



TRANSLATION OF “BİR BUKET AŞK” BY BERKAN KARASU

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ABSTRACT

This study was carried out as a final thesis for completing the Department of English Language and Literature at Karadeniz Technical University. The name of our translation with our graduation thesis is called “Bir Buket Aşk” by Berkan Karasu. It is a theatrical translation. In the translation process, it is aimed to be sufficient in terms of meaning and synonymity, not only to translate words into the target language expected from the translator. First chapter of our thesis talks about theory of translation; What is Translation?, History of Translation Theory, Translation in Foreign Language Teaching, Types of Translation (Word for Word Translation, Literal Translation, Faithful Translation, Semantic Translation, Communicative Translation, Adaptation, Free Translation, Idiomatic Translation), Why do we Need Translation?, How does the Process of Translation Work?, What are the Difficulties during Translation Process?, What are the Alternatives that a Translator has to Cope with the Difficulties in Translation Process?, Why Have I Chosen Translation as A Thesis? In the second chapter it consists of the translation of “Bir Buket Aşk” by Berkan Karasu.

ABOUT THE AUTHOR



Berkan Karasu is a writer who has written works in the categories of Literature, Photography, Cinema, Theater, Art & Architecture. Berkant Karasu was born in 1986 in Nazilli Aydın. He completed his primary, secondary and high school education in Kuyucak. He studied Class Teaching in Gazi University. Later on, he completed his post-graduate study at Ahi Evran University. With in-service training, he became a mentally handicapped teacher. His passion for theater began in early school and he was introduced to theater with plays he wrote for certain days and weeks. During his high school years, he studied at Izmir State Theater and later he taught at many courses. After his education at Bursa State Theater, he took part in theaters. He has acted as a director and screenwriter for over 20 games. He is still actively working as a playwright and teacher. The main books are in alphabetical order; Ben Hep On Üç Yaşındaydım, Bir Buket Aşk. Berkan Karasu's books; Kutlu Publishing House has brought together book-lovers. The last book written by Berkan Karasu was published by Kutlu Publishing House.

ABOUT THE TRANSLATED TEXT

We live different lives with similar sides. Yes, in today's world we are all part of a single life. In our work, in our daily life, in our love, in our marriage... This is where you come up with different aspects of the same lives “Bir Buket Aşk”. Passionate, intimate, combative, wavy, cute and beautiful. Game, sincerely presents the phases of a marriage in different characters. We meet, we flirt, we decide to marry, we argue, - maybe we decide to divorce - if we can stand up after our hair is white, we're all together. The dialogue between men and women is always in the game, you will see the marriage problems sweet and funny. When the dominant character of the woman meets the passive side of the man, the events break out and the lives that you all have witnessed come up with similar sides. Our names, our physical characteristics, our voices, our points of view are different in this similarity.

TRANSLATION TECHNIQUES USED

In our translation thesis we mostly used Semantic Translation Technique but in some parts of the translation we used Communicative Translation method too. Semantic translations reside within its original culture and assist its reader only in communication. Semantic translation is likely to be more complex, more concentrated, more detailed, and it processes the thought process irrespective of transmitter's intention. Semantic translation is neutral and objective, just to translate naturally. It does not require adding, repairing or reducing. It only changes the text force and meaning of second language to target language. Communicative translation presented itself individually to the secondary reader who does not face obscurities or difficulties, and also expect the liberal transfer of elements into his culture and language where necessary. There were times that we couldn't translate the text with only Semantic Method in those part we used Communicative Translation method. Communicative translation is considered to be simpler, smoother, clearer, more direct, conventional, tending to under-translate and conforming to a specific register of language.

TRANSLATION EXPERIENCE

During the translation period, we understood not only the importance of developing ourselves, but also the importance of teamwork with my friend who shared the thesis process. We aimed to facilitate the process and make it more enjoyable by exchanging ideas with my partner in the most problematic places. In a large part of our time, we have better understood the importance of intercultural relations in communication in the sections of proverbs, idioms and cultural jokes, and in this way we used semantic

PROBLEMS IN THE PROCESS OF THEATER TRANSLATION AND SOLUTION PROPOSALS

Nowadays, scientific research on translation shows a great increase. However, scientific studies on theater translation in our country are almost nonexistent. In addition to the opinions on translation of theater works, the difficulties that students and translators may face and the ways to overcome them are given below. Translation has been discussed with its different dimensions in the historical process and the views that have emerged are focused on two points Word-for-Word translation and Semantic Translation dependent on the source language text. The most important element in theater translation is to make each person speak according to their education level, class and position. Theater is not only to translate the meaning of words expected from the game translator, but also to produce a text that can be spoken and played. In this process, the translator is both the director, the actor and the viewer of the game.

Mounin (1967) gives importance to the type of communicative translation in the translation of theatrical works, it is stated that transferring the formal language of the source language text as much as possible to the target language as well as the formal characteristics of grammar are of great importance for the preservation of the literary quality of the work.

On the basis of these views, the translator should be able to analyze the source text in terms of form and content in the translation of the theater plays, that is, how the content is presented with a mechanism, how the language is used, and then the effect of the scene, and the most natural counterparts in the target language. we can say that it should convey in the most lying, understandable language. In the meantime, we should not forget that factors such as the language of the theater has its own characteristics of a certain language, gesture, gesture, movement, event, actress, dialogue and stage effects.

Newmark(1978) expresses his views on this issue, the play will summarize the important points on the three points of translation issues:

1. The audience must not find the translation text strange,



2. The actor must not have difficulty in portraying the characters,
3. The play, should not to annoy the director in terms of language

Together with this, the translator must give the appropriate speech

SAMPLES AND EXTRACTS FROM TRANSLATED TEXT

- * SÜHEYLA – Üstüme iyilik, sağlık! Ne lafı değiştirmesi?
- * SÜHEYLA - Good heavens! What do you mean changing the subject?
- * SÜHEYLA – Allah, Allah... Şunun söylediği lafa bakın.
- * SÜHEYLA- Good gracious... Look what he says.
- * SÜHEYLA – Şimdiye kadar söylediklerinin hiçbirisi beni sevdiğimi ispatlamana yetmiyor.
- * SÜHEYLA- None of the things you've said so far is enough to prove your love to me.
- * VEDAT – Seni sevdiğimi şöyle ispatlasam...
- * VEDAT- What if I prove it like that...
- * SÜHEYLA – Son şansın ona göre!
- * SÜHEYLA- This is your last chance!
- * GÜLŞEN – Fala inanma falsız da kalma.
Ben ilişkiye başladığımız aylarda bir kahve falına baktırmıştım. Seninle ilgili çok güzel şeyler söylemişti. Bir bir gerçekleşiyor. İnşallah böylece devam eder.
- * GÜLŞEN- Don't believe in fortunes, but don't get stuck without one. I once visited a fortune teller when we first started our relationship. She said very good things about you. It comes true one by one. I hope it'll go like this.
- * SÜHEYLA- (Parmakımı göstererek.) Sen hiç parmakta oynatılabilecek yapıda mısın?
- * SÜHEYLA –(Points her finger.) Are in a position to get under one's thumb?
- * SÜHEYLA – Biliyor musun? Seninle tanıştığımız günden beri lafı ağzında geveleyip duruyorsun. Bana bir şey söylemek için kırk takla atıyorsun nereye.
- * SÜHEYLA- You know what? You have been beating around the bush since we met. You almost try your best to say something to me.
- * SÜHEYLA – Buyur buradan yak. Seni kırmaktan korkmadığım için değil. Zaten korkmam da... Sadece seninle konuşurken seni kırmayacak kelimeleri daha hızlı seçtiğim için. Bunu senin kafan almaz. Bu kadınlara has bir özellik
- * SÜHEYLA- How about that! It is not because of I am not afraid of hurting you. I am not anyway... It is just because I mind my words more, not to hurt you while talking with you. You are unable to understand that. That is a speciality for women only.
- * ESMA – Sen bilirsin?
- * ESMA- Suit yourself.
- * SALİH – Ama her şakanın altında bir ciddiyet yatar hayatım.
- * SALİH- But there is many a true word spoken in jest my darling.

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