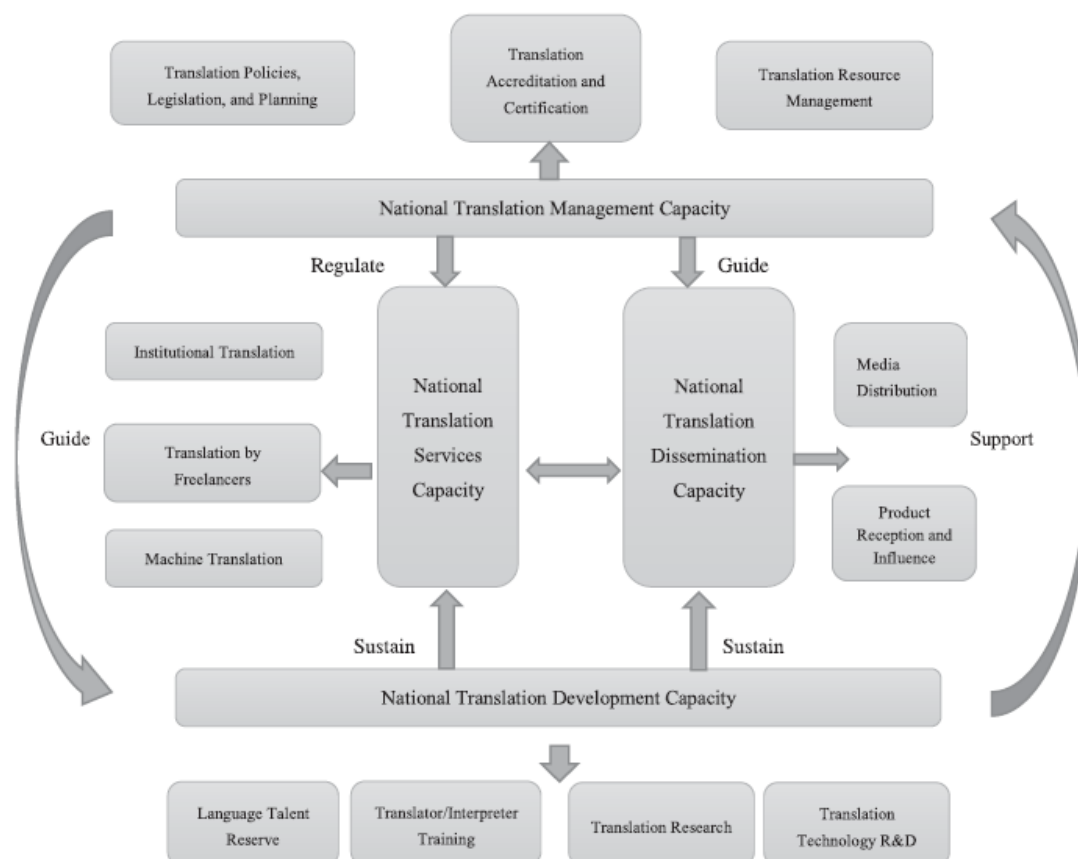
It is possible to analyze this multifaceted and interactive structure under various sub-branches. In their study, Ren and Li (2023, p.1), starting from China's current situation by questioning "the role of the state as a promoter, facilitator, and sometimes patron of translation activities", try to describe what this role is in the promotion and development of translators and interpreters, and how to map out the contribution of translators and interpreters to the soft and hard power of the country in return. In the belief that a comprehensive framework would provide answers to these and related questions, they created the concept of National Translation Capacity (NTC) which they define as "the total capacity of all relevant actors (both individuals and institutions) of a country to develop infrastructure for translation activities, provide translation services, and promote translation activities" (p. 9).

The researchers state that the NTC concept is subsumed under the concept of National Language Capacity (NLC) developed by Brecht and Walton (1993, p. 6). NLC is briefly defined as the ability of a country to meet proficiency demands in certain languages depending on various factors, including its capacity to provide instruction in languages not currently or widely offered. However, NLC only defines NTC in terms of the machine (-aided) translation or in the context of China; it does not properly and sufficiently define NTC. Therefore, Ren and Li (2023) elaborate on the scope of the NTC with key focal features. First of all, NTC is a multilayered framework for analyzing the interaction between different actors/agents of translation activity in a given country. It rejects the notion that the national government or state institutions are the only ones accountable for translation activity. The state, which initiates, sponsors, and promotes significant translation efforts, as well as translation-related enterprises, institutions, regulations, and technology are examples of translation actors in addition to individual translators and interpreters. In this regard, the researchers divide NTC

into four sub-capabilities of “translation management, translation services, translation dissemination, and translation development” (p.10) and elaborate in terms of content and interaction as in Figure 1.

Figure 1

A Framework of NTC (Ren & Li, 2023)



Examination of the four sub-capabilities with their interaction with each other allows for a holistic assessment of a country’s translation capacity in terms of cultural, political, and economic contribution with the involvement of all actors and thus maps a country’s translation capacity in all its components. With a diverse populace that is becoming increasingly multicultural, higher international trade and artistic exchange, improved educational opportunities, and a growing pool of human resources for translation studies, Türkiye’s national translation capacity is expanding every day. This capacity has not been investigated in a thorough framework that takes into account the interactions between each sub-branch. Thus, this paper aims to present Türkiye’s national translation capacity through this map by presenting the current situation in each sub-capacity and discussing the areas for improvement. In this regard, the scope of each sub-capacity will be summarized under separate headings and the relevant situation in Türkiye will be described. In the last section, based on

the picture that emerges from the analysis of each sub-capacity, the country's translation capacity to contribute to its "cultural power and economic power" will be discussed and various support and development policies will be suggested.

2. Türkiye's National Translation Capacity

2.1. National Translation Management Capacity

Ren and Li (2023) point out that translation management planning is directly related to language planning and language policy studies. In this respect, they take language planning as a basis, which Cooper (1999) categorizes into status planning, corpus planning, and acquisition planning. They specifically argue that status planning and acquisition planning provide a foundation and assurance for the operation and expansion of the translation industry. Status planning refers to purposeful efforts (often by sovereign nations) to affect the distribution of functions among the languages of a community and acquisition planning refers to coordinated attempts to encourage the learning of a language. Accordingly, the creation and administration of translation accrediting systems, the distribution and utilization of pertinent resources, and the creation and execution of translation-related laws, policies, strategies, and standards are all aspects of translation management capacity.

Öner (2012) describes the translation sector in Türkiye as "a sector where there are no standards, no job security, or no standard remuneration" (p. 60-61). According to Coşkun and Tunalı's study (2020), which involved interviewing thirteen translators employed in Türkiye's state and private sectors, translation is still not a fully recognized profession in Türkiye. Despite the fact that society does not value translation, translators portray themselves as extremely competent professionals and view their work as a lifelong learning process. Perhaps the low social status attributed to the translation profession by the society in Türkiye is also responsible for the fact that this profession has not yet reached the desired level in terms of legal regulations. There is still a belief in society that anyone who speaks a foreign language can work as a translator or interpreter in the translation sector. It is possible to think that even employers are of the same opinion and that when hiring someone, they do not focus on proven professional competence, but on how low the wage of the person who will do the translation work will be.

When it comes to standards and rights, it is necessary to refer to the related legislation. The legal legislation on translators in Türkiye includes the Turkish Criminal Code No. 5237, the Code of Civil Procedure No. 6100, the Notary Law No. 1512, and the Regulation on the Notary Law (Köktürk, 2015, p. 108). To start with, Article 96 of the Regulation on the Notary Law No. 1512 stipulates that "the translation of documents from one language into another

language or from one writing into another writing and its approval by a notary public is called translation” and “in order for the notary public to appoint any person as a translator, the notary public must be convinced that the person knows the language or languages to be translated correctly by seeing the diploma or other documents”. It suggests that in order to be officially appointed as a translator, an exam result measuring foreign language skills may be sufficient and a notary public is the authority to approve the translation. In Türkiye, there is no exam for translators to obtain a certificate of professional competence. Also in Türkiye, the translator is considered equivalent to the expert witness, and therefore translators are evaluated in accordance with the expert witness law and regulation. The task of expert witnesses is to prepare a written or oral assessment and report on a matter or situation in dispute in their field of expertise by adding their own opinion, knowledge and interpretation, but translators cannot include their subjective opinion in the translation, cannot establish the cause-effect relationship related to the translation and cannot prepare a report to be submitted to the court. The translator assists the judge but is never authorised to intervene in the decision (Kurt, 2012 pp. 49-57). Although their job descriptions are different, the fact that they are lumped together indicates that there is no need to give a separate status to the profession of translation and interpreting in the law.

Despite the shallow definitions in the related law, the Vocational Qualifications Authority (VQA) published UMS-Translator-6 (National Occupational Standard) for translators in 2012: “Interpreter/Translator (Level 6) is a qualified person who performs the work organisation and initial preparation activities of the translation process within the framework of relevant regulations and/or contracts, OHS¹ measures, quality standards, and service procedures; performs interpretation, sign language interpretation and/or written translation activities and sustains his individual professional development”. The fact that the VQA includes translation in its National Occupational Standard, which was developed with the help of many prominent names and academicians of the sector, and that the standard defines the profession to a large extent; the fact that many translation associations integrate with their members with common and different goals and develop day by day are very important steps towards the professionalisation of translation (Uysal et al., 2015, p. 265). However, there is still a need for a fully authorised professional body that conducts examinations for the awarding of the title of translator with certification, takes the lead in accreditation and standardisation, and is responsible for monitoring the legal rights of translators.

¹ Occupational Safety and Health

2.2. National Translation Services Capacity

NTC is realized in the capacity of translation services. Researchers exemplify this realization through the practices of human and/or machine translators/interpreters such as “translation, interpreting, sign language interpreting, audio description, machine (-aided) translation, and AI translation”. One of the components of this sub-capacity is institutional translation capacity, which is used to describe the translation and localization services provided, generally by the language services sector, governmental or non-governmental organizations, schools, and other social institutions (Ren & Li, 2023, pp. 11-12).

In Türkiye, the translators in the state sector are hired under the General Administration Services (GİH) category, which puts them in the same category as associate degree public officials and requires them to perform administrative functions. In the private sector, translators operate without a contract and face pressure from low fees, a demanding workload, and deadlines. Employers in this scenario are searching for translators who charge less, which could lead to talented translators choosing to pursue other careers (Uysal, 2017, pp. 149- 150). However, the private sector should not be restricted to organisations offering such poor conditions. Among the private sector organisations in which translators have the opportunity to work, i.e., publishing houses, press and media organisations, international companies, etc. can be satisfactory in terms of financial opportunities and rights. As indicated in Figure 1, National Translation Management Capacity “regulates” services capacity. There are protective laws for translators in the public sector in terms of salary and personal rights, but the same may not be true for those in the private sector and freelancers. Translation fees are not set according to a certain standard, which means that translations can be done for almost any price, anyone can take on this work, and this can lead to work of questionable quality. In this sense, ÇEVBİR² (Turkish Association of Literary Translators) publishes informative and suggestive posts on its website regarding translation service tariffs according to current market conditions.

Freelance translators are rightly included in this sub-capacity because of their important position among service providers, even though they are not institutionally affiliated. As the name suggests, anyone who provides translation services without working for a specific organisation can be considered a freelance translator. The qualifications of a translator that are required in state organisations or in the private sector may not apply to freelance translators, as a foreign language speaker from any professional group can also work as a freelance translator, either as a profession, as a side job or even as a hobby. This means eliminating regular income, job guarantee, and personal rights from the beginning. In their

² <https://cevbir.org.tr/tarife>

study on the problems encountered by Turkish freelance translators, Ersoy and Odacıoğlu (2014) categorised the problems under three main headings: problems caused by translation departments at the associate degree level, problems related to notarisation, which gives translation documents a legal status, and translation fees. Similarly, Seçkin (2021) found that freelance technical translators work for irregular and low wages, without social rights, with excessive workload, and without professional recognition.

Since Machine Translation (MT) is now indispensable as a non-human actor in translation, it is further grouped and encompasses various forms of techno-empowered translation. Although computer-assisted translation (CAT) tools provide an advantage for fast and consistent translation, they also pose technical limitations for translators. For example, translation tools are quite costly and translators have to buy them mostly by their own means, and it is difficult for translators to work in different programmes (Seçkin, 2021, p. 1146). Furthermore, the current debate on how MT tools will affect the role of the translator centres on the view that increasingly sophisticated tools will place the translator in the position of the person who will apply post-editing to the translated text that is produced with these tools. It has been observed that machine translation systems generally preserve the integrity of meaning in the translation of specialised texts and transfer stylistic and grammatical features to the target text thanks to the developing technology, but they have difficulties in preserving the integrity of the text when transferring literary texts to the target language, and they are not yet competent enough to cover the style, figures of speech, language games, and letter drops of the text in the target language (Ayık-Akça, 2022). Therefore, the post-editor role of the translator can be considered to be more essential, especially in the translation of literary texts than in the translation of technical texts. In short, it remains to be seen whether MT tools and translators will be teammates or fierce competitors, and how this will be reflected in translation service capacity.

Ren and Li (2023) consider translation service capacity as closely related to the economics of translation. In this respect, in a previous study, a literature review to access the volume of the Turkish translation market and the employment information of freelance translators working in this sector, as well as information requested from the Turkish Statistical Institute's website, proved fruitless (Seçkin, 2021). Moreover, the fact that the last report prepared by the state on the Translation and Interpreting Profession in Türkiye was published in 2015 in an updated version poses a problem both in terms of the importance attributed to the profession and in terms of academic studies that need official data such as this one. To sum up, since there is no official data on the number of institutionally employed or freelancer translators in Türkiye in this sub-capacity, which is regulated by National Translation

Management Capacity's ever-insufficient legal regulations, it is not possible to provide a clear indication of the service volume.

2.3. National Translation Dissemination Capacity

This sub-capacity, which is associated with a country's and its languages' reputation and discursive power, characterizes the dissemination, reception, and influence of the translation industry's activities. In the end, it shows how valuable translation products are by way of product impact, media distribution capability, etc. The term "media distribution" describes the range and quantity of media formats, such as "print, electronic and digital media or any combination thereof" used to transport and distribute a translated work. According to researchers, "book sales, library collections, number of readers, media coverage, reviews, citations in publications, entries into classrooms", "box office receipts, viewers' comments, reviews, research papers, peripheral products and their sales" can be indicators of reception and influence in the target cultures (Ren & Li, 2023, p. 12).

Among the four sub-capacities discussed in this study for Türkiye, perhaps one of the two sub-capacities where an analysis based on quantitative data is possible is dissemination capacity and the other is development capacity. To start with, print media distribution in Turkish can be traced to the Turkish Publishers Association's latest annual report for 2022. According to the report, in 2022, 1.5% of all books published were imported, which corresponds to approximately 5,709,704 titles. These imported publications include printed language education books, digital platform sales, printed/digital academic and reference books, digital book and digital database subscriptions, and imported culture and arts printed books (TürkYayBir, 2023).

Compared to the works translated into Turkish, the translation of works from Turkish into world languages is more recent. Translations of Turkish literature into English began to increase after 1980. For example, in the late nineties, 11 novels by Yaşar Kemal were translated into English. In the following years, works by authors such as Orhan Pamuk, Bilge Karasu and Elif Şafak were also translated into English and their names were mentioned in various award lists. The announcement of the TEDA Project in 2005 was also an important development. Following this, Orhan Pamuk's Nobel Prize for Literature in 2006 drew the attention of foreign editors to Turkish literature (Suçin, 2021). TEDA Project is supported by the Ministry of Culture and Tourism of the Republic of Türkiye. It is a publication and translation subsidy program that offers incentives to international publishers who want to publish Turkish literature and works on Turkish art and culture in foreign languages. Within the scope of the TEDA Program, 3,110 works translated into 63 different languages were published and introduced to readers from 2005 to 2021. Among these translated languages, the Balkan

languages and the languages of neighbouring countries (Arabic, Persian, Greek, Russian, etc.), with which Türkiye has cultural and geographical proximity, take the lead. Among Western languages, German, English, Italian and French are translated into a total of 502 (19.38%) with a secondary rank (*Rakamlarla TEDA*, n.d.). In addition, Kalem Agency³, a private initiative, has been contributing to Türkiye's dissemination capacity since 2005. The agency has succeeded in promoting Turkish literature not only in English and French, but also in a total of 64 languages, including Georgian and Danish, and has signed more than 3000 contracts. In addition to representing Turkish authors abroad, the agency also represents foreign agencies and publishing houses in Türkiye.

As Figure 1 shows, the management sub-capacity "guides" the dissemination sub-capacity. The translation of Turkish literature into various languages as part of this state project is an example of a major state-led guidance and contribution to dissemination. In addition, the academic contribution of the Istanbul Chamber of Commerce (ICC) to the dissemination capacity can be mentioned, and so, under the heading of media distribution, we can move on to Turkish Series, which are considered Türkiye's soft power. In 2023, a comprehensive study was carried out by researchers from media and journalism departments with the support of ICC, and the book called *Turkish Series in the Process of Cultural Change and Industrialization 2010 – 2020*⁴ was published. The book describes the impact of Turkish Series on social life, tourism, health, fashion, cosmetics and other areas with examples from both Türkiye and abroad, and provides approximate data on the revenue generated from series exports. The book summarizes Türkiye's series export capacity as follows:

In terms of the number, turnover, and effects of Turkish series, which are exported to 85 countries today, the rapid acceleration experienced in national and international platforms in the last decade is remarkable. The total turnover of the 20 highest-paid TV series producers in Türkiye increased by 16% compared to 2013 and reached 622 million Turkish liras. The total turnover of 45 producers who sold TV series to channels in 2013 was 750 million Turkish liras (Forbes Türkiye, 2014). In 2015, the export figure for Turkish series approached 300 million dollars. In this direction, our country's export target for 2023 is expressed as 1 billion dollars. Although the impact of the pandemic and the current economic conditions have caused a negative process in terms of achieving this goal, it is no longer a dream to reach or even exceed these figures. Türkiye, which still ranks second on a global scale after the USA in TV series exports, continues to work to rank first in the near future. (p.14)

³ <https://kalemagency.com/about-us/>

⁴ Online publication. <https://online.fliphtml5.com/kkfkn/rmap/#p=1>

As for the product reception and influence, Turkish series watched in 85 different countries has interesting effects on social life. In addition to the desire to visit Türkiye as a tourist attraction, there are examples such as people in Argentina choosing the names of their children from Turkish Series, the example of an American woman who converted to Islam after being influenced by a Turkish Series, and the teaching of Turkish as a subject in the schools of Hungary (Güngör-Kılıç, 2023, p. 107).

In Türkiye's translation dissemination capacity, it would not be wrong to say that Turkish series are more effective than any other media in the recognition of Turkish culture in the societies where they are watched. It is also possible to say that video-on-demand platforms and internet broadcasting in general also have a great contribution to this. Of course, this dissemination is realised through translation: in terrestrial broadcasting, dubbing is mainly done by the in-house dubbing artists of the production companies, while in internet broadcasting, there are in-house subtitle translators and even fansubbers who do this job voluntarily. Here, it can be clearly seen that everyone from state organs to fansubbers, namely translation actors, are contributing to this national translation capacity. This proves that this map created by Ren and Li (2023) is in line with reality.

2.4. National Translation Development Capacity

National Translation Development Capacity ensures the sustainability of translation capacity and provides resources and support. Under this sub-capacity are the sub-clusters of "language talent reserves, translator/interpreter education, translation research, and translation technology R&D" (Ren & Li, 2023, pp. 12-13). Language talent reserve is about the availability of various language combinations for translation; a higher capacity for translation development is correlated with a greater availability of language combinations. Türkiye's language talent reserve and its richness can be traced from the official data of the Council of Higher Education, undergraduate and associate degree program catalogue. When Translation and Interpreting undergraduate and associate degree programs are scanned without making any distinction between faculties or colleges, or state and foundation universities in Türkiye, translation and interpreting education is offered in 10 different languages. In order of the number of programs, these languages are English, German, Arabic, French, Bulgarian, Chinese, Persian, Japanese, Spanish, and Russian (YÖK Atlas, 2023).

There appear to have been ongoing efforts to raise the level of professionalization in translation, as seen by the growing number of university-based translation programs. However, quantitative analysis of a survey of translation graduates reveals that a disproportionate number of women translate, that graduates often work freelance, and that although most graduates have a positive view of their education, they do not feel ready to enter

the workforce after graduation. Even if there have been major advancements made toward solidity and professionalization, the results of document and empirical investigations demonstrate that translation still lacks many characteristics of an established profession (Yılmaz-Gümüş, 2018). Another study conducted with students of the Department of Translation and Interpreting and professional translators and interpreters working in various cities of Türkiye showed that both groups thought that translation was perceived as a low-status profession (Akçayoğlu & Özer, 2020). Looking at the impact of technology on translator employment, a survey was conducted with 70 translation workers living in Türkiye and working on digital labour platforms. The study revealed that the conditions of employment of translation workers in Türkiye have not improved much as a result of the integration of digital platforms into business networks and translation production, but rather put translators at risk for issues including job status, pay, work-life balance, social protections, free will, negotiating power, platform reliance, sharing of benefits and risks, and data gathering, security, and privacy (Fırat, 2021). At this point, it can be said that diversity and quantity in education have not yet contributed to the hopes of students, graduates and working translators for the future.

Translator/interpreter training places an emphasis on the diversity and quality of training programs as well as the ability to train translators and interpreters. As mentioned above, translation and interpreting training is offered in 10 languages, and these programs are offered in 129 different programs. It is important to note that these programs are not only available at the most popular universities in metropolitan cities but also at relatively small-scale universities all over Türkiye. The benefit of this nationwide human resource capable of translation was most dramatically demonstrated during the earthquake that struck Türkiye in February 2023. During the earthquake, ÇEVİRİ called on translators all over Türkiye to translate for search and rescue teams and members of the press from all over the world and earthquake victims who did not speak Turkish. In addition, Translation Studies researchers got organised in their own social media groups and dozens of volunteer translators took part. In those times when access to the region was very difficult, many translators were able to reach the area from the immediate neighbourhood. It was observed that the organization of emergency translation services was not provided by state bodies but by civil organizations.

In addition to undergraduate education, several universities in Türkiye offer graduate programs in translation studies. In general, under the name of “translation and interpreting” or “translation studies”, 13 universities offer master’s degrees and 10 universities offer doctoral degrees (Yıldırım-Yaşar, 2023). Since the beginning of the 2000s, postgraduate programs have been opened in this field, especially in English, and teaching staff have had the opportunity to specialise in their own fields (Eruz, 2021). The increase in the number of researchers who have chosen to specialise in translation and conduct academic studies directly affects the

developments in the translation research sub-cluster of this sub-capacity. The quantity and quality of research supporting translation practice, instruction, and technological advancement can be used to gauge the capability for translation research. To start with, theses written in the field of translation from 1985 to the present can be viewed. When viewed through the YÖK Thesis Centre database with the help of the keyword “translation” in the advanced search option, there are 826 master’s theses and 227 doctoral theses as of December 2023. When the data obtained by Çalışkan and Kartal (2021) from 1985 to the end of 2020 with the same keyword is compared with the data obtained in this study, it is seen that there is an increase of 10 master’s theses and 70 doctoral theses in only three years. This is one of the data showing the interest in postgraduate research in the field. On the other hand, considering the publications by Turkish translation studies researchers in the world’s high-ranking journals, unfortunately, we cannot see numbers equivalent to these thesis numbers. The increase in the number of studies that are of high quality and up-to-date in translation studies and that contribute to science with their methodology and findings will show the actual development in translation research.

In addition to the contributions of educational institutions and programs, the contribution of non-profit organizations to Türkiye’s translation development capacity can also be mentioned. One of these is The Women’s Library and Information Centre Foundation⁵, which defines itself as Türkiye’s first and only women-centered library and archive. The foundation regularly organizes “Translation Workshops from Poems by Women Poets”, bringing together expert translators and translation students. It is also worth mentioning the online meetings that have become more common during and after the pandemic. Webinars, which are free of charge and open to all relevant segments of the society, are organized by translation departments of universities and their student societies. These organizations, where academics or translators from almost every sub-discipline of translation studies are speakers, are also beneficial for the professional development of students and translators, and ultimately for the country’s translation development capacity.

Finally, the translation technology R&D sub-cluster of this sub-capacity describes the research and development of products and technology associated with translation, such as natural language processing and speech recognition. As revealed by the curriculum analysis conducted in the study by Yıldırım-Yaşar (2023), the majority of postgraduate translation programs in Türkiye do not include courses on machine translation. This suggests that postgraduate translation education partially ignores technological advancements and market demands. Thus, if the aim is to train researchers to take part in translation technology, the first step could be to offer relevant courses at the undergraduate and graduate levels in all

⁵ <http://kadineserleri.org/>

translation programs without exception. For example, interdisciplinary studies with engineering sciences can be emphasised in the development of translation technologies. One of the important examples of such cooperation, Dikte, one of the world's most advanced speech recognition software developed by the Turkish software company CTD Systems with the support of computer processor manufacturer Intel's Türkiye office, was an important technology development in 2008 (*Intel'den Türk yazılımına önemli yatırım*, 2018). There have been many developments in this technology until now and today there are applications that can instantly translate into the desired language through speech recognition. With the technology bases established at universities (METU- Teknokent, Gazi TeknoPark, Ankara University- Teknokent, etc.) and the work of translation and interpreting departments, even more advanced technology products can be developed. In short, the human resources to develop translation technology are available both in the fields of translation studies and engineering, and the physical infrastructure for these studies is provided by many universities. Therefore, it can be said that Türkiye's national translation development capacity is promising if the necessary steps are taken.

3. Conclusion

The ability of a country to assist and facilitate translation labor, to encourage the distribution and reception of translation products, and to support further translation endeavors should all be taken into account simultaneously (Ren & Li, 2023, p.6). As the researchers underline, national translation capacity is the outcome of a collective effort, neither the achievement of a single translator nor a state-led translation practice. All components affect each other positively or negatively. In this study, after analysing all the four sub-capacities of Türkiye's national translation capacity, the relationship between sub-capacities has been tried to be revealed.

National Translation Management Capacity is seen to directly regulate National Translation Services Capacity with the legal rights that have not yet reached the desired level, the arbitrariness of translation tariffs, and the lack of certification of the translation profession. These problems can be solved by first establishing an overarching professional association that will coordinate all processes related to translation and interpreting. In this way, more concrete steps can be taken to solve problems, especially the legal rights of translators.

Management capacity positively guides the National Translation Dissemination Capacity through programmes such as TEDA, the promotion of Turkish series in international fairs by state-affiliated institutions such as ICC, and the support of academic studies on the subject. Also, dissemination capacity is obviously sustained by the National Translation Development Capacity with human resources and translation technology to translate print or

digital media into many languages around the world. The subtitling and dubbing of series, which contribute to Türkiye's recognition in 85 countries around the world, are the work of Türkiye's translator capacity, not to mention the economic return it brings to the country. Thus, language talent reserve can be utilized in cultural and economic power by establishing university-sector collaborations. For instance, production companies or publishing houses exporting Turkish print or audiovisual media worldwide can hire students or graduates in translation jobs. The state can also put in place practices that incentivize the private sector in this regard. Such a collaboration will benefit both graduates and freelancers who are worried about their future. Also, as the economic and cultural benefits of translation services become more apparent, i.e., as the role of translation services in the realization of cultural circulation and the resulting economic benefits becomes clearer, it may be possible for the profession to achieve the desired standardization. Furthermore, it is conceivable that translation technologies that will facilitate and accelerate translation services, whose importance and necessity will attract attention, will also gain momentum with this effect.

National translation development capacity "sustains" service capacity, which is evident in the recent migration, which requires translation to and from Turkish for a wide range of issues, from legal matters to daily life needs. On the other hand, the earthquake, which is a reality in Türkiye, has shown how vital crisis translation services are, and how we need to get better at organizing around it. There is an urgent need for an organization where our existing translator resource will be managed by the state or a professional association to be established for such situations.

To conclude, National Translation Capacity is indeed a map that depicts structures that regulate, sustain and guide each other. The examination of each sub-capacity in this study has shown that each of them has a knock-on effect. This study has attempted to present as much of Türkiye's national translation capacity as an article can cover, so missing professional issues, unmentioned translation services, or unavailable official data will be limitations of this study. Such detailed descriptive research may be possible in future studies by addressing each sub-capacity separately and in detail.

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The Sound of Silence: Through “Things Fall Apart” by Achebe and “Wide Sargasso Sea” by Rhys

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Abstract

The canonical works *Heart of Darkness* by Joseph Conrad (first published in 1899) and *Jane Eyre* by Charlotte Brontë (first published in 1847) had their reflection in literature with their modern counterparts, Chinua Achebe’s (1995) *Things Fall Apart* and Jean Rhys’ (1997) *Wide Sargasso Sea*, respectively. Both written in an attempt to offer a re-examination of traditional colonial discourse, *Things Fall Apart* and *Wide Sargasso Sea* have major differences in their methodologies. While Achebe offers a pre-colonial insight to underline the impact of colonial forces on African societies, Rhys instead derives a prequel mainly addressing gender issues from *Jane Eyre* for similar purposes. Comparing *Heart of Darkness* with *Things Fall Apart* and *Jane Eyre* with *Wide Sargasso Sea* through a postcolonial reading, this paper aims to explore to what extent these works differ from each other in terms of their approach to colonialism, racism, and gender roles. It is concluded that the modern works by Achebe and Rhys succeed in levelling criticism at their canonical counterparts by skilfully surfacing the effects of colonialism, racism and patriarchy as they give voice to voiceless people, who are initially left silenced by Conrad and Brontë.

Keywords: colonialism, patriarchy, *Wide Sargasso Sea*, *Things Fall Apart*

1. Introduction

As one might argue, Joseph Conrad’s ghastly description of Africa in *Heart of Darkness* heavily influenced Chinua Achebe —especially while writing the *Things Fall Apart*:

The earth seemed unearthly. We are accustomed to looking upon the shackled form of a conquered monster, but there—there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it—this suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of your remote kinship with this wild and passionate uproar. Ugly. (Conrad, 2006, p. 36)

Achebe strongly believes that Conrad, in fact Western psychology as a whole, has a desire “to set Africa up as a foil to Europe” (Achebe, 1978, p. 2). Taking the stance that Conrad

was “a bloody racist” (p. 9), Achebe (1978) aims to correct the image of Africa and African society that was created by *Heart of Darkness* and similar colonial novels in Westerners’ minds by giving voice to the voiceless African people. Similarly, but by developing an alternative approach, Jean Rhys (1997) seeks to achieve the same by depicting *Antoinette* as the protagonist or to be more precise, by giving voice to *Bertha* of *Jane Eyre* in her prequel, *Wide Sargasso Sea*. With an almost complete reversal of roles in *Jane Eyre*, she attempts to give her readers an insight into “the other side” which “always” exists (Rhys, 1997, p. 82), thus creating an opportunity to discover the depths of patriarchy as well as the racial issues of the period.

Colonialism can be defined plainly as “a lucrative commercial operation, bringing wealth and riches to Western nations through the economic exploitation of others” (McLeod, 2010, p. 18). In the early years of the twentieth century, the British vastly expanded their empire over New Zealand, Ireland, Canada and parts of Africa, Asia, Australia and the Caribbean. Although barely any of ‘British Overseas Territories’ survives to date, the British imperial legacy lives on in the countries they colonized, to which they exported their education, administration, economic and legal systems; cuisine, architecture, sports and religion(s) (Töngür, 2022, pp. 1-2; McLeod, 2010). In this sense, postcolonial reading, as a literary theory, involves engaging with texts that were written under the influence of colonialism. Through challenging colonial views and practices, a postcolonial reading thus involves reinterpretation of texts that were written from a colonial standpoint to shed light on new perspectives. In an attempt to offer a postcolonial reading of *Heart of Darkness* and *Things Fall Apart*, this paper will first compare Conrad (2006) and Achebe (1995), respectively, while touching briefly on *An Image of Africa* (Achebe, 1978). Secondly, Charlotte Brontë’s *Jane Eyre* and Rhys’ *Wide Sargasso Sea* will be explored with the same methodology. In doing so, this paper aims to explore to what extent *Things Fall Apart* and *Wide Sargasso Sea* differ from *Heart of Darkness* and *Jane Eyre* in terms of racism, colonialism and patriarchy.

2. Conrad’s ‘Dark-heartedness’ and Achebe’s Criticism

During the late-twentieth century in critical circles, especially as a reaction to the orientalist view, re-reading of classical works and recovering colonial contexts became popular, in line with the idea that “literature can frame ideological and historical material in different ways” (Harrison, 2003; as cited in McLeod, 2010, p. 27). One and perhaps the most popular of these ‘canonical’ works was *Heart of Darkness*, as the colonialist views that the text brings into play have been widely disputed. Critics have not been able to settle the argument whether Conrad’s novel indeed proposes the inferiority of African people, or instead criticizes the idea of colonialism in its entirety through an absolutely ill-looking portrayal (Bratlinger, 1985; Hawkins, 1982; Guerard, 1958). It is yet barely difficult to conclude that Achebe, one of the

leading figures of the above-mentioned postcolonial critical movement, rules out the latter alternant in his *An Image of Africa*.

2.1. *Heart of Darkness* as ‘*An Image of Africa*’

In the published version of his lecture, *An Image of Africa*, Achebe (1978) sets Conrad's *Heart of Darkness* up as the best example for his argument since he holds that it displays the previously-mentioned desire and need of Westerners better than any other work that he knows (p. 3). One might take the stance that Achebe's above-mentioned decision is proven right at the very beginning of *Heart of Darkness*, as Conrad (2006) foreshadows what readers should expect in the remainder of the novel with a biblical reference: “In a very few hours I arrived in a city that always makes me think of a whited sepulchre” (p. 9). Subsequently, in the following paragraphs (Conrad, 2006, pp. 9-11), women knitting the names of the people to be executed cement the probable expectations of the readers on the upcoming instances of cruelty, torture and death.

Black shapes crouched, lay, sat between the trees, leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair. [...] They were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now, nothing but black shadows of disease and starvation lying confusedly in the greenish gloom. (Conrad, 2006, p. 17)

Evidently, the “black shapes” referred to are the native Africans who are being exploited by the colonizers. This portrayal, according to which the natives are being reduced to mere shadows of their former selves due to disease and starvation, describes the dehumanizing effects of colonialism on people. In other words, Africans are no longer seen as human beings but rather as ‘muted’ objects.

Despite the sheer horridness in his descriptions, however, Conrad is not the only name to blame according to Achebe (1978), as he points out that “there are whole libraries of books devoted to the same purpose” (p. 2). In fact, Achebe (1978) totally respects Conrad, setting him apart as “one of the great stylists of modern fiction and a good story-teller in the bargain” (p. 2). However, this does not mean that *Heart of Darkness*, a direct consequence of Conrad's “peculiar psychology” (Achebe, 1978, p. 10) as he calls, does not need to be addressed:

Whatever Conrad's problems were, you might say he is now safely dead. Quite true. Unfortunately, his heart of darkness still plagues us. Which is why an offensive and totally deplorable book can be described by a serious scholar as “among the half dozen greatest short novels in the English language.” And why it is today perhaps the most commonly prescribed novel in twentieth-century literature courses in our own English Department here. Indeed, the time is long overdue for a hard look at things. (Achebe, 1978, p. 12)

Moreover, as one might argue, Conrad's success and popularity as an author magnifies the negative effect that *Heart of Darkness* spreads. Accordingly, Achebe (1978) rightly claims that Conrad's "irrational hate" and antipathy towards Africans threatens the existence of African communities (p. 10), as they are described as a 'mere crowd', not a society. One might thus explain Achebe's commitment not only to show that they are different but also they "had a philosophy of great depth and value and beauty, that they had poetry and, above all, they had dignity" (Achebe, 1973; as cited in Rhoads, 1993, p. 61). However, what could be found more disturbing than the colonial project itself is Conrad's "adjectival insistence" (Achebe, 1978, p. 3) and overall writerly-identity. One example concurring with this proposition can be the obvious understatement of the colonialism:

The conquest of the earth, which mostly means taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. (Conrad, 2006, p. 7)

Drawing attention to some striking parts within the novel, Achebe (1978) prefers to touch firstly on the image of Africa "as the other world" and he provides an example through the rivers Thames and Congo, taking the stance that the difference between them is way complex than it seems (p. 3). The Thames used to be "one of the dark places of the earth" (Conrad, 2006, p. 5) but now it is tranquil, resting peacefully "at the decline of day after ages of good service done to the race that peopled its banks" (Conrad, 2006, p. 4). On the contrary, going up the River Congo is "like traveling back to the earliest beginnings of the world" (Conrad, 2006, p. 33) as "it has rendered no service" (Achebe, 1978, p. 3). Agreeing with other critics, Achebe (1978) thus finds Conrad's "evocation of the African atmosphere" (p. 3) rather disturbing and argues that his portrayal barely goes beyond purveying "comforting myths" (p. 4), as Conrad depicts Africa entirely in line with the other works that were shaped through a colonial perspective, therefore far from reality.

I am talking about a book that parades in the most vulgar fashion prejudices and insults from which a section of mankind has suffered untold agonies and atrocities in the past and continues to do so in many ways and many places today. I am talking about a story in which the very humanity of black people is called into question. It seems to me totally inconceivable that great art or even good art could possibly reside in such unwholesome surroundings. (Achebe, 1978, p. 12)

One of many supporting evidence for the above-mentioned stance can be found in the section where it is evidently implied that one has to be mad to go to Africa:

He smiled as if at some quiet joke. 'So you are going out there. Famous. Interesting too.' He gave me a searching glance and made another note. 'Ever any madness in your family?' he asked in a matter-of-fact tone. I felt very annoyed. 'It would be,' he said without taking notice of my irritation, 'interesting for science to watch the mental

changes of individuals on the spot, but...' 'Are you an alienist?' I interrupted. (Conrad, 2006, p. 12)

Thus, it can be claimed that Conrad's first dehumanizing description of African people further justifies Achebe's motive:

Now and then a boat from the shore gave one a momentary contact with reality. It was paddled by black fellows. You could see from afar the white of their eyeballs glistening. They shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks—these chaps; but they had bone, muscle, a wild vitality, an intense energy of movement that was as natural and true as the surf along their coast. They wanted no excuse for being there. They were a great comfort to look at. (Conrad, 2006, pp. 13-14)

As the storyline proceeds, Conrad (2006) evidently insists on portraying Africans as mere body parts but nothing else: "But suddenly, as we struggled round a bend, there would be [...] a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling [...]" (p. 35). In doing so, he leaves them voiceless and automatically defenceless to all types of claims from different views—which, to many, is probably the most insulting aspect of the novel. "They howled and leaped and spun and made horrid faces, but what thrilled you was just the thought of their humanity— like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly" (Conrad, 2006, p. 36).

2.2. *Things Fall Apart*

In *Things Fall Apart*, readers start to explore the events with the brief story of the protagonist, Okonkwo, as the very first sentence of the novel is about his fame in his community called Ibo "and even beyond" (Achebe, 1995, p. 1). In fact, the first paragraph tells a lot about Okonkwo's community, starting with a piece of information mentioning an unbeaten wrestler called Amalinze the Cat. Okonkwo has become famous for throwing him in a wrestling competition and brought honour to his community, as Amalinze had formerly lived up to his title by not being beaten for seven years. Arguably, even this paragraph alone is enough to deduce that Ibo society is not a mere crowd but a community with history, traditions and culture. This surely contrasts with Conrad's (2006) standpoint: "The prehistoric man was cursing us, praying to us, welcoming us—who could tell?" (p. 35). Likewise, as the storyline moves on to describe Okonkwo's late father Unoka, and how the father and son differ in essence, it is made possible to discover more of the community's culture and to find out that Africans in reality are not far short of any Western society—and not at all voiceless:

Just then, the distant beating of drums began to reach them. It came from the direction of the ilo, the village playground. Every village had its own ilo, which was as old as the village itself and was where all the great ceremonies and dances took place. The drums beat the unmistakable wrestling dance - quick, light and gay, and it came floating on the wind. (Achebe, 1995, p. 12)

Not only do they have music and poetry, as Achebe (1978) also draws attention to in *An Image of Africa*, but also proverbs: "Having spoken plainly so far, Okoye said the next half a dozen sentences in proverbs. Among the Ibo, the art of conversation is regarded very highly, and proverbs are the palm oil with which words are eaten" (Achebe, 1995, p. 2).

While the first chapters of the novel allow for establishing the fact that Africans are quite different from what is portrayed by *Heart of Darkness* and similar colonial works, the remaining parts of the novel depict the Ibo community as a society that functions fairly well by itself. This is mostly due to their ability to live in peace and honour while showing respect to each other even on the brink of warfare (Achebe, 1995, pp. 3-4). As the storyline proceeds, signs of a well-established culture with unwritten yet strictly obeyed rules become further visible. When Okonkwo's gun goes off accidentally in Ogbuefi Ezeudu's funeral and kills one of his sons, for example, it is declared that he "must flee from the clan" for committing a crime against the earth goddess by killing a clansman (Achebe, 1995, p. 41). No signs of objection come from Okonkwo as he accepts his seven-year exile and loses his everything. Eventually, villagers burn down his house to "cleanse the desecrated land" (Achebe, 1995, p. 68) with "no hatred in their hearts against Okonkwo" (Achebe, 1995, p. 41).

Of course, Ibo society is not without its considerable weaknesses. Chief among those faults are the sheer patriarchy and sexism claimed to exist by critics (Brogdon, 2012; Strong-Leek, 2001). One immediate example for these claims can be the classification of crimes, as defined shortly after Okonkwo's incident: "The crime was of two kinds, male and female. Okonkwo had committed the female because it had been inadvertent" (Achebe, 1995, p. 41). On the subject of the legal system, the above-mentioned punishment inflicted on Okonkwo might as well be considered a defect due to the way it is enforced. Seeking vengeance for Okonkwo's involuntary manslaughter by destroying his property concurs solely with tradition and customs but not modern law. One might argue that this proposition about the outdatedness of Igbo laws is also supported by the significant role of the Egwugwu, religious figures responsible for law enforcement and maintaining order in the community.

Yet, the Ibo community continues to portray an image of a respectable and stable society overall until the very point when white people arrive in Umuofia, to 'civilize' them. Much to the surprise of the white missionaries, to begin with, the voiceless community that they set out to civilize has a considerably complex language that does not allow for a direct translation into English. Eventually, the locals end up mocking their translator:

When they had all gathered, the white man began to speak to them. He spoke through an interpreter who was an Ibo man, though his dialect was different and harsh to the ears of Mbanta. Many people laughed at his dialect and the way he used words strangely. Instead of saying "myself," he always said "my buttocks." [...] "Your buttocks

understand our language," said someone light-heartedly and the crowd laughed. (Achebe, 1995, p. 47)

Furthermore, the acts of storytelling coming into play throughout the storyline arguably underpin the aforementioned proposition that the Ibo society has its own unique culture and it is not voiceless at all. In chapter nine, for instance, an example of a story living on through generations comes into play, which thus provides indications for a traditionally rich verbal culture:

He stretched himself and scratched his thigh where a mosquito had bitten him as he slept. Another one was wailing near his right ear. He slapped the ear and hoped he had killed it. Why do they always go for one's ears? When he was a child his mother had told him a story about it. But it was as silly as all women's stories. Mosquito, she had said, had asked Ear to marry him, whereupon Ear fell on the floor in uncontrollable laughter. "How much longer do you think you will live?" she asked. "You are already a skeleton." Mosquito went away humiliated, and any time he passed her way he told Ear that he was still alive. (Achebe, 1995, p. 25)

Another emphasis on the tradition of storytelling in the same chapter highlights the well-established culture of Ibo society, as Ekwefi and Ezinma casually refer to a story during a daily conversation:

Ekwefi went into her hut to cook yams. Her husband had brought out more yams than usual because the medicine man had to be fed. Ezinma went with her and helped in preparing the vegetables. "There is too much green vegetable," she said. "Don't you see the pot is full of yams?" Ekwefi asked. "And you know how leaves become smaller after cooking." "Yes," said Ezinma, "that was why the snake-lizard killed his mother." "Very true," said Ekwefi. "He gave his mother seven baskets of vegetables to cook and in the end there were only three. And so he killed her," said Ezinma. "That is not the end of the story." "Oho," said Ezinma. "I remember now. He brought another seven baskets and cooked them himself. And there were again only three. So he killed himself too." (Achebe, 1995, p. 27)

Achebe draws further attention to the tradition of storytelling in chapter eighteen, describing it as the sole reason why the stories about the acts of missionaries are found fictitious by the locals. Clansmen are so used to stories that the tragedy coming to their ears cannot reflect the reality:

But stories were already gaining ground that the white man had not only brought a religion but also a government. It was said that they had built a place of judgment in Umuofia to protect the followers of their religion. It was even said that they had hanged one man who killed a missionary. Although such stories were now often told they looked like fairytales in Mbanta and did not as yet affect the relationship between the new church and the clan. (Achebe, 1995, p. 56)

As Achebe (1995) proceeds, the fact that white missionaries 'use' Ibo people to achieve their goals becomes more observable. In doing so, they gradually exploit society by destroying

their customs, traditions, and beliefs. Although the heroic protagonist decides to take action to stop the tragic chain of events, it is no use since they are no longer a 'society' capable of acting in unison. When he kills the messenger, Ibo people do nothing but let the other messengers flee. Eventually, Okonkwo kills himself to avoid being tried in the colonial court.

Based on the discussion made so far, it can be concluded that Chinua Achebe and Joseph Conrad have entirely different outlooks on African society and the effects of colonialism. While Conrad's *Heart of Darkness* (2006) portrays the natives as 'unearthly beings', they are instead proud and dignified people who are capable of governing themselves, according to Achebe's descriptions in *Things Fall Apart* (1995). Thus, Achebe's work is seen as a response to Conrad's work and an attempt to correct the negative stereotypes that Conrad perpetuated to the point that far exceeds a mere signaling of inferiority. In doing so, Achebe (1995) successfully deconstructs and subverts Conrad's colonial views by giving voice to voiceless people. As both authors have different views on African society and people, comparing their works is significantly useful in creating an understanding of the impact of colonialism on Africa.

3. *Wide Sargasso Sea*: A prequel to *Jane Eyre*

In *Wide Sargasso Sea*, a 1966 prequel that is widely regarded as the late masterpiece of the Dominican-British author, the desire to change the outlook of people on Africa by giving voice to voiceless people is equally present, in line with *Things Fall Apart*. However, the novel Rhys (1997) draws inspiration from is far from being infamous for having a colonialist or a racist perspective, unlike the *Heart of Darkness*. Instead, it is Charlotte Brontë's *Jane Eyre*, and the events are mainly seen through the lens of Bertha Mason, appearing as Antoinette in the prequel, from whom it was impossible to hear in *Jane Eyre* up until the point where she sets the house on fire. Furthermore, Rhys (1997) also gives voice to the black servants, for example, Christophine, making it possible to regard *Wide Sargasso Sea* as both a post-colonial and a feminist novel simultaneously.

3.1 Rhys' point of departure: Bertha's portrayal in *Jane Eyre*

In *Jane Eyre*, male dominance, selfishness, and othering (also underpinned by verbal violence and the promotion of Englishness) are pushed far as themes. While subscribing to the above view is made possible throughout the entire novel, the following section, where both Jane and Rochester talk about 'other women' in general, contributes vastly to the understanding of Rhys' motive in writing a prequel:

He smiled; and I thought his smile was such as a sultan might, in a blissful and fond moment, bestow on a slave his hold gems and had enriched [...] He chuckled; he rubbed his hands, 'Oh, it is rich to see and hear her!' he exclaimed, 'Is she original? Is she piquant? I would not exchange this one little English girl for the Grand Turk's whole seraglio – gazelle-eyes, houri forms, and all!' The Eastern allusion bit me again. 'I'll not

stand you an inch in the stead of seraglio,' I said; 'so don't consider me an equivalent for one. If you have a fancy for anything in that line, away with you, sir, to the bazaars of Stamboul, without delay, and lay out in extensive slave-purchases some of that spare cash you seem at a loss to spend satisfactorily here.' 'And what will you do, Janet, while I am bargaining for so many tons of flesh and such an assortment of black eyes?' (Brontë, 1994, p. 267)

The assumed Victorian superiority over other nations is also signified through Adele, a ward of Rochester. Evidence for this claim can be found in the section where her education is being discussed: "As she grew up, a sound English education corrected in a great measure her French defects; and when she left school, I found in her pleasing and obliging companion – docile, good-tempered, and well-principled" (Brontë, 1994, p. 445). Evidently, Victorians regarded education at that time as "a convenient tool to ensure the obedience and silence of the colonized to the rule of the British" (Hall, 2008, p. 774; as cited in Töngür, 2022). Education was used by the British as a medium, through which Victorian history and achievements were promoted in colonies –to create the illusion that Englishness is an identity to be proudly identified with (Töngür, 2022). In doing so, they ignored and suppressed local ideologies, norms, values, and above all, languages (Brathwaite, 1981; as cited in Töngür, 2022). Similar to Adele's example, another direct reference to France can be found in Chapter 31, where Jane imagines living there:

Whether it is better, I ask, to be a slave in a fool's paradise at Marseilles – fevered with delusive bliss one hour – suffocating with the bitterest tears of remorse and shame the next – or to be a village schoolmistress, free and honest, in a breezy mountain nook in the healthy heart of England? (Brontë, 1994, p. 356)

As highlighted in the beginning of this section, male dominance is among the major themes in *Jane Eyre*, the severity of which marks it as an issue for Rhys to be duly addressed in *Wide Sargasso Sea*. Among ample evidence concurring with this theme is the instance where Jane expresses her willingness to be used 'as a tool' by St. John:

'I can do what he wants me to do: I am forced to see and acknowledge that' [...]. 'Consent to his demand is possible: but for one item – one dreadful item. It is – that he asks me to be his wife, and has no more of a husband's heart for me than that frowning giant of a rock, down which the stream is foaming in yonder gorge. He prizes me as a soldier would a good weapon, and that is all.' (Brontë, 1994, pp. 399-400)

Amongst all these, Bertha Mason shines out as one of the critical characters in Brontë's novel. She is a Creole woman from a wealthy family in Spanish Town, Jamaica, and has one older brother, Richard Mason, and a younger brother, who is intellectually disabled. Bertha is described as the violently insane first wife of Edward Rochester, who moved her to Thornfield Hall and locked her in a room on the third floor. Bertha is thus portrayed as less of a human

being than an unworldly creature by the retrospective first-person narrator —with a noteworthy vocabulary:

‘Fearful and ghastly to me – oh, sir, I never saw a face like it! It was a discolored face – it was a savage face. I wish I could forget the roll of the red eyes and the fearful blackened inflation of the lineaments!’ (Brontë, 1994, p. 281)

Grace Poole bent over the fire, apparently cooking something in the saucepan. In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled-hair, wild as a mane, hid its head and face. [...] A fierce cry seemed to give the lie to her favourable report: the clothed hyena rose up, and stood tall on its hind-feet. ‘Ah! Sir, she sees you!’ exclaimed Grace: ‘you’d better not stay.’ (Brontë, 1994, p. 291)

‘That is *my wife*,’ said he. ‘Such is the sole conjugal embrace I am ever to know – such are the endearments to solace my leisure hours! And *this* is what I wished to have’ (laying his hand on my shoulder) ‘this young girl, who stands so grave and quiet at the mouth of hell, looking collectedly at the gambols of a demon. I wanted her just as a change after that fierce ragout. Wood and Briggs, look at the difference! Compare these clear eyes with the red balls yonder – this face with that mask – this form with that bulk; then judge me [...]’ (Brontë, 1994, p. 292)

Consequently, due to her Creole parentage —in other words, mixed racial background, it is through Bertha that Victorian prejudices about other ethnicities are revealed. She is depicted as a figure impeding Jane's happiness while mainly contributing to the self-understanding of Jane at the same time. The mystery built up around Bertha, which overweighs the biblical references, establishes suspense and a Gothic atmosphere to the plot. As a result, these are the reasons why Rhys intends to give voice to 'muted' Bertha, about whom a one-sided and brutal portrayal is made in *Jane Eyre*.

3.2 Bertha as Antoinette in *Wide Sargasso Sea*

No signs of Bertha Mason in *Jane Eyre* can be seen until the twenty-sixth chapter. However, Rhys begins her novel with Bertha's childhood: A daughter of an English Creole woman, Antoinette is hated by the black people just like her mother Annette Cosway, who was widowed when Antoinette was ten years old, around the time of the Emancipation Act of 1833 that abolished slavery in British Colonies. Annette, having been able to marry a rich man called Mr. Mason, goes mad soon after their house is burnt down and Antoinette's disabled brother Pierre is killed consequently. Despite Antoinette's failure in fitting in society, her loneliness throughout her childhood, and of course, the problematic nature of her family overall provide enough clues about her mental state, Rhys adds even more to the drama: When Antoinette is at a convent school, her mother dies, and her stepfather's son, Richard, arranges a marriage to free Rochester financially from his family:

[Rochester:] ‘What is the matter, Antoinette? What have I done?’

She said nothing.

‘You don’t wish to marry me?’

‘No.’ She spoke in a very low voice. [...]

‘But don’t you remember last night I told you that when you are my wife there would not be any more reason to be afraid?’

‘Yes,’ she said. ‘Then Richard came in and you laughed. I didn’t like the way you laughed.’ (Rhys, 1997, p. 48)

After a short while, they get married, and Rochester gets his thirty thousand pounds of payment but for Antoinette, this proves to be another sharp turn in her life. Arguably, this is foreshadowed by Rhys at the end of the first chapter with a portrayal of an English garden. Different from Jane, who is told by the fortune-telling gypsy woman that she is going to have a happy marriage (Brontë, 1994, p. 195), Antoinette is to walk into the unknown when she gets married:

We are no longer in the forest but in an enclosed garden surrounded by a stone wall and the trees are different. I do not know them. There are steps leading upwards. It is too dark to see the wall or the steps [...]. (Rhys, 1997, p. 34)

Moreover, the pitch-black steps leading upwards foreshadows the attic in *Jane Eyre*. As Rochester realizes that he does not actually love Antoinette*, things start to get even worse for her; her half-brother tells Rochester that his arranged marriage with the daughter of a mad woman was sheer trickery. When Antoinette gets imprisoned in Thornfield Hall by Rochester and the narration is handed over to him, the storyline gets more in line with *Jane Eyre*: “Thus the two voices tell us one story, giving us not merely the contrast of their attitudes, but more important for the effect of horror which it produces, the contrast of the victim who knows her fate with that of the victim who must gradually learn his” (Mellown, 1972, p. 471).

Evidently, by giving voice to Antoinette, in addition to Rochester’s account, which Brontë (1994) solely relies on in *Jane Eyre*, Rhys creates a way of reading that operates on another level. Rhys (1997), by giving readers an opportunity to look at Antoinette’s (Bertha of *Jane Eyre*) situation and the course of events from two different perspectives, makes the novel more influential, while the comprehensive background information provided for characters, specifically Antoinette, Annette and other family members including the neighbours, contributes to this fact. Readers’ perspective shifts as they realize the real victim is Antoinette, in other words, Brontë’s Bertha Mason. However, Rochester is not solely responsible for

* At the beginning of part two, Rochester, who remains nameless throughout the novel, takes over the narration and says “So it was all over [...] Everything finished, for better or for worse,” quoting from the marriage vows of Anglican wedding service (Rhys, 1997, p. 38).

Antoinette's so-called madness as Rhys also puts the blame on society —thus, this is not an exact reversal of roles.

In this regard, Christophine plays a crucial part as well. She proves herself to be a powerful woman, 'despite' coming from Martinique like her masters, occasionally challenging even Rochester: "Richard Mason is no brother to her. You think you fool me? You want her money but you don't want her. It is in your mind to pretend she is mad. I know it" (Rhys, 1997, p. 103). She would typically be a silent and possibly oppressed figure in the Victorian author's novel, yet in *Wide Sargasso Sea*, she poses a considerable threat to Rochester and his authority as a white Englishman while she protects Antoinette and helps Rhys give voice to Antoinette. Furthermore, the portrayal of Christophine as a strong figure also allows for considering the feminist aspect of the *Wide Sargasso Sea*. Some of the dialogues between Antoinette and Christophine, to this end, simultaneously draw attention to the themes of race, Victorian (English) superiority and patriarchy as highlighted so far:

She kissed Antoinette on the cheek. Then she looked at me, shook her head, and muttered in patois before she went out.

'Did you hear what that girl was singing?' Antoinette said.

'I don't always understand what they say or sing.' Or anything else.

'It was a song about a white cockroach. That's me. That's what they call all of us who were here before their own people in Africa sold them to the slave traders. And I've heard English women call us white niggers. So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all. Will you go now please. I must dress like Christophine said.' (Rhys, 1997, p. 64)

It is important to note that the above-given dialogue takes place before Antoinette's madness issue supposedly develops. Although her feelings are perfectly rational, they are regarded as inconceivable by Rochester in the belief that she is losing her sanity. It is this very perception of Rochester, which is shaped mainly by a lack of understanding, prejudice and the patriarchal structure of the society, that designates the fate of Antoinette. On the other hand, Antoinette's obvious sense of unbelonging contributes to the theme of racism. At this point, the sympathetic feelings of the readers on behalf of Rochester, which has been mainly developed on the basis of the account he provides in *Jane Eyre*, start to shift towards Antoinette. In *Jane Eyre*, Rochester is believed to be —mainly by Jane— a dignified, kind-hearted person who made a mistake, therefore readers are supposed to pity him:

[Jane:] [...] he stooped towards me as if to kiss me; but I remembered caresses were now forbidden. I turned my face away, and put his aside. 'What! — How is this?' he exclaimed hastily. 'Oh, I know! you won't kiss the husband of Bertha Mason? You consider my arms filled and my embraces are appropriated?' (Brontë, 1994, p. 297)

Yet, in *Wide Sargasso Sea*, it is Antoinette being pitied instead, as she is unloved and being marginalised by Rochester. Thanks to Rhys giving voice to Antoinette, readers' feelings change direction when she is allowed to give her own account of the story:

'I will be quiet, I will not cry. But Christophine, if he, my husband, could come to me one night. Once more. I would make him love me.'

'No *doudou*. No.'

'Yes, Christophine.'

'You talk foolishness. Even if I can make him come to your bed, I cannot make him love you. Afterward he hates you.'

'No. And what do I care if he does? He hates me now. I hear him every night walking up and down the veranda. Up and down. When he passes my door he says. "Good-night, Bertha." He never calls me Antoinette now. He has found out it was my mother's name. (Rhys, 1997, p. 71)

Moreover, Rhys (1997) refers back to Brontë's protagonist Jane in various ways. One uncanny example of these references can be seen in part three of the novel. Antoinette believes that she has seen a ghost, which creates an impression in the readers that it could actually be Jane Eyre:

Turning a corner I saw a girl coming out of her bedroom. She wore a white dress and she was humming to herself. I flattened myself against the wall for I did not wish her to see me, but she stopped and looked around. She saw nothing but shadows, I took care of that, but she didn't walk to the head of the stairs. She ran. She met another girl and the second girl said, 'Have you seen a ghost?' — 'I didn't see anything but I thought I felt something.' — 'That is the ghost,' the second one said and they went down the stairs together. (Rhys, 1997, p. 118)

This instance also reminds readers of Jane's dream in Chapter 25 of *Jane Eyre*:

'I dreamt another dream, sir [...] On waking, a gleam dazzled my eyes: I thought — oh, it is daylight! But I was mistaken; it was only candlelight. [...] There was a light on the dressing-table. [...] I heard a rustling there. I asked, "Sophie, what are you doing?" No one answered; but a form emerged from the closet, it took the light, held it aloft [...] Mr. Rochester, this was not Sophie, it was not Leah, it was not Mrs. Fairfax [...] It was not even that strange woman, Grace Poole.' 'It seemed, sir, a woman, tall and large, with thick and dark hair hanging long down her back. [...] she took my veil from its place: [...] she threw it over her own head and turned to the mirror.' (Brontë, 1994, p. 281)

Concurring with the assumption that Jane appears as a ghost in *Wide Sargasso Sea*, a reversal of roles between Jane and Antoinette is manifestly present, as being a ghost can be associated with voicelessness and passiveness. However, at the ending of the novel, a key moment clarifies the premature thoughts of the readers as Rhys gives voice to Antoinette:

I went into the hall again with the tall candle in my hand. It was then I saw her — the ghost. The woman with streaming hair. She was surrounded by a gilt frame but I knew her. I dropped the candle I was carrying and it caught the end of the tablecloth and I

saw flames shoot up. As I ran or perhaps floated or flew I called help me Christophine help me and looking behind me I saw that I had been helped. (Rhys, 1997, p. 123)

At this point, readers realize that what Antoinette believes to be a ghost is actually herself, based on the assumption that the gilt frame is a mirror. Even though the image she sees looks familiar, it is beyond her recognition, as she has not seen herself for years. Building upon this view, it can also be proposed that Antoinette has been gradually driven mad by the various forms of repression, chief among which are patriarchy and colonialism. In this sense, the fire she inadvertently starts can be regarded as the tipping point of her sanity. Another theme Rhys plays with, to that end, is time. As the storyline proceeds from part two to part three, time flies (a decade is covered within almost ten pages), suggesting that it is of no importance. Rhys' extensive use of flashbacks and foreshadowing overlaps with this assumption.

4. Conclusion

To conclude, in *Things Fall Apart*, Achebe portrays the impact of colonialism on African culture and society through the story of Okonkwo, a respected leader in his community who struggles to maintain his cultural identity in the face of British imperialism. As an African who lived through the difficulties of colonialism, Achebe succeeds in showing that African societies, in reality, are different from their descriptions reflected in pieces of nineteenth century colonial literature, which echo "the global reach of English" and "the heyday of the British empire" (Oxford University Press, n.d.). He manages to 'regain dignity' with *Things Fall Apart* by becoming the voice of the Africans who are 'muted' in Western novels and provides solid evidence for who is at fault, i.e., people behind the whole colonization project that spoiled a well-established civilization. Similarly, *Wide Sargasso Sea* explores the impact of colonialism on Caribbean society through the story of Antoinette Cosway, a white Creole woman who is marginalized by both her race and gender. In line with *Things Fall Apart*, Rhys also manages to change the general perception towards the characters of a classic nineteenth-century novel, *Jane Eyre*, by giving voice to voiceless people. In doing so, Rhys brings the patriarchy and racism in Brontë's novel skillfully to the surface without turning the novel into a simple reversal of the classic. She also proves that "the other side" (Rhys, 1997, p. 82), which is barely thinkable under the influence of Brontë's narration, does indeed exist.

Set in Africa and the Caribbean, respectively, *Things Fall Apart* by Chinua Achebe and *Wide Sargasso Sea* by Jean Rhys are two novels that offer potent critiques of patriarchy and colonialism during the colonial period. They demonstrate how these systems of oppression can have devastating effects on individuals and communities alike. By exploring these themes through the experiences of their characters, Achebe and Rhys provide essential insights into the complex legacies of colonialism and patriarchy that continue to shape the world today.

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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>'Galactic Area 8, No. 62: FOMALHAUT II. High-Intelligence Life Forms: Species Contacted: Species I.</p> <p>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.</p> <p>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.</p> <p>Species II.</p> <p>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)</p>
TT-1	<p>Galaktik Alan 8, No.62: FOMALHAUT II. Gelişmiş Zekâhı Yaşam Biçimleri: İlişki Kurulan Türler: I. Tür:</p> <p>A) Gdemler: Gelişmiş zekâhı, 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.</p> <p>B) Fianlar: Gelişmiş zekâhı 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.</p> <p>II. Tür:</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 'flew 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 'ilk 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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The Seventh Function of Language A Novel: The Linguistic Turn in Fiction

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Abstract

This study aims to discuss *The Seventh Function of Language: A Novel* (2017) by Laurent Binet as a novel in which the semiology, the science of signs, is introduced into the fiction, in addition to the linguistic issues. Taking its source of inspiration from *The Name of the Rose* by Italian semiologist and novelist Umberto Eco, the story of a manuscript for which people are killed, semiology is emplaced into the narrative form. Again, reinterpreting and reproducing this trope of the search for a lost manuscript and installing it at the heart of the 80's intellectual arena, the novel has a conspiratorial tendency throughout its plot: the story begins with the (real-life) death of Roland Barthes in 1980. "The greatest critic", a world star of semiology, died after being hit by a laundry van after leaving lunch with François Mitterrand, who was running for the presidency at the time. Passing through reality to build the fiction, the novel parodies conspiratorial tendencies and traces the question: What if the famous semiologist was killed because he would have discovered, like a mad scientist, a seventh function of language in addition to the first six, previously highlighted by the linguist Roman Jakobson: the absolute power to persuade. It is simply the enunciatory power of shaping history. In search for this magical power of control over the addressee, the novel takes us back to the last great era of French intellectuals such as Roland Barthes, Umberto Eco, Michel Foucault, Jacques Derrida Gilles Deleuze, Judith Butler, Philippe Sollers, Julia Kristeva by adding novelistic features to these figures. This was the time of "linguistic turn" when the conviction that philosophical questions were necessarily entangled with the limits of language dominated the humanities. With a line-up of characters plucked from the heavyweights of 20th-century French linguistic and critical theory, and a postmodern mashup of texts, facts, and falsities, Binet introduces the semiology into the narrative form. The present study explores to what extent fiction can encompass theoretical knowledge and construct its building blocks.

Keywords: Fiction, Semiology, French theory, Roland Barthes, Umberto Eco

1. Introduction

This study aims to discuss *The Seventh Function of Language: A Novel* (2017) as a piece of fiction, in terms of some tenets of semiology and linguistics. Taking its source of inspiration from *The Name of the Rose* (Eco, 2008) by Italian semiologist and novelist Umberto Eco, the story of a manuscript for which people are killed, semiology is emplaced into the narrative form. Again, reinterpreting and reproducing this trope of the search for a lost manuscript and installing it at the heart of the 80's intellectual arena, the novel has a conspiratorial tendency throughout its plot: The story begins with the (real-life) death¹ of Roland Barthes in 1980. “The greatest critic”, the world star of semiology died after being hit by a laundry van after leaving lunch with François Mitterrand, who was running for the presidency at the time. Passing through reality to build the fiction, the novel parodies conspiratorial tendencies and traces the question “What if it wasn't an accident at all?” (Binet, 2017) What if the famous semiologist was killed because he would have discovered, like a mad scientist, a seventh function of language in addition to the first six, previously highlighted by the linguist Roman Jakobson: the absolute power to persuade.

A seventh function of language which allows the person who possesses it to convince anyone of anything in any situation. It opens up virtually infinite possibilities of becoming the master of the world. It is simply the enunciatory power of shaping history. In search for this magical power of control over addressee, the novel takes us back to the last great era of French intellectuals such as Roland Barthes, Umberto Eco, Michel Foucault, Jacques Derrida Gilles Deleuze, Judith Butler, Philippe Sollers, Julia Kristeva, by adding *novelistic* features to these figures. This was the time of “an assertion of the primacy of language over experience and feeling” (Porter, 2021, p. 2) dominated the humanities. With a line-up of characters plucked from the heavyweights of 20th-century French linguistic and critical theory, and a postmodern mashup of texts, facts, and falsities, Binet introduces semiology into the narrative form. The present study will explore to what extent fiction can encompass theoretical knowledge and construct its building blocks.

In the present study, first of all, *The Seventh Function of Language: A Novel* will be introduced, general information about the work will be provided, and the plot and the style of the work will be emphasized and revealed. Two names stand out among the intellectual characters in *The Seventh Function of Language A Novel*: Roland Barthes and Umberto Eco. Roland Barthes is a character who devoted his whole life to “the novel” that he could never

¹ Roland Barthes, writer and professor at the Collège de France, died on March 26 1980 at the Parisian hospital of Pitié-Salpêtrière, following a traffic accident. On February 25, he was hit by a car while crossing Rue des Écoles in a congested area and suffered head injuries. He was sixty-four years old.

write and turns into a short-lived novel hero –it is also significant that the title of the lecture Barthes gave at the Collège de France before his death was “The Preparation of the Novel”. It can be said that what Binet was trying to do was to reconcile Roland Barthes’s issue with the “novel”. Barthes becomes a character in the novel, who becomes a motive force through his death since the fiction narration begins with a story passing through a real event. This feature of the text will be interpreted under the heading “Who Killed Roland Barthes?”

As for the case of Umberto Eco, the novel is clearly a tribute to Umberto Eco and his masterpiece *The Name of the Rose*. The relationship of the work with *The Name of the Rose* is of great importance as an operative means throughout the fictionalization process. Furthermore, an Italian semiologist and novelist is the central character of the book. Laurent Binet imagines a secret society where terrible oratory duels are played out: Umberto Eco appears in the novel as “the great Protagoras”, the supreme leader of the Logos Club. We can see another intertextual relationship with *Fight Club* (Palahniuk, 1997) by Chuck Palahniuk. Binet manages, like Umberto Eco, to mix novel and scholarship. As Binet often states that *The Seventh Function of Language: A Novel* was written inspired by Umberto Eco's novel *The Name of the Rose*. It was the story of a manuscript that everyone's looking for, and which they kill for. Binet, in this novel, “tried to apply semiology in the novel”, by his own words (libraire, 2023). Hence by emphasizing the semiological aspects of Umberto Eco’s project, the work’s relationship with another novel of semiological practice *The Name of the Rose* will be described and interpreted. Laurent Binet wanted to honor a form of debt with the pitch of his book and in a certain way relate to *The Name of the Rose*. Binet embedded semiological practice into the novel, in a semi-fictional space. But by what means and by what model did he do this? Therefore, it becomes a necessity to reveal the relationship between these two works. In order to establish that relationship, the similar features they have and those that overlap will be examined under the heading “Umberto Eco: The Great Protagoras”.

The Seventh Function of Language: A Novel takes us back to the last great era of French intellectuals, such as Roland Barthes, Umberto Eco, Michel Foucault, Jacques Derrida, Gilles Deleuze, Judith Butler, Philippe Sollers, Julia Kristeva. At the period when philosophical questions were inevitably handled with the limits of language. Linguistic turn has been recognized by many disciplines of humanities. What exactly is the linguistic turn?

This is the supposed movement when various intellectual disciplines in the twentieth century, particularly in the areas of the humanities, came to recognize the role that language plays in one’s relationship to the world—that is, the fact that language plays a determining role in how a discipline conceives of itself and its relation to the world that it encounters. Many disciplines claim to have experienced this linguistic turn, including philosophy, history, literary theory and criticism, textual studies (i.e. textual criticism apart from biblical studies), a variety of social sciences, and no doubt others. (Porter, 2021, p. 1)

Philosophers, especially French post-structuralists, reflected their interest in highlighting the pivotal role language plays in theory. According to the fact that these figures from post-structuralist thought come together in this novel in search of the most influential enunciatory power and that the temporality of the narrative is the time marked by linguistic turn, an interpretation within the framework of the concept of “linguistic turn” becomes possible. This will be discussed under the heading of “Linguistic Turn in Fiction: In Search for the Most Influential Enunciatory Power”.

French post-structuralist thought is associated with the “linguistic turn” in philosophy. Also called “french theory”, the tendency focuses on linguistic issues, and has striking comments on language and meaning. In this detective novel, the hopeless police detective Jacques Bayard takes the reader on a journey through the horizons of “french theory” in search of the lost manuscript in which this very important seventh function of language is indicated. Many twists and turns take place in Paris, Bologna, Cornell University in the USA, Venice, Naples...

Interdisciplinary studies show that narrative is not only a literary form but also a way of organizing human experience and knowledge. Hence fiction never takes place in isolated conditions but always reacts to social and intellectual developments, changes and transformations in a versatile way. The present study aims to review *The Seventh Function of Language: A Novel* as a novel in which linguistic issues are introduced into the narrative form as well as semiology, the science of signs. The next section will try to demonstrate to what extent fiction can encompass “theory” and construct its building blocks on it.

2. The Novel of Semiology

La Septième Fonction du Langage (Binet, 2015) is a novel by Laurent Binet published on August 18, 2015, by Grasset in France. The book received the Prix du Roman Fnac and the Prix Interallié the same year. The book was translated into English by Sam Taylor and published by Farrar Straus & Giroux on 1 August 2017 in New York –the study is based on this version.

The Seventh Function of Language: A Novel (Binet, 2017) takes the form of a sort of detective story, beginning on February 25, 1980, with a traffic accident involving Roland Barthes outside the Collège de France, just after having lunch with François Mitterrand, which turns out to be an assassination attempt, and continuing until the summer of 1981, after Mitterrand's first presidential election victory in May 1981. The incredible investigation is led by a policeman, Commissaire Jacques Bayard, assisted by Simon Herzog, a young doctoral student who introduces young students to semiology. The unlikely duo's research leads them to meet all the intellectuals of the Parisian and international linguistic and literary microcosm, often in comical, even ridiculous, situations.

2.1. About the Plot

The Seventh Function of Language: A Novel is the story of a fantastic adventure novel, passing through reality into fiction, builds its plot on a pursuit of a manuscript which indicates the absolute power to persuade. Laurent Binet chooses to be much more playful with the course of history and changing things. The starting point for this novel is the (real-life) death of Roland Barthes, hit by a laundry van on February 25, 1980. In the world of the novel, the assumption is that it was an assassination. He was murdered because he would have discovered a seventh function of language, which is the power to convince anyone of anything in any situation.

Paris, Rue des Ecoles 1980. The literary critic Roland Barthes dies –struck by a laundry van– after lunch with the presidential candidate François Mitterrand. The world of letters mourns a tragic accident. But what if it was not an accident at all? What if Barthes was ... murdered? (Binet, 2017)

Depending on all the developments on the theory of possible worlds etc., *The Seventh Function of Language: A Novel* parodies a conspiracy theory: The death of the famous semiologist was not an accident. He was killed because he would have discovered, like a mad scientist, a seventh function of language in addition to the first six previously highlighted by the linguist Roman Jakobson: the absolute power to convince anyone of anything in any situation. In the intellectual and political circles of the time, everyone was under suspicion... He constructs the plot of the novel in a semi-fictional space. Who might have killed Barthes to possess this formidable secret? Mitterrand? Giscard? The CIA? The KGB? What role do the intellectuals of the era play, including Foucault, Derrida, Deleuze? As for elements of suspense that feed the fiction there are some real facts which are that the world star of semiology died hit by a laundry van after leaving a lunch with François Mitterrand, who was running for the presidency at the time, and that the keys and documents on him were missing. Binet argues that “François Mitterrand was always involved in strange things like that” (Books, 2023). Then comes the conspiracy theory.

Roland Barthes has neither his papers nor his keys on him, just after the accident. What could he have had on him that was so precious? It is supposedly the unpublished manuscript by Roman Jakobson, who theorized in his *Essais de Linguistique Générale* the functions of language, Barthes had this secret manuscript on him which is the seventh function of language, which allows the person who possesses it to convince anyone of anything in any situation. Laurent Binet explains:

Basically language has always been the most powerful weapon of the world, and I think truth and lies are very very powerful weapons both. So I mean the winner is always the one who uses the language the best. Whatever you choose between lies or truth you win if you use the language the best. (Books, 2023)

This function of language, how can one describe it? It is the performative function, when saying is doing. One says something and it becomes reality. It can happen with anything and anyone. It is the ultimate level of persuasion. So virtually it opens up infinite possibilities of eventually being the master of the world. Possessing the seventh function of language means being the absolute master of the language, the absolute master of the rhetoric and the absolute master of the world. The left wants it, the right wants it, and the intellectuals? The intellectuals of the time are holding out for this position. That means those close to Barthes (Foucault, Deleuze and then all that was called French Theory. This group of French philosophers - Derrida, Lacan, Althusser, etc. - were the first to take over this function (libraire, 2023). Indeed, stolen from Barthes and soon untraceable, this seventh function of language becomes from that moment the object of the most ardent desires which requires the investigation of a police officer, teaming up semiologist responsible for decoding all the signs and transforming the darkest trace into a luminous clue to the crime. *The Seventh Function of Language: A Novel* then launches into a mad race to recover this linguistic secret which will lead its characters from Paris to Venice via Bologna to end in Naples.

It is obvious that the power of this book takes us back to the last and great era of French intellectuals since these are characters who have an important burlesque potential that Laurent Binet exploited. In any case, it would have been very difficult to obscure them at the time when the death of Barthes they were part of Barthes' very close entourage. They themselves contribute a lot to the development of their own mythology in certain ways.

I have great admiration for Barthes, who contributed to my intellectual formation, which was a major one in any case. I discovered French Theory with great interest. Deleuze, Derrida, the people of French theory fascinated me. It just so happened that, as I went beyond their works and became attached to their characters, I realized that they were also picturesque, romantic characters, sometimes very truculent, like Michel Foucault, of whom I'm a great admirer. But at the same time, he's a character. Michel Foucault had a novelistic potential that I found interesting, and I also find that at that time, there in Barthes' very close entourage, such as Sollers and Kristeva. I find that Sollers in particular, he had a very strong burlesque potential. So satire was not my original intention. It was a detective story based on the death of Barthes. He was a semiologist. In other words, it was concerned with the science of signs. This science, semiology, was in fact quite simply the science of Sherlock Holmes. So the idea was to make the human science of semiology. This is the dramatic motor of my book. So, in the beginning, the intention was to write a detective story, and then satire took on great importance in the reconstruction of the 80s, which fascinated me: music, advertising, cars, and so on... (libraire, 2023)

The 80's era is reconstructed in a text, the characters, settings, atmosphere, density, music, rhythm, colors, etc., appear on the whiteness of the page. Imagination works further hand in hand with reality. Elements that provide narrative continuity are fragments. There is a fictional world in literary works, but this construction or unreality always gains meaning through the real life that surrounds it both physically and mentally. Here, the mental issue is the enunciatory power in a mode of interaction that has the potential to shape history. We

always interpret the relationships, information, and other tasks in this fictional world in the light of our real-life experiences. Just as this text carries a fictional world with its linguistic issues and organization, it also contains elements from the social and cultural structure surrounding it, past literary periods, and communication opportunities other than itself.

2.2. About the Style: The Art of Centon

Seventh Function of Language is a fantastic adventure novel in the form of a detective story. Hopeless police detective Jacques Bayard teams up with a young college professor to lead the investigation. He finds himself in search of a lost manuscript by the linguist Roman Jakobson, that indicates the mysterious seventh function of language. This function is likely to be associated with the absolute power to convince anyone of anything in any situation, a magical power of control over a listener. This case will plunge a right-wing police detective into literary theory. Everyone is under suspicion. Laurent Binet explains the process of production in an interview:

Once I realized that, I told myself the suspect's field would be in the political environment and in the intellectual environment. This again required a lot of documentation work for me to reconstruct what happened in 1980, both Barthes and his friends from French theory. I was very familiar with Barthes' thinking but not so much with his friends. French theory in the corpus. For 5 years I immersed myself in this entire corpus of Derrida and Deleuze (libraire, 2023)

Last but not least, *The Seventh Function of Language: A Novel* includes quotations from those thinkers of French Theory: the real characters in fiction are picturesque, romantic characters, sometimes very truculent. The whole thing is a selection of the best quotations that would fit the context: It is the pragmatic choice of what is useful for fiction. This is also for the sake of fidelity to these thinkers so that they continue to own their own words. Binet uses quotation marks. He has chosen to go systematically to the line and to mark every utterance of a character with a dash.

I had to be very very careful because I made very important, very intelligent people speaking, you know — like I used Foucault, Deleuze, Derrida as characters; Umberto Eco. So if I wanted to be — to be right I had to be very careful with the way — was making them speaking. And so the best way I found was to use their own words, you know, so a big part of my work was to read them a lot and to choose inside their own work and their own words sentences or excerpts which could fit with my plot, you know. So it was a kind of funny game of puzzling everything, like collecting quotes and using, moving them to my situation, to the situation of my plot. So it was big big work but it was fun. (Books, 2023)

The art of the centon (patchwork) in Greek is that of composing a text by juxtaposing quotations. Thus, the author of a centon speaks not with his own phrases, but with those of others. His silent presence is that of a listener. By its very nature, the centon process allows us to concretely realize “the elocutionary disappearance of the author”, which could be interpreted

as a great analogy with Barthes's 1967 essay "The Death of the Author"² (Barthes, 1967) undermining the authorial power.

3. Who Killed Roland Barthes?

The story begins with the (real-life) death of Roland Barthes in 1980. "The greatest critic", world star of semiology, who died hit by a laundry van after leaving a lunch with François Mitterrand, who was running for the presidency at the time. Passing through reality to build the fiction, *The Seventh Function of Language: A Novel* parodies the conspiratorial tendencies and traces the question "What if it wasn't an accident at all?" (Binet, 2017) What if the famous semiologist was killed because he would have discovered, like a mad scientist, a seventh function of language in addition to the first six, previously highlighted by the linguist Roman Jakobson: the absolute power to convince anyone of anything in any situation.

Roland Barthes who devoted his whole life to "the novel" that he could never write, turns into a short-lived novel hero –it is also significant that the title of the lecture Barthes gave at the Collège de France before his death was "The Preparation of the Novel" (Binet, 2017).

Life is not a novel. Or at least you would like to believe so. Roland Barthes walks up Rue de Bière, The greatest literary critic of twentieth century has every reason to feel anxious and upset. His mother, with whom he had a highly Proustian relationship is dead. And of course The Preparation of Novel at the Collège de France. Is such a conspicuous failure. It can no longer be ignored. All year, he has talked to his students about Japanese haikus, photography, the signifier and the signified, Pascalian diversions, café waiters, dressing gowns and lecture hall seating –about everything but the novel. And this has been going on for 3 years. He knows, without a doubt, that the course is simply a delaying tactic designed to push back the moment when he must start truly literary work, one worthy of the hypersensitive writer lying dormant within him and who in everyone's opinion, began to bud in his *A Lover's Discourse: Fragments*, which has become a Bible for under 25's. From St Beuve to Proust, it's time to step up and take the place that awaits him in the literary Pantheon. Maman is dead: He has come full writing Degree Zero. The time has come. (Binet, 2017)

It can be said that what Binet was trying to do was to reconcile Roland Barthes's issue with the "novel". Barthes turns into a character in the novel who becomes a motive force by his death since the narration of fiction begins with a story passing through a real fact.

In the 1950s, structuralism also meant the application of language to society and social rules. Levi-Strauss analyzes kinship relations in the field of anthropology. The semiology, the science of signs deals not only with language and literary texts, but also with every phenomenon, every object that we can read as a text. In fact, everything is a text, our way of understanding the world is how to approach signs, how to comprehend them and how to make sense of them. There are two periods of Roland Barthes: Barthes, who first adopted

² The proposition was that it is not possible to definitively understand the ultimate meaning of a text by practice of relying on the biography and intentions of the author.

structuralist thought, traced the structures in the texts. According to Barthes, culture, architecture, fashion, these are all texts. Barthes then moves from the overly scientific state of semiology to post-structuralism.

Post-structuralism is a line that progresses by destroying structuralism. The post suffix should be considered simultaneously with the preoccupation with breaking down binary oppositions. As a result of this, irregularity, discontinuity and fragmented structures emerge: One must see how it has set him up by deciphering the codes in this structure. Linguistic turn begins with an objection to structuralist understanding and perception and develops with the desire to turn the concept of meaning into a cultural and social expansion. All philosophical problems are now considered in the context of language. The limits of language are the limits of the world.

Roland Barthes's text analysis is applied as if fashion, architecture, etc. were a language. Everything is handled as text. He wanted to show how meaning is established with signs. Barthes attempts to unravel the linguistic structures above culture (Barthes, 1975). He examines contemporary myths and reveals the codes that language establishes. According to Barthes, language is a fascist expression, it imprisons us in a thought structure. He wanted to decipher the codes in this structure and see how it sets us up. It is not possible to get out of the system, structures can reveal and activate the system (Barthes, 2021, p. 42-64)

We are in a language understanding that is structured in such a way that we are trying to dictate a certain meaning. It prevents us from thinking about anything else. How to get out of that prison? It has such a structure that it tries to dictate a certain meaning both to speakers and listeners. The conceptual framework corresponds with *The Seventh Function of Language: A Novel's* issue which is the story of a pursuit of the language use which serves as the means of control over simply the other. However, it is impossible to see the understanding in question only at this level. In this respect, semiology is no longer a completely technical concept. However, it begins to become an embodiment in the novel.

4. Umberto Eco: The Great Protagoras

The Seventh Function of Language: A Novel is clearly a tribute to Umberto Eco and his masterpiece *The Name of the Rose* (Eco, 2008). Furthermore, an Italian semiologist and novelist is the central character of the book. Laurent Binet imagines a secret society where terrible oratory duels are played out. Umberto Eco appears in the novel as the great Protagoras, the supreme leader of the Logos Club. Laurent Binet, like Umberto Eco, manages to mix novel and scholarship.

Laurent Binet wanted to honor a form of debt with the pitch of his book and in a certain way relate to *The Name of the Rose*, which was the story of a manuscript that everyone's looking for, and which they kill for. Binet, he tried to apply semiology into the novel:

I wanted to honor a kind of debt with the pitch of my book and in a way have something to do with *The Name of the Rose*. It was the story of a manuscript that everyone's looking for, and which they kill for. In this case, I tried to apply semiology to the novel. The idea was that semiology is the science of Sherlock Holmes, and then the performative, that kind of language that creates the act in its very utterance, intersects with problems that interest me about the power of language and then reality and fiction. (libraire, 2023)

Umberto Eco had a semiological project, it is being followed by the French author from this point of view: In *The Name of Rose* there are several keys which the semiologist has introduced into the novel, into the story. Just to keep Eco alive again, Laurent Binet tries to give meaning to things, to make sense of the world, for that he undoubtedly had a weapon, which is the power language exerts. He understands that while doing this work, he thought that the ideal place to do semiology was detective novels. The novel is the story of the pursuit of that kind of language that creates the act in its very utterance, it is the enunciatory power of shaping history. The question is about the conceptual work: In which ways the conflictuality between concepts are established in the semi-fictional universe through possibilities and limitations that this genre offers him?

In *The Seventh Function of Language: A Novel* semiology takes part in the plot, Sherlock Holmes's science of signs will help resolve the plot. This is exactly what happens with William of Baskerville in *The Name of the Rose*. Moreover, the model of inferences as represented by the fundamental characters in *The Name of the Rose*. For Eco, he needed fiction to tell things to the reader so that he would get hooked. It was a semiological manual demonstrating the whole abstract problem of rhetoric. In *The Seventh Function of Language: A Novel*, the secret manuscript that that everyone's looking for, and which they kill for indicates a certain use of language which is the absolute power to persuade. This conceptual node corresponds with the issues that linguistic turn tackles. As the plot revolves around the language use that creates the act in its very utterance, intersects with problems about the power of the language.

In *The Name of the Rose* the crime scene, it was a library. Libidini was the curator of the labyrinthine library. In *The Seventh Function of Language: A Novel*, the climate of opinion is 80's French theory. In fact, the pitch of the book is that of Eco's model, the exemplification of the theories of French post-structuralist thought consists of the texts which already existed by making inferences and amusing its reader. Laurent Binet explains:

I like to play with borders, the border of these possible worlds, with the real world. Circulatory play: here we are. It's a structure of paper characters. So this involves

other issues for philosophers of language such as fainted information if we are not in this dream world. We are neither false nor true. We are in another regime which is the regime of fiction, after a while, it is true that it has such a force that it competes with the regime of reality. In any case, fiction is what is written, indeed we are no longer in reality, we are in the fiction of what we call reality. (libraire, 2023)

Laurent Binet imagines that Roland Barthes would be the unprecedented victim of a political and literary conspiracy because, a few days before this terrible accident, the famous semiologist would have discovered, like a mad scientist, a seventh function of language in addition to the first six previously highlighted by the linguist Roman Jakobson. Indeed, stolen from Barthes and soon untraceable, this seventh function of language becomes from that moment the object of the most ardent desires which requires the investigation of a police officer quickly assisted by a semiologist responsible for decoding all the signs and transforming the darkest trace into a luminous clue to the crime.

As Binet states in an interview,

I was happy to put that very academic science, out of university, and just to show, to pretend and to show — because I believe it's true — it can be useful, in the real life and not only in the faculties and universities and so... The move I did to make the book existing, you know, was to move the semiology from university to the real world and to use it as — to decide that semiology is the science of Sherlock Holmes. Then I could write the book. (Books, 2023)

The Seventh Function of Language: A Novel is the product of a completely semiologic fictionalization. We are dealing with a fundamental concept of semiology, a process of hypothetical deduction. We see a sign, we try to draw a law from it, a generalization using a hypothetical method. Plus, a good explanation of how we reason. Besides, there exists the problem of the other when we draw a conclusion by a sign, by a reference, what happens when the other, that one who is in contact with me through friendship or through hate. What happens when uneven or incommensurable power and balance is wielded by one or the other?

5. Linguistic Turn in fiction: In Search for the Most Influential Enunciatory Power

The Seventh Function of Language: A Novel is a novel in pursuit of the absolute power of enunciation, and semiology “the science of Sherlock Holmes” as Binet states, will help resolve the plot. However, it is impossible to see the understanding in question only at this level. In this respect, semiology is no longer a completely technical concept, it begins to become an embodiment in fiction. As fiction never takes place in isolated conditions but always reacts to social and intellectual developments, changes and transformations in a versatile way, it is examined that fictional narrative gains function as the space of “an assertion of the primacy of language over experience and feeling” (Porter, 2021, p. 2), and encompasses theoretical

knowledge that can be associated with the linguistic turn in philosophy. The linguistic turn³ is often referred to in a variety of intellectual disciplines as representing that turning point—usually seen in the 1970s or so in humanities disciplines (Porter, 2021, p. 2) as “an assertion of the primacy of language over experience and feeling, paradoxically paired with the sense that there is a crisis in language, that language can no longer be assumed as an unmediated given” (Birns, 2017, p. 293).

Linguistic turn has been recognized by many disciplines of humanities. Nevertheless, despite this, the linguistic turn appears in various ways and its significance is seen at various times within humanities disciplines. We need to make a description of humanities as a certain set of disciplines that have always associated their questions with the limits of language. But humanities also provide a climate of opinion, a culture of knowledge, something wider than these disciplines' interpretation, most of the time the one that appears in fictional writing.

Linguistic turn has a strong proposition: experience and its relationship to reality not the mention the feeling, cannot be thought of outside the mediation of language. More radically, reality remains beyond all control, and language alone constitutes reality and language alone can express it. Paradoxically linguistic turn is “paired with the sense that there is a crisis in language, that language can no longer be assumed as an unmediated given” (Porter, 2021, p. 2). The plot of *The Seventh Function of Language: A Novel* clearly demonstrates it. But in which context and under which conditions? Jakobson, the great Russian linguist, had theorized the functions of communication, and had identified six functions of language.⁴ Binet therefore imagines, there was a seventh that Barthes would have

³ The term appears for the first time in the title of a work (The Linguistic Turn. Recent Essays in Philosophical Method), directed by the American philosopher Richard Rorty, in which the latter insists on the importance of language in the formulation of philosophical questions. Published in 1967, it did not, however, have an explicit place in the debate concerning literary disciplines and history which would mark the 1980s (www.universalis.fr, 2023).

⁴ In Jakobson's classification each element of communication corresponds to a function of language. There are six functions of language which are: referential function (contextual information), emotive function (self-expression), aesthetic/poetic function (auto-reflection), conative function (vocative or imperative addressing of receiver), phatic function (checking channel working), and also metalingual function (checking code working). (Middleton, 1990/2002, p. 241)

The emotive function: The transmitter speaks about himself, the message is centered on him: this is the emotive function. Most lyrical texts favor it.

The conative function: The transmitter seeks to produce an impression on the receiver. The conative function is found in texts expressing an order, aiming to convince.

The referential function: The message can have as its center the referent himself: the text is then essentially informative. Certain descriptions respond to this referential function.

The phatic function: The message can be used to establish and maintain communication: this is the function of (phatic) contact. Its function is to maintain contact between the sender and the recipient.

The metalinguistic function: Certain elements of the code used by the transmitter may be ignored by the receiver. When the message aims to clarify the meaning of what is said, it is centered on the code: we speak of a metalinguistic function.

The aesthetic/poetic function: When there has been a re-creation of its content on the message, the message is centered on itself. We talk about the poetic function of language. All texts that play on words and/or their association belong to this category.

discovered, a seventh which would have such an influential function, which would have given so much power to the one who masters it. So virtually to convince anyone of anything in any situation obviously opens up infinite possibilities of being the master of the world. This is how the novel explores the crisis in language and reveals the way language exerts a hierarchical political power in fiction. Isn't this a good metaphor of effective power constituted by language, of language exerting power over the other. Isn't this an incommensurable, uneven and hierarchical kind of relationship of power, which is discursive rather than coercive? The whole plot of the book is this kind of pursuit to appropriate this power.

The enunciatory power of the language is interpreted in a certain way under the seventh function of language as a performative function which allows the person who possesses it to convince anyone of anything in any situation. Performative "kind of language that creates the act in its very utterance" (libraire, 2023) intersects with current issues about the power of language. This function, the left wants to have it, the right wants to have it, and the intellectuals? The intellectuals of the time are standing by... to recover this function. That means those close to Barthes (Foucault, Deleuze, and then everything we called French Theory. This group of French philosophers, Derrida, Lacan, Althusser, etc.)

In search for this enunciatory power of control over the addressee, the novel takes us back to the last great era of French intellectuals, by adding novelistic features to them, at the time when the linguistic turn dominated the humanities. "The role that language plays in one's relationship to the world—that is, the fact that language plays a determining role in how a discipline conceives of itself and its relation to the world that it encounters" (Porter, 2021, p. 1) has been recognized by many disciplines of humanities. Philosophers reflected her interest in highlighting the pivotal role language plays in theory, especially French post-structuralists. Linguistic turn⁵ begins with an objection to the structuralist understanding and perception and develops with the desire to turn the concept of meaning into a cultural and social expansion. All philosophical problems are now considered in the context of language. The limits of language are the limits of the world. Hence, it was in the French post-structuralist philosophy

Most literary texts involve several functions, even if one of them dominates. Identifying the different functions of language allows us to understand the different orientations of the text.

⁵ Nicholas Birns defines three periods or phases in the linguistic turn. These are what he calls "one of severity, one of skepticism, and one of amplitude." In his recounting of its development, he attributes the first period to the early twentieth century and its association with analytic philosophy and "breaking language down into concrete building blocks." The second phase, although beginning at the same time as the first, did not emerge until later and is characterized by skepticism toward language, with focus upon intrinsic rather than contextual features. The third phase, characterized by what he calls "amplitude," although also beginning at the same time as the first and second, is associated with deconstruction with its roots in synchrony, but did not come into its own until the second phase had faded. The way that the linguistic turn is perceived and described in various disciplines is in itself an interesting study" (Porter, 2021, p. 2).

of the 1970s, that this way of thinking drew its first theoretical inspirations (www.universalis.fr, 2023).

Post-structuralism has a certain set of theories which have always been associated with the linguistic turn but post-structuralism also provides a climate of opinion, a climate of knowledge. The theoretical knowledge has to symptomatically present itself in the novel in these phenomenological ways: Interrelated intellectual figures from the 80's intellectual arena form scenes, and those scenes become theoretical parodies.

“Life is not a novel” (Binet, 2017), so begins *The Seventh Function of Language: A Novel*. Based on the assumption that there is always a philosophical “geist” in fictional worlds in literary works, but this fiction or unreality always gains meaning through the real life that surrounds it –greeting the claim of the novel’s first sentence. When it comes to turn the life into novel, well, can we not talk about the thought structures, or the mental categories stemming from philosophy, to abstract little more, that shape our world of ideas. Moreover, we always interpret the relationships, information, and other tasks in this fictional world in the light of our real-life experiences. Just as this text carries the experience of a fictional world with both its theoretical organization and real life characters, it also contains elements from the social and cultural structure surrounding it, current politics, past literary periods, and communication opportunities other than itself. Questions on language that are intrinsically intertwined.

A critical examination of these issues related to the language in the novel is especially relevant in the context of contemporary thought, interrelating with philosophical viewpoints that recognize the informative role of the language on philosophical issues and so on. *The Seventh Function of Language: A Novel*, either by its title or by its plot is the reflection of “The linguistic turn”, whose circumstances and motivations are recognized and reinscribed by fiction. The fiction becomes an appropriate source of understanding on meaning and other hermeneutical processes: One cannot think of the experience and its relationship to reality outside the mediation of language. More radically, reality remains beyond all control, language alone constitutes reality and language alone can express it (www.universalis.fr, 2023).

Linguistic turn “defying the great paradigms of the social sciences (such as structuralism, quantitative approaches) and, beyond, virulently contesting modernity in its economic, industrial and technological foundations, in its values resulting from the Enlightenment (progress, reason, humanism, universalism, optimism). All science, but also history and, in particular, “professional” and “scientific” history, on which the “grand narratives” of modernity were established, were specially targeted. Indistinctly and not without contradiction, it is the conceptions of objectivity, truth, and universalism of historical knowledge that have been systematically called into question” (www.universalis.fr, 2023).

Fundamental realignment of methodologies has to be engaged in creating conditions through which these disciplines interpret the reality in its temporality. The novel is a space for reflecting on moral values, social cultural values in times of transition and how those values effect human life, human imagination, human aspiration, human desires. Those are extremely important in making connections between culture of knowledge and fiction. This is the reason why the linguistic turn had a major effect on how this culture of knowledge is informed, on the way people perceive the world, as an opinion shaper. Linguistic turn has to be also engaged in creating fictional works as an opinion shaper.

This famous seventh function is that beyond the six functions of language proposed by the Russian linguist Roman Jakobson, is the secret one: the absolute power of persuasion. It gives its holder a magical power of control over a listener. The idea that the novel propagates is clearly the awareness of the enunciatory power of shaping history, at the time when an election for the presidency takes place. The novel reveals something wider than tracing the structures, caused by the fundamental realignment of methodologies in humanities such as philosophy, history, literary theory and criticism, textual studies. As theoretical knowledge turns into fiction, this intertwinement likely has to be engaged in creating conditions through the enunciatory power, when the language creates the act in its very utterance.

This study examines in which contexts and under which conditions fictional narrative gains function as “an assertion of the primacy of language over experience and feeling” (Porter, 2021, p. 2), and encompasses theoretical knowledge. This gives the narrative an interdisciplinary quality above all. As humanity, we produce narratives, share them, and pass them on to new generations. At the same time, we interpret and make sense of these narratives through the sciences and philosophy. But it is also possible that we make sense and interpret scientific and philosophical knowledge through fictional narratives. Frederic Jameson considers the process of narrative production as “a fundamental function of the human mind” (Dervişcemaloğlu, 2014, p. 46). After all, a narrative is a representation, and the object of this representation follows a temporal and causal order through certain mental categories.

In this detective novel, the hopeless police detective Jacques Bayard takes the reader on a journey through the horizons of “french theory” in search of the lost manuscript in which this very important function of language is indicated. The whole of the novel is this kind of pursuit to appropriate this function. *The Seventh Function of Language: A Novel* expresses the mental stage of understanding and feeling of the experience in the most concrete way. The novel is about “the role that language plays in one’s relationship to the world—that is, the fact that language plays a determining role in how semiology conceives of itself and its relation to the world that it encounters” (Porter, 2021, p. 1) which is at the same time the main idea of the linguistic turn in philosophy.

Linguistic turn begins with an objection to structuralist understanding and perception and develops with the desire to turn the concept of meaning into a cultural and social expansion. All philosophical problems are now considered in the context of language. The limits of language are the limits of the world. Philosophers reflected their interest to demonstrate the central role language plays in one's relationship to the world. Highlighting the fact that language plays a determining role in how a discipline conceives of itself and its relation to the world that it encounters is of great importance.

What kind of relations are valid between the linguistic turn and the social context? It is not a kind of relationship whose structure and boundaries are clearly determined, but an activity that depends on the relations within a certain cultural system. In some historical events, literature has become an active force, a reflection of political issues, and sometimes it has become a vast field where those who produce in the field of literature test our mental limits. It is possible to monitor the changes created by these mental rotations by following such products. As a philosophical problem, for example, the effects of artificial intelligence on the human mind have been discussed in cinema and literature for longer than expected. The linguistic turn is considered as the determining factor of its era. A different integrity with linguistic features is a project, the reflection of that in the novel makes this idea of theory in fiction possible.

6. Conclusion

This study considers *The Seventh Function of Language: A Novel* as a novel in which semiology, the science of signs is introduced into the fiction in addition to the linguistic issues. Taking its source of inspiration from *The Name of the Rose* by Italian semiologist and novelist Umberto Eco, the story of a manuscript for which people are killed, semiology is emplaced into the narrative form. The novel reinterpreting and reproducing this trope of the search for a lost manuscript, installs it at the heart of the 80's intellectual arena. *The Seventh Function of Language: A Novel* is a fantastic adventure novel, passing through reality into fiction, builds its plot on the pursuit of a lost manuscript which indicates the seventh function of language, the ultimate power of enunciation.

Being the holder of the seventh function of language which allows the person who possesses it to convince anyone of anything in any situation, is the same as being the absolute master of rhetoric. So virtually it obviously opens up infinite possibilities of eventually being the master of the world. It is also a question of democracy. For in search for this enunciatory power of control over the other.

The novel takes us back to the last great era of French intellectuals, by adding novelistic features to them, at the time when the linguistic turn dominated the humanities. Two names stand out among the intellectual characters included in *The Seventh Function of Language: A*

Novel: Roland Barthes and Umberto Eco. Roland Barthes is a character who devoted his whole life to “the novel” that he could never write, and turns into a short-lived novel hero. It can be said that what Binet was trying to do was to reconcile Roland Barthes’s issue with the “novel”. Barthes turns into a character in the novel who becomes a motive force by his death since the narration of fiction begins with a story passing through a real event.

Binet tried to apply semiological practice in his work, by creating a semi-fictional space. But by what means and by what model did he do this? The novel is clearly a tribute to Umberto Eco and his masterpiece *The Name of the Rose*. Furthermore, an Italian semiologist and novelist is the central character of the book. Laurent Binet imagines a secret society where terrible oratory duels are played out: Umberto Eco appears in the novel as the Great Protagoras, the supreme leader of the Logos Club. The relationship of the work with *The Name of the Rose* is of great importance as an operative means throughout the fictionalization process. Accordingly, a model of the relationship between the two works has been established. Therefore, in order to reveal the relationship between these two works, the similar features that they have and those that overlap have been described in the study.

The Seventh Function of Language: A Novel either by its title or by its plot is the reflection of “The linguistic turn”, whose circumstances and motivations are recognized and reinscribed by fiction. The novel takes us back to the last great era of French intellectuals, such as Roland Barthes, Umberto Eco, Michel Foucault, Jacques Derrida, Gilles Deleuze, Judith Butler, Philippe Sollers, Julia Kristeva. And the fact that these characters come together in this novel in search of an enunciatory power allows an interpretation within the framework of the concept of “linguistic turn”.

Linguistic turn emphasized “the role that language plays in one’s relationship to the world—that is, the fact that language plays a determining role in how a discipline conceives of itself and its relation to the world that it encounters” (Porter, 2021, p. 1). Linguistic turn drew its theoretical inspirations from the French post-structuralist thought in which philosophical questions were necessarily dealt with the limits of language (www.universalis.fr, 2023). French post-structuralist thought is associated with the linguistic turn in philosophy, which is a tendency focused on the linguistic issues, called also “french theory” has its striking comments on language and meaning. It has also been recognized by many disciplines of humanities.

In this study, it is examined in which contexts and under which conditions fictional narrative gain function and encompasses theoretical knowledge. This gives narrative an interdisciplinary quality above all. As humanity, we produce narratives, share them and pass them on to new generations. At the same time, we interpret and make sense of these narratives through sciences and philosophy. But it is also possible that we make sense and interpret

scientific and philosophical knowledge through fictional narratives. Frederic Jameson considers the process of narrative production as “a fundamental function of the human mind” (Dervişcemaloğlu, 2014, p. 46). After all, narrative is a representation, and the object of this representation follows a temporal and causal order through certain mental categories.

Many determinants of contemporary philosophy have now become a phenomenon of social thought and a mental category. Even though it manifests either directly or indirectly and seems to be understood only when considered in its own context, the real problem is that this situation has the power to determine the daily life and the levels of thinking and the interpretation as a whole, and to affect and determine those processes as a whole, both with its implicit and explicit dimensions. Because many determinants of the modern thought structure are observed to be informed by a language-centered organization.

A work of art expresses the mind of the stage of understanding and the feeling in the most concrete way. Among the branches of art, literature is the richest one with the mental elements of expression. It is the structural repetition of philosophical thought in literature. Performing one's intelligence and understanding in proportion to that mentality, revitalizing and recreating it. Writing, which is the most indelible tool of thought, and literature, which means its architecture, have an effect that penetrates and permeates the soul of the entire climate of opinion.

Interdisciplinary studies show that narrative is not only a literary form, but also a way of organizing human experience and knowledge. Fiction never takes place in isolated conditions but always reacts to social and intellectual developments, changes and transformations in a versatile way. The present study considers *The Seventh Function of Language: A Novel* as a novel in which linguistic issues are introduced into the narrative form as well as the semiology, the science of signs, which leads to the idea that a correlation exists between the issues of *The Seventh Function of Language: A Novel* and linguistic turn in philosophy, which is “an assertion of the primacy of language over experience and feeling” (Porter, 2021, p. 2).

Disclosures

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

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