

T.C.
ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TRANSLATION AND INTERPRETATION DEPARTMENT
TRANSLATION STUDIES MASTER PROGRAMME

AN ANALYSIS OF THE TRANSLATIONS OF ISAAC ASIMOV'S *SECOND FOUNDATION* IN TERMS OF SCIENCE-FICTIONAL TERMINOLOGY

Master's Thesis

Burak Altıngöz

Ankara-2019

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KABUL VE ONAY

Burak Altıngöz tarafından hazırlanan “An Analysis of Translation of Isaac Asimov’s ‘Second Foundation’ in Terms of Science Fiction Terminology” başlıklı bu çalışma, 30 Nisan 2019 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Çeviribilim dalında Yüksek Lisans Tezi olarak oy birliği/oy çokluğu ile kabul edilmiştir.

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Atılım Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesi'ne uygun olarak hazırladığım bu tez çalışmasını;

- Akademik ve etik kurallar çerçevesinde hazırladığımı,
- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,
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Aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

30 Nisan 2019

Burak Altıngöz

ÖZ

[ALTINGÖZ, Burak] [Isaac Asimov'un "Vakıf" Serisinin Çevirisinin Bilimkurgu Terimleri Açısından Analizi], [Yüksek Lisans Tezi, Ankara, 2019]

Bu tezin amacı Isaac Asimov'un "Vakıf" serisinden "İkinci Vakıf" kitabının iki ayrı çevirmenin Türkçe çevirileri temel alınarak, İngilizce'den Türkçe'ye olan bilimkurgu çevirilerinde, Türkiye'de bu türün yaygın olmaması, türün temel kriterlerinin doğru anlaşılabilmesi ve birçok ülkede olduğu gibi, bu kriterlere uyum sağlayacak yerleşik ve birleşik kültürün gelişme aşamasında olması nedeniyle, ortaya çıkan yereldeki teknik ve kültürünün eksiklerinin, genel olarak çevirilerde türün kendine has terimlerini ve ruhunu bozduğunu kanıtlamaktır. Tezin savının temeline dayanak olması açısından bilimkurgunun tarihsel yolculuğundan başlayarak, kültürel normlarla etkileşimi ve teknolojik gelişmelerle evrensellik düzeyinde geldiği noktada, çeviribilimin önemi anlatılmıştır. Bu çalışmayı bilimsel bir metodoloji çerçevesinde yapmak gerektiğinden çeviribilimin temel kuramlarından Itamar Even-Zohar'ın çoğuldizge kuramı, Gideon Toury'nin çeviri normları, Vinay & Darbelnet'in çeviri yöntemleri ve Raymond Van Den Broeck'in çeviri eleştirisi modeli *İkinci Vakıf* kitabının her iki çevirisinde çeviribilime uygunluğu açısından kriter olarak alınmışlardır.

Anahtar Sözcükler

Isaac Asimov, çeviri, İkinci Vakıf, dil uyumluluğu, bilimkurgu

ABSTRACT

[ALTINGÖZ, Burak], [An Analysis of Translation of Isaac Asimov's "Foundation" Series in Terms of Science-Fictional Terminology], [M.A. Thesis, Ankara, 2019].

The purpose of this thesis, on the basis of two separate Turkish translations of the "Second Foundation", is to assert that technical and cultural deficiencies caused by the science fiction genre not being commonly widespread in Turkey, by the misunderstanding of the fundamental criteria of the genre, as existing in other countries by the local and unified culture that can adapt to these criteria still being at the developmental phase, warp terminologies and the essence unique to the genre. Acting as a basis for the argument of the thesis, the significance of the translation studies was explained, through the historical course of science fiction, within the point of universality where interactivity with cultural norms and technological developments meet. Since this study needs to be done through a framework of scientific methodology; Itamar Even-Zohar's polysystem theory, Gideon Toury's translation norms, Vinay & Darbelnet's translation methods, Raymond Van Den Broeck's model for translation criticism were taken into account as criteria for the convenience of translation studies in both of the translations of *Second Foundation*.

Keywords

Isaac Asimov, translation, Second Foundation, lexical compatibility, science fiction

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1.INTRODUCTION

Research Question

The main topic of this thesis is the argument that the terminological variety that is required for the translation of science fiction works did not yet reach the desired maturity, because of the technical and sociological deficiencies related with the genre, derived from the lack of popularity of science fiction in Turkey for many reasons.

If we consider that technical terms are copied as they are to be molded as pseudo new norms in the scientific and technological literature of Turkey, then in this thesis, the Turkish language's lack of technical and sociological aspects that provide translation to properly describe the Turkish terminologies unique to a work, the origins of the work, and cultural norms on a local level, all within the translation of science fiction novels from English to Turkish will be discussed.

The thesis will lay the foundations of the claim that Turkish translational terminology lacks some criteria that can provide the coherent transference of content and meaning as a whole from science fiction into translations which the Turkish public cannot connect on a fundamental level under the context of cultural and societal aspects.

But before that, it would be better to present how this thesis will proceed with deciding on which arguments and methodologies will be used to prove its main argument.

Methodology

Itamar-Even Zohar's "polysystem theory" will be of great use, since this theory states that the process of cultural and societal development of a particular region is a significant reflection towards other regions once it reaches a certain level of maturity.

To expand this more, case studies will be done through the contexts that are derived from the polysystem theory; Gideon Toury's translation norms and Vinay & Darbelnet's translation methods, and for the critiquing, Raymond van den Broeck's model for translation criticism will be used.

Through this study, a coherent framework will be created to preserve its essence.

Limitations

To form the essential part in which the comparison of Turkey and the countries where the culture of science fiction is flourished, is observed under this context, a literature review will be established.

If the translational aspects of science fiction novels and texts such as cultural and linguistical aspects, arguments of technology and similar aspects which are found in other types of translations, did not reach a certain level of maturity correlated to the genre, there will be translational faults and flaws. This analysis is significant, especially if the aforementioned aspects can reveal the wide separation of differences within the development of scientific and literature jargon between the source language and the target language.

As an initial claim, what we really want to assert here is this: It is certain that the Turkish language in its entirety could not meet the terminology of a level of maturity pertaining to translation aspects within the sphere of literature covering the science fiction genre with terminologies that necessitate a deep understanding of science and technology, especially in the wider English speaking world.

There are several reasons for that, but mostly as a developing country, while we transfer developments around the world into our public and private spheres, preferring imitation in some areas instead of blending with our integrated dynamics will cause flaws and malformations within the essential cause of creating a terminology of our own.

As far as literature and the translations of fiction are concerned in this context, it means that we could not form our own variety and originality on a sufficient level to transfer terms that carry the essence of worlds that progressed through different cultures and technologies, yet show similarities politically.

Integrating the description of science fiction genre in Turkey both scientifically and technologically into a framework is still in process.

The case study for this thesis will be Isaac Asimov's "Second Foundation" from his "Foundation" series, for its abundance of different terms indicating technological

progressions and political instances in a world beyond our own, both in a temporal and spacial context. A comparison will be made between two translators and their translations, covering different translation contexts. To maintain focus, the translations of only one book will be covered.

Before mentioning the flaws in science fiction translations from English to Turkish, from the position of the defender of this thesis, the analysis of the path that comprises the science fiction philosophy should be upheld. And for that it is necessary to define what is science fiction.

1.1 What is Science Fiction?

First of all, when we observe the articles written about science fiction, a general analysis of its description can be made. It would be much more better to give a generalized description rather than relying on the statement of an individual of authority or a source.

For Isaac Asimov, the definition of science fiction is: "The literature that observes the human reaction towards the changes in science and technology."

For Orhan Duru, the author who borrowed the term "science fiction" from English to Turkish under the form of "bilim kurgu" which is officialized by Turkish Language Institution, the language of science fiction is akin to this: "Even if it brings the readers to other worlds, extraordinary situations and the supernatural, its language is scientific or at least something similar to science" (Akkoc, 2018).

For traveller and author Michel Butor, science fiction is the literature that uses the plausible permitted by science, and the unreal that is limited by the real (Krige, Pestre, 2013).

The description of the term of "science fiction" in literature rather than a widespread generalization on the other hand provides different contexts. Darko Suvin's context describes science fiction as a literary genre or as a verbal construct which by its necessity and sufficiency can provide the conditions for the presence and interaction of estrangement and acceptance.

For Darko Suvin, the novum is the indicator in the form of significant objects or plot points (in the context of science fiction this mostly means devices unheard of, alien artifacts or overarching plots with great consequences for the protagonists and the antagonists) that separate the realm of fiction from the realm of real. On the other hand, Suvin also states that within this separation, there is also the concept of "cognitive estrangement", acting as a mediator and balancer between the strange worlds of radical norms along with unheard developments, and the familiarity of the real world that we are accustomed with (Suvin, 1972).

For Damien Broderick, a critic and novelist, on the other hand, would redefine how Suvin approached the science fiction genre. For him, the flourishing of the genre in nineteenth and twentieth centuries was due to the upheavals in culture, science and technology (Roberts, 2006).

The thoughts of Risto Karttinen and Adam Roberts, whom has a great place in Karttinen's thesis, concerning the approach towards the science fiction genre, would merge in this notion: Reading science fiction as a genre requires a separate framework adjusted for this genre, rather than observing it as another product of general literature. By doing so, readers can appreciate the science fiction genre with separating it from general literature or even other genres of imaginative fiction such as fantasy, forming meaning under a different context. For this separation, what entails to this genre need to be identified first. Adam Roberts on the other hand, describes it as "a fiction of the imagination rather than observed reality", adding that science fiction plays the role of "inventing things not found in our world" (Karttinen, 2004).

After all of these descriptions, it would be a foregone conclusion to state the thoughts of Isaac Asimov on this issue, and for him, science fiction is to see future in the present.

If I were to frame science fiction through the deduction of the descriptions of science fiction authors: The form of artistical narrative that tells the story of mankind from the perspective of past, present, future or all of them at the same time by relying on scientific data and non-existent technologies. The limits of imagination are confined within 'scientific plausibility'. If not, then it will become fantasy.

1.2 History of Science Fiction

It is widely accepted that the birth of science fiction was annotated to mythological tales. Even if this perspective is mostly valid for fantastical tales rather than for science fiction works, aspects such as polytheistic gods are associated with science fiction.

Even if it is widely regarded that the origins of contemporary science fiction in the form of novels, would begin in seventeenth century, its true origins go back to thousand years under the form of ancient novels, initiating the cultural journey of mankind (Roberts, 2006).

To make statements about works that are genuinely science fiction, years have to be passed. From this aspect, observing the history of science fiction is necessary.

During Common Era, a notable breakthrough was Lucianos' "Vera Historia and Icaromemipos" which was written in 160 A.D. It tells the story of a war between moonfolk and sunfolk on Moon, while amidst all of that, a ship travels to Moon inadvertently when it is caught within a storm (Akkoc, 2018).

"1001 Nights" that was written during 8th century also had inspirations from science fiction. All stories within it which Scheherazade had a fabulous tone.

Many years after these stories, Thomas Moore's "De Optirno Rei Publicate Statu Deque Nova Insula Utopia" would be published in 1516, establishing the rules for an ideal government and society. This work would also give the term of "Utopia" to the glossary of literature. The real transition to science fiction would start in 1600s (Akkoc, 2018).

Critics would largely ignore the works of pre-Industrial Revolution era, since they were not considered to be realistic, or in other words they were not considered to be scientifically accurate, they did not reflect the conditions of humans. Through this, by the virtue of having the essence of romance and being considered as fantastical and escapist, they were ignored (Roberts, 2006).

On the other hand, this critique does not have much substance, for the eras after it were also preservationists of romanticism and fantasicism, even in science fiction sub

genres. These subgenres would present ideas of ten decades later within the limitless opportunities and delirium of escapism. That is why it could preserve its influence.

Going forward with seventeenth and eighteenth centuries, the critiqued sentiment of ancient novels being too romantic and fantastic would be connotated in these eras, albeit under the contexts of Copernican cosmology and Enlightenment values respectively (Roberts, 2006).

These new developments would pave the way to understand worlds other than our own under a cosmological and spiritual model, combining logic and imagination within a coherent model.

While Tommaso Campanella's "Civitas Solis" (Land of Sun) and Francis Bacon's "Nova Atlantis" (New Atlantis), which were both published in 1627, are significant works, "Somnium" (Dream) which was published in 1634 after Johannes Kepler's death, would tell the story of a travel to Moon and the observation of Earth's movements from there, and this work was considered as the first real science fiction story by Carl Sagan and Isaac Asimov (Akkoc, 2018).

In years 1650 and 1652, Cyrano de Bergerac's "L'autre monde ou les etats et empires de la lune" (Another World or Moon's states and emperors) and "Historie comique des etats et empires du soleil" (Humorous History of Sun's Emperors and States) respectively, a travel to Moon is mentioned once again (Akkoc, 2018).

In the third chapter of Jonathan Swift's "Gulliver's Travels", published in 1726, there are science fictional qualities. Swift would mention the two moons of Mercury, which were discovered 150 years ago before his time (Akkoc, 2018).

In 1752, Voltaire would go on to explain extraterrestrial life in "Micromegas". It was told as a conversation between the said creature and scientists (Akkoc, 2018).

Come 19th century, and the succeeding 20th century, the model of industrial and technological progression would become more prominent, with intricate analysis of sociopolitical and scientific changes gaining more traction than pure imagination and fantastical aspects.

In 1800s, from many authors there would be significant works. However, Jules Verne with "Voyage au centre de la Terre" (Journey to the Center of Earth) of 1864, and H.G. Wells with "The Time Machine" of 1895 would be exceptional. Both of the authors also wrote many other works (Akkoc, 2018).

The technologies mentioned in Jules Verne's works that are backed by scientific data were either blueprints in his age or dreams of scientists. These blueprints would take form in his books. In later years, these dreams would become true. For instance, the submarine known as Nautilus from "20000 Leagues Under the Sea" would be manufactured 25 years later, with the same name. The rocket from "Journey to Moon" would also become a reality.

With the realms he created, H.G. Wells would become the first modern science fiction author. His most significant works are, in order: "The Time Machine", "Island of Dr. Moreau", "Invisible Man", "War of the Worlds" and "Space and Time". Wells' narrative about the reaching point of scientific developments, their use in wrong hands and the reflection of all of these on society, had an extraordinary amount of realism.

The romantic model that was put forward by H.G. Wells had great success, for it combined pure knowledge with the poetry of character in a mutual and beneficial relationship. The constraints of logic and knowledge would temper the wilderness of undisciplined fantasy.

The works of these authors is the proof of the widely known notion that science is influenced by science fiction, evidenced by the scientific developments predicted by these works happening years after their mentioning.

For modern science fiction authors, Hugo Gernsback could be an instance. In his 1911 novel "Ralph 124 C 41 +", new technological innovations are explained. Czech author Karel Capek coined the term of "robot" in his 1921 publication "R.U.R-Rossum's Universal Robots" (Akkoc, 2018).

For late history science fiction authors and works;

At the end of 1930's, with John W. Campbell becoming the editor of Astounding Science Fiction, Futurians, a wide assortment of authors with names such as Isaac

Asimov, Damon Knight, Donald A. Wollheim, Frederik Pohl, James Blish and Judith Merrill would be formed in New York City. Other prominent authors of this era are Robert A. Heinlein, Arthur C. Clarke, A. E. Van Vogt and Stanislaw Lem (in. Akkoç, 2018).

Aldous Huxley's 1932 *Brave New World* was a dystopical work with a critique of the system. Huxley's work states the position of a dystopic world with rampant technological progress. This is a world where genetical manipulation is the norm, with incubators being common use, diminishing the traditional family structure. Even happiness itself is a medical commodity in this "Brave New World". In the year 2540, incubators are used to create new embryos, dividing mankind into new classes in accordance with their respective intellectual ecumen.

Isaac Asimov's Foundation series of 7 novels is also among prominent works with long-lasting effects. To briefly mention the "Foundation" series; it was written by Asimov during his 20s, and also was chosen as the best science fiction novel by the Hugo Awards. The series is about the downfall of the Galactic Empire and the efforts of a mathematician called Hari Seldon to stall the bad days after this. A discipline called "Psychohistory" is created to predict future for this goal.

George Orwell's 1949 *1984* is another critique of the system. *1984* tells the story of a dystopic future in which a totalitarian party known as "IngSoc" and its ruler "Big Brother" destroy every trace of individuality with their policies. Orwell died seven months after he wrote this book. For Orwell, he could not predict the future in 1984, but he believed such a future could exist.

Arthur C. Clarke's "2001: A Space Odyssey" would be adapted as a movie by Stanley Kubrick in 1968. The movie was regarded as a masterpiece concerning artificial intelligences. The work for the novel and the movie would begin at the same time by both Arthur C. Clarke and Stanley Kubrick. Strangely, the novel would be published after the movie made its debut. Here the phases of the evolution and progress of mankind would be observed from a different perspective. The artificial intelligence HAL 9000 is the main focus of the movie, with the narrative that what we have created may overwhelm us one day.

Stanislaw Lem's masterpiece "Solaris", a story which takes place on a research station on the eponymous planet, combining scientific data and extraordinary circumstances for the narrative, would be adapted as 2 movies. The first movie was made in 1972 by Andrei Tarkovsky. Lem's statement about this movie was memorable "This is not my Solaris". While Tarkovsky would create his own masterpiece, the 2002 reboot of the movie could not reach the same level of success.

Within the Beat generation of 1950s, authors like William S. Burroughs would find his place. Authors such as Frank Herbert, Samuel R. Delany, Roger Zelazny and Harlan Ellison would discover new inclinations and ideas during 1960s and 1970s. A group of authors who were mostly British would form the New Wave. In 1970s, authors such as Larry Niven and Paul Anderson would redefine hard science fiction (Akkoc, 2018).

Ursula K. Le Guin (1929-2018) is one of the most prominent female science fiction authors. Her mother was also an author, and her first science fiction story would be published in 1962. She had written over 100 stories, 13 books and many articles. With the novel *The Left Hand of Darkness*, she would earn the two greatest awards of the science fiction authorship, Hugo and Nebula. Her works had a primary basis of politics, sociology and psychology, and critiquing alternative types of society, instead of basing themselves purely on technology. Among her prominent novels are *The Dispossessed* and *Earthsea* series.

In 1980s, cyberpunk authors such as William Gibson supported a separation from traditional optimism and replacing it with a bolder stance of science fiction (Akkoc, 2018).

Going parallel to surges in technological development in 1990s, works that would put forward nanotechnology, biotechnology and space age technology would be the main interest. Neal Stephenson's "The Diamond Age" is an example for this.

Carl Sagan (1934-1996) was also among some of the greatest contributors to the genre. Starting his career as an astronomer, Sagan would mainly study on planets and extraterrestrial life. In 1968, he was the head of Cornell Laboratory concerning planetary research, and contributed to NASA in terms of space studies. Alongside his

many articles and books, he was also known for his famous TV show, *Cosmos: A Personal Voyage*. Among his prominent works are: *The Cosmic Connection: An Extraterrestrial Perspective* (1973), *Other Worlds* (1975), *The Dragons of Eden: Speculations on the Evolution of Human Intelligence* (1977, earned the Pulitzer Prize), *Contact* (1985, would be adapted as a movie in 1997) and *Pale Blue Dot: A Vision of the Human Future in Space* (1994).

Some of these works were later adapted as science fiction movies.

1.2.1 Science fiction in movies

The first science fiction movie is considered to be the 1902 "Voyage Dans La Luna" done by George Melies and is inspired from Jules Verne's "Journey To Moon".

In 20th century, the science fiction movies would gain traction, the technology at that time allowing a new level of cohesiveness and immersiveness through special effects, with sound and visuals giving the perception to the audience that they are living inside those movies.

As Kim Stanley Robinson stated in his interview with The Guardian: "I think I do science fiction because I feel like if you're going to write realism about our time, science fiction is simply the best genre to do it in. This is because we're living in a big science fiction novel now that we all co-write together" (Lea, 2015).

Before mentioning other science fiction movies, it would be better to mention the movies that were adapted from Isaac Asimov's works;

The End of Eternity would be adapted by Hungarian director Andràs Rainai in 1976.

Nightfall, which Asimov wrote in 1941, would be chosen as the best short science fiction story by the American Science Fiction Authors Society. This story would be by directors Paul Mayersberg and Gwyneth Gibby in 1988 and 2000 respectively.

The Android Affair would be adapted by Richard Kletter in 1995.

Bicentennial Man, which was novelized by Asimov and Robert Silverberg in 1992, would be adapted by Chris Columbus in 1999, starring Robin Williams.

I, Robot, a fundamental part of the Robot series which brought The Laws of Robotics to the science fiction literature, would be adapted by Alex Proyas in 2004, with characters not mentioned in the novel.

The Death Dealers, Asimov's first mystery novel, would be adapted by the Iranian Director Behdad Avand Amini as "Formul-e Marg" in 2012.

To list the most significant movies among hundreds of movies chronologically:

1960s:

Movie	Year of Production
Time Machine	1960
Dr. Strangelove	1964
Fahrenheit 451	1966
2001: A Space Oddysey	1968
Planet of the Apes	1968

Table 1.2.1: Prominent science fiction movies of 1960s

1970s:

Movie	Year of Production
A Clockwork Orange	1971
Solaris	1972
Star Wars IV: A New Hope	1977
The Island of Dr. Moreau	1977
Alien	1979
Mad Max	1979
Star Trek: A Motion Picture	1979

Table 1.2.2: Prominent science fiction movies of 1970s

1980s:

Movie	Year of Production
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Star Wars: Empire Strikes Back	1980
Blade Runner	1982
E.T.	1982
Star Trek: The Wrath of Khan	1982
1984	1984
They Live	1988

Table 1.2.3: Prominent science fiction movies of 1980s

1990s:

Movie	Year of Production
Terminator 2	1991
Stargate	1994
12 Monkeys	1995
Independence Day	1996
Gattaca	1997
The Fifth Element	1997
Starship Troopers	1997
Contact	1997
The Matrix	1999

Table 1.2.4: Prominent science fiction movies of 1990s

2000s:

Movie	Year of Production
X-Men	2000
The 6th Day	2000
A.I.	2001
Equilibrium	2002
The Matrix Revolutions	2003
G.O.R.A	2004
V For Vendetta	2006
Timecrimes	2007
District 9	2009
James Cameron's Avatar	2009

Table 1.2.5: Prominent science fiction movies of 2000s

2010s:

Movie	Year of Production
Inception	2010
Iron Sky	2012
Dredd	2012
Cloud Atlas	2012
Ender's Game	2013
Star Trek: Into Darkness	2013
Coherence	2013
Interstellar	2014

Table 1.2.6: Prominent science fiction movies of 2010s

An evaluation is paramount before we can analyze the course of science fiction in Turkey.

With Industrial Revolution, the course of science fiction would gain traction in West and works of this genre would reach unprecedented heights, in tandem with technological developments.

For Turkey, the issue is a bit different. Unlike the West, there was not a similar change of science fiction, even with a close pursuit of technological changes. The reasons for this, especially cultural reasons are to be discussed in **Chapter 2.1**.

However, a brief discussion about the history of science fiction in Turkey is necessary.

1.3 History of Science Fiction in Turkey

The first Turkish work with traces of science fiction would be Ruşenî's, who was a member of Teşkilat-ı Mahsusa, "Müslümanların Megali İdeası Gaye-i Hayyâliyesi" which was written in 20 January 1914 in Baghdad. In the story, a dream that takes place ten decades later is told.

The genre would enter Turkey in 1950s through translations. The first wave of translations would come through Jules Verne's works.

After many years, within limited circumstances, the journey of science fiction would go on in journals which were founded by authors like Bülent Somay, covering original stories and translations. The original stories were mostly fantasy (Küpçü, 2011).

"Uzay Çiftçileri", the work of science fiction that is regarded as the first within Turkey and the world of Islam, written by Ali Nar Hoca, was published in 1988. Its similarities to the works of Asimov was stated by critics. However it could not appeal to a wider readership. Moreover, individuals with an interest for niche science fiction works, do not know about this one. On the other hand, despite the lack of interest, this work would become an inspiration for others. For Mehmet Esen, Cem Yılmaz's "GORA" and "AROG" movies were instances of this inspiration and again according to him, the football scene from the second film was copied from the book (Akyel, 2015).

While there were authors that made science fiction works, unfortunately they could not reach popularity among masses. The public is usually acquainted with works that were translated. However the people that closely inspects the genre to its finest details know about these authors. The said authors and their works are;

- The stories of Orhan Duru (1933-2009), who coined the term of "Bilimkurgu" for the Turkish lexicon, within his book "Yoksullar Geliyor" (1982 publication) (Reyhanoğulları, 2012).
- "Geyşa Android Şirketi", a book with thirteen stories that was published by İnkılap Publishing Firm in 1999, written by Zühtü Bayar who also wrote articles and other stories pertaining to science fiction (Şahin, 2016).
- Müfit Özdeş (1943-), with the article that carries great significance for this thesis, aptly called as "Çevirmenin Bilimkurguyla Sınavı", has the following resumé:

Since 1983, Özdeş was writing science fiction and fantasy stories, and in 1991, his first work known as "Kimin Ağırır O Bağırır!" would make its debut. The anthology of "Asker Kaçağı" would make its debut in the same year, published by Metis Publications, covering the story "Krrçiyisk". He would reach the peak with "Son Tiryaki", covering 15 stories. One such story is "Fırar" and it would attain the first place at the 2001 Science Fiction Story Competition done by Turkish Information Association. This story would be covered in the compilation titled as "Bilimkurgu Öyküleri" which was published in 2005 by Remzi Bookstore.

Selma Mine (1948-), an author of children's books, would publish "Uzay Yolu" in 1973, "Haşarı Uzay" in 1975, "Renkli Ülkeler" in 1976, "Tarihin Başladığı Gün" in 1979 and "OBI j-s 927" in 1980 which resembles the robot niche of Isaac Asimov. Selma Mine is also the founding chairman, general secretary and the website editor of X-Unknown Science Fiction Association, which was founded in 2006.

Bülent Somay would provide for the well-being of the genre by acting as a journal manager and translator (for both Lord of the Rings and Deserter)

Bülent Akkoç is another name for his role in the journal "Feza Gezginleri" and acting as a jury member in the competitions of Turkish Information Association.

Unfortunately these names, despite their contributions are not well-known around public circles.

Within years, the monolithic science fiction genre would be atomized into other genres, within an insular context. Since its inception, science fiction had differences among itself in terms of sub genres. Sociologically speaking, this genre requires a much more detailed research, meaning that it is not the creators that create the sub genres, but it is the critics and mediators that promote the genre. Technological developments also enrich the variety of sub genres.

For instance, the foundations of soft science fiction would be laid in the late 18th century, while the same happened after 1940s for hard science fiction. Many sub genres would gain their definitive forms and names after mid-19th century, and in 1960s, they would become contemporary. "New Wave" and "Space Opera" are such occurrences, for they are harmonies technological and sociological evaluations.

1.4 Types of Science Fiction

Hard Science Fiction

In hard science fiction works, concrete scientific details are relied upon fundamentally. Norms of future technologies are put into focus in accordance with scientific data. On the other hand, the data provided might not be accurate always. Arthur C. Clarke, Gregory Benford, Geoffrey A. Landis and Isaac Asimov are among the authors of this echelon.

Social Science Fiction-Soft Science Fiction

This genre's focus is upon community, sociology, psychology, senses, political predictions, character-oriented stories, economy and anthropology. These comprise

the main critic of how technology affects the individual and the society. Ursula K. Le Guin and Philip K. Dick are among the authors of this genre.

Tales of utopias and dystopias are also part of social science fiction. Aldous Huxley's "Brave New World" and George Orwell's "1984" belong to this genre.

This distinction can be seen clearly between the two aforementioned genres above, since soft science fiction does not need to delve in proved and concrete scientific concepts too deeply and can provide the context on the surface level for more casual readers. Hard science fiction has to be more detailed and more realistic to provide the context for a world of future that is still possible within the limits of nature and the threshold of what we can accomplish with our technology.

These two genres are also divided into their own sub-genres with different decors and narratives.

Yet, despite this homogeneity, particular sub genres of science fiction might also give a more luddite approach, or at least something a bit "organic" without being anti-technology. In the context of this thesis, the stance of anti-technology is equivalent to opposing devices that make human life much easier and this stance also supports a return to an archaic life style.

Alternative History

Alternative history is based on "what if" questions and their answers pertaining to historical events, changing their course and transforming the original consequences. Philip K. Dick's "The Man in the High Castle" in which Germany and Japan won World War II is an example for this.

Apocalyptic and Post-Apocalyptic

Apocalyptic and post-apocalyptic stories tell the destruction of mankind and world through great disasters, and the lives of survivors post-disaster, alongside with the search of new, untainted, pristine realms. Niven and Pournelle's "Lucifer's Hammer" is about such a story which takes place after a comet destroys a majority of mankind.

Stephen King's "The Stand" is about the struggle of survival after a plague wipes out the majority of mankind

Military Science Fiction

For this genre, the doctrines of battle are laced with futuristic weapons such as spaceships and modified soldiers are paramount, changing the norm of war altogether. H.G. Wells' "War of the Worlds" and Robert Heinlein's "Starship Troopers" are examples for this genre.

Time Travel Fiction

In this genre, travels to past and future times, or visitors from the said times are the main topic. A supporting theme for this is the concept of *alternative universes* that are created through changes in the time continuum. H.G. Wells' "The Time Machine" and the TV series "Doctor Who" are prominent examples.

Space Opera

Another sub-genre would be the space opera which has a similar tone with pulp science fiction, although with a larger scope. Works in this genre tend to demonstrate aspects such as artificial intelligences and unproven metaphysical laws, as usual elements of daily life. Ships with faster than light engines, sentient robots uprising against their masters, time travelling and similar narratives are all aspects of this genre.

In space operas, there is no need to to make the science believable and the technological aspects are mostly superficial. The stories of this caliber are grand in scale and every aspect reflect it. The grandiosity of the characters, myriads of battles in space, achievements in technology and etc. "Revelation Space" series written by Alastair Reynolds and the always popular "Star Wars" trilogy are prominent examples.

Superhuman Fiction

The purpose of this genre is to establish a connection between beings that have superhuman capabilities, the reaction of other beings towards these entities and the alienation derived from said capabilities. These circumstances can be through either

natural occurrences as in Olaf Stapledon's "Odd John" or artificial trials as in A.E. Van Vogt's "Slan".

Scientific Realism

This genre takes place in near future, as in it takes place in either the present day or the next decade. The readers can familiarize themselves with most of the aspects of the stories, including technologies of today. For instance, Greg Bear's "Blood Music" is mostly based on nanotechnology and genetical engineering.

First Contact

The First Contact genre covers the initial encounter between humans and extraterrestrial entities, whether through peaceful or hostile circumstances. H.G. Wells' "War of the Worlds" is a prominent example for this.

Comic Science Fiction

This genre provides a humor heavy ambience rather than a straight forward and serious setting, veering to a parody. Douglas Adams' "The Hitchhiker's Guide to the Galaxy" can be assumed to be the most prominent example for this.

New Wave

New Wave represents the trend of high experimentality and consciousness revolving around the art of science fiction. J.G. Ballard is the movement's most prominent representative.

Steampunk

Steampunk is a niche in which the steam powered machines of Victorian era and 19th century that rely on Newtonian physics dominate the whole setting. Almost all works of H.G. Wells and Jules Verne demonstrate such circumstances.

Space Western

A combination of Wild West themes with science fiction, taking place in space. Joss Whedon's "Firefly" is an example of this genre.

Dieselpunk

A niche that can be considered as the successor of Dieselpunk, using the diesel motors of World War I and World War II eras as the theme of plot. "Mad Max" and "Children of the Sun" are prominent examples.

Biopunk

This niche concerns the manipulation of the organic entities, such as microbes, to a rate that it is even possible to grow organic technologies, such as plant-based telephones. "Jurassic Park" is one of the most prominent examples.

Cyberpunk

The cyberpunk genre represents the rampant industrialization along with a healthy touch of cyberification of physical and mental norms. In this niche, the rampant technological progression of near future, alongside with corrupt politics will cause a dystopia in which mega corporations take over governments as the new structure of absolute authority. Robots and cyborgs are also contributing aspects of this genre. Philip K. Dick's "Do Androids Dream of Electric Sheep?" and "Blade Runner", which was adapted from Philip K. Dick's aforementioned work as a movie, are well-known examples for this.

The sub genres that were explained in detail above also formulate their own terminologies depending on what they need to represent. This characteristic is essential for cataloguing science fiction communities.

The limitless boundaries of imagination are much more prevalent in countries with a high rate of technological development. In countries such as Japan and South Korea, such stories exist. The drive to write such stories is equal to the drive to develop new technologies, and this is ambivalent to the culture of Far East.

In the case of Japan, which can be considered as the second largest provider and consumer for multiple niches of science fiction, the interpretation mostly comes in the

form of visual representations, especially in the unique niche of animes and mangas, with these two having their own sub-genres. For instance, the "mecha" genre provides the context that bipedal machines piloted by humans is actually an analogy for the humans and the tools they use becoming one in mind and body. It is the equalization of the times in future when the distinction between what we use and what we are will blur with the gap closing more than before, and the tool and the being will be synonymous. This is pretty much the essence of science fiction.

While Chinese and Japanese science fiction use many of the narrative elements from the Western science fiction, they would also create their own cosms that separate them from the dominance of English. They would be at the helm to shape the direction of science fiction.

Criticism towards the science fiction genre would emerge in the early nineteenth century, when European writers would frame worlds and communities unlike ours without resorting to frame them as fantasies and designing them akin to travel journals and historical documents, for the purposes of accuracy and concreteness (Seed, 2005).

In the United States, there were attempts to defy this realism. Since the colonization period during 17th and 18th centuries, new movements would begin. From social upheavals of that period, utopian communities, isolated from the mainstream life and pursuing individual and collective perfectionism norms, would be founded. Depending on beliefs and goals, religious and secular communities would be built. For instance, Shakers, a Protestant sect, would form a dozen communal settlements in the eastern United States in the late 18th century. Although Shakers thrived economically, their numbers were dwindling. Their traditions segregating males and females were the biggest reason. Economical factors would contribute to the unsustainability of utopia projects in the long term. These utopic and experimental communities would leave significant marks over the American life. Akin to utopias attracting dreamers of all sorts that want to escape the cruel reality, science fiction serves the same function (Vollaro, 2003)

In this context, the imagination of a logical landscape within science fiction was divided into two sections in the aforementioned time period. The first one is futuristic

utopography, proposed by French social philosopher St. Simon, which proposed to generate a stance of populist-technocracy, breaking the genre away from literary culture with the mentality of conquering scarcity and ignorance. The second one is pseudoalchemical fantasy, with more mythical and magical motifs in comparison to the utopography, with the intent to use literary romanticism to focus on internal struggles of man in the form of ethics and soul (Seed, 2005).

In 21st century, technological and industrial developments would be more integrated. Moreover, sub-genres depicting different branches of material development would be given separate focal niches, under the suffix of "punk" (Roberts, 2006).

In Turkey, sub-genres of science fiction would only interest a small community, since the genre has its own niche audience.

2. TRANSLATION STUDIES AND ASPECTS OF CULTURE AND TECHNOLOGY

2.1 Linguistic and Extra-Linguistic Elements that Affect Translation

Language, the tool of communication for mankind, in its purest form, uses instruction of imagination as its building block, meaning that the experience comes from imagination, rather than comprehending it through a concrete and real experience. From there, a product can be manufactured through imagined memories without the need to account real experiences (Dor, Knight and Lewis, 2014). Perhaps, science fiction is the most suitable genre for this structure.

When we take the historical course of science fiction works into consideration, it will become clear that methods which conform the genre's unique fiber and development are needed during the translations of the unique language of these works.

If we are to talk about Itamar Even-Zohar's polysystem theory;

For this purpose, the methodology of polysystem created by Itamar Even-Zohar, a system derived from Russian Formalism in 1920s, to deal with the complexities in literature concerning the modifications integrated with the changing times and the context of predecessors that also entails to the culture of past, present and future (Even-Zohar, 1990, 1997).

While doing so, more depth is added to the observed complexities when other contexts other than literature submerge with new findings.

Norms that try to isolate the concept of literature would also deny their own existence. Whatever the society memorizes, it will be an element of mutual existence. Not only each material and immaterial existence feed off each other, but they also mold each other for development under new contexts.

The analysis of polysystem theory also requires the understanding of interchangeability between different cultures, especially when literature and translation are involved.

This analogy is the same for the polysystem theory itself, as akin to all sciences not being isolated from any instance on a hypothetical level, with every subject matter being analyzable by science on all levels (Even-Zohar, 1990, 1997).

What we understand from when Even-Zohar mentions that the translated work does not have a definition that can be correlated to any polysystem, is this:

The translation is not a pre-determined occurrence within certain structures and limits, and is actually connected to the cultural system. For Even-Zohar, the occurrence of a cultural repertoire is important. The cultural repertoire can be done through import and export.

All aspects of communication, or in other words every connection of society can not be independent from each other. This applies to the aspects that are fundamental to Zohar's theory.

If the export is internalized and adapted with culture, then it can form its own identity. From there it can become a source endemic to the identity of the target culture.

For Zohar, language is not only a tool of communication, but also a foremost aspect of culture.

Under this context, it is important to do a background study related to cultural transformation and interaction of science fiction language and terminology.

In polysystem theory, linguistic and extra-linguistic challenges can not be separated from each other. From the very beginning of mankind, each occurrence would form the origins of language. Then in complexity, different languages and cultural structures would come. The effects of culture and language are interchangeable between each other. Translators need to comprehend this complexity through the lens of technological tractions.

As a rule of thumb, the connection of technological developments, which is a fundamental pillar of science fiction, with culture will be a natural factor of this issue. Within the framework of the following questions, this issue will be addressed.

1. What does the relationship between culture and technology entail to the science fiction genre?
2. Do technological changes affect the authenticity of culture?
3. How do the behavioral aspects of a community affect the translational norms that constitute the shape of translations according to rules and idiosyncracies?

To understand the reflection of the foundational arguments of culture towards literature and translations, one needs to understand the principles of transference in relation to cultural aspects.

When we state what are covered within the definition of culture, the general lining would be religion, social conventions, language, art, education and other related factors. These factors within a certain society, by the merging of the path they partake during the course of history and its origination with the society shaping its own identity, creates the cultural identity of that society. The society becomes a pure and unique multifaceted entity slowly within its own entirety. Norms of all values comprising the existence of a society that are transferred to the next generations, or in other words cultural aspects have different qualities for each society. On the other hand through communication similar aspect may be formed. For the sustainable development of mankind, local cultures should be spread through inter-societal communication. The replacement of ideological aspects pertaining to different society identities prevent the loss of connection with the globalized world and provide inclusion from outside features. However because of the challenges derivated from the processing of the system, unexpected negative results will occur.

Cultural exchanges between distinct cultures with few similarities would gain traction through societal necessities and the development of communication systems. As a result of this, there will be difficulties in informational exchange between different societies or "distinct cultures" unless it does not fit with international standards.

The changes happening within the sphere of technology have a symbiosis with cultural changes. However the result of this symbiosis would have an institutional identity.

These changes are not solely limited to the changes brought to mankind mechanically or organically, it also changes itself.

It is in the nature of culture to have its own change as a device of change (Bassett, Steinmuller and Voss, 2013).

It is a certainty that a technological facet of the world of writing, which is the printing press of nineteenth century replacing the hand writing, brought one of the biggest changes for the cultural journey of mankind on a local and global scale (Bassett, Steinmuller and Voss, 2013).

The nature of the printing culture, which was invented in 1455 by Gutenberg, demanding traction and modernity is both a result and one of the most significant initial steps in globalization.

In past, since there were less hard copies novels were considered as symbols of high status for the difficulty of accesibility. The printing press for all intents and purposes, not only would help the printing of new books with more variety in larger numbers with a higher rate of production, but also the same press would act as a mediator and communicator between a plethora of authors and countless readers, becoming the main factor that changed the social and cultural history of mankind.

The digital press not only sped up the process of cultural transfers to wider masses, but also it globalized cultural revitalization through reflecting the technological essence of the revitalization method.

The development and proliferation of the printing technology, and later the free and digital distribution would diminish the classism around the spectrum of readers in terms accessibility. However, in terms of quality the readers have divergences among each other (Bassett, Steinmuller and Voss, 2013).

The divisive aspect of the novels being integrated in intellectual spheres with no material gain rather than being integrated into material gains with physical and

psychological consequences as similar to other dividends demonstrate its significance in terms of affecting cultural norms.

Even if the limits for individuals and societies on accessibility over opportunities and gains are seemingly diminished intellectual disparity still persists to this day.

While easy access to more materials within an increased variety of genres in the world of writing, and convenience in distribution provide the change of minimal deviations into norms by individuals with common values, ironically there are times that they are overshadowed by significant and great changes (Bassett, Steinmuller and Voss, 2013).

Regardless of the genre, alongside with the position presented by the author, there will be other aspects derived from this position. Of course, the positions derived from the tools used in the translation to another language will add other aspects.

For the last years, alongside using the strength of words, the world of literature created a separate realm of symbology covering several aspects. The teachings that help a community to comprehend through simplified symbology is a natural result of technological developments.

Basic arguments that comprise the effects of visual communication and written communication, within the scope of the world of symbols, can be narrowed down to these points:

- . The capability of visual and written communication when it comes to upholding the traditions that survived throughout the modern days
- . How the foremost cultural elements that survived up to this day adapt themselves into the modern terminology
- . To decide whether or not the technological and scientific breakthroughs are compatible with the unchanging and stagnant components of the main culture. If the groundbreaking discoveries of the artificial are harmonious with the organic structure of traditions, then it is likely that the former will slowly change the facet of the latter in such a way that the traditions might become too alien in comparison with its former shape. In history, this stance happened a lot of times.

. The perception of the majority of citizens towards the most basic components of the overall culture, such as common tongue, social conventions, food, religion...through technology.

With all of these points listed, it is going to be much easier to make an in-depth analysis for each sphere of language and a comparison between the two spheres and their relation with not only their respective cultures on a domestic scale, but also the foreign cultures that show their presence on the other domestic cultures with interconnectivity.

While in English speaking countries, the culture of language is common for both daily usage and mentality, the domestic culture in terms of tradition will cause significant divisions.

There are deviations in terms of vocabulary between countries that speak the same language, for instance between Britain and the US.

That is to say even if, especially within science fiction works, the linguistical aspect is used within the context of a work that is written in another country with the same native language, contextual differences might occur because of cultural reasons. This difficulty is significant, for it needs to be solved in translation.

Another issue that needs to be discussed is the coherency in the upholding of cultural values. This issue more or less depends on individual and societal cases. Within more traditional individuals and communities, the changes that happen during transference are minimal in scale, while for the echelon with the higher level of education with more accessibility to varied cultural norms, with the virtue of them having more connection to globalized communication, it would be natural to conduct the customs under a different mold rather than its original form.

In past, preservation of the nostalgia and customs that brightened the society for a long while was the dominant norm, while every beneficial idea without the shackles of traditionalism that offered a new world free from the shackles of old dogmas and full of new opportunities was simply unacceptable. As of today, the dominance of the past

is no longer, albeit traces of it still linger within fringe groups or even within communities with high degrees of legality.

These traces within the context of science fiction, can be applied as futuristic niches with a touch of nostalgia, depicting a form of progress which preserve the aesthetics and cultural norms of an ideology that may veer into extremes. When literary qualities of science fiction is an aspect of discussion, its main quality should be covered and that is the informative and metaphorical essence that affects the future. It should not be forgotten that the influence of science fiction over science and technology is the foundation of the literary form of the genre.

It is undeniable that both science and technology have implications on the lives of all humans, not only the account of them changing their lives in the spectrum of pragmatism and utilitarianism, but also on the account of how the two factors influence and change the fabric of the already existing elements of a society.

Today, revolutionary communication devices such as cellphones and PDAs (personal digital assistant) would replace face to face verbal communication with words that are relayed electromagnetically are used, or bleeding-edge intricate technologies that research the nature on a deeper level to shape it for new purposes are also used.

There will be consequences derived from these. For instance, the shallowness and insecurity of virtual communication would replace the intimacy and security of face to face verbal communication.

What science fiction really conveys is this, under the context of being a message with a content way forward than the present time. The main function of science is not just the demonstration of new, alien worlds different than ours that were created through the mysteries of science and technology that were opened and integrated into different societies, but also how these discoveries changed the societies as we know them today.

When a correlation between real life and fiction is made, similarities will inevitably emerge. For instance, the development of technologies that give power to common people and by this the changes that are caused by new institutional identities derived

from the relationship between governments and legal institutions. Fictional lives are created through the facet of real life that is invisible to society.

While it serves as an informer for both the future times and its background, science fiction also acts as a caution in the adaptation phase of the society during the creation of societal norms, on both local and global level. In other words, it is one of the tools of the "global culture". Because of this, science fiction translations should be done with precision.

Science fiction by its inherent nature is a genre on its own that is characteristic by its birth and content to an era that is for all intents and purposes is native to a culture that was a direct witness to changes and upgrades in the production, distribution, consumption and disposal of goods within the booming technical-industrial complex.

Within the rapid scientific and technological developments, our lives would progress from something completely ordinary to something truly extraordinary, or what many can call science fiction.

“Global cognitive mapping”, proposed by Fredric Jameson, was meant to compress the complex relationship between us humans and the world of science and technology, in a way that the science fiction may help us to develop a comprehensible context (Seed, 2005).

With each technological development, the real life becomes akin to the genre of science fiction. With each transpiring stage of this process, the genre did not only become a part of popular culture, but also it became a device in explaining our brave new world. With this, the genre would become a part of our consciousness by mankind witnessing the technological development which is beyond the intended limits and the changes over material conditions.

With the traction gained from the cultural and technological courses, while being the origination point of the modern science fiction, Western world also provided the sub genres of science fiction that would maintain the basis of the diversity and ever-evolving doctrine of the main genre. Through that, different contexts for different

individual readers and different collectivities or cultures can be conducted and create new interpretations indirectly in terms of mentality and relatedly language.

Akin to the philosophy of science fiction, real and concrete science also had a philosophical thinking pertaining to it. The greatest source of mankind's development, and that is "imagination", would be proven to be the foundation of technological and scientific progression. Since this is what the works of science fiction provide us, they have to be translated precisely.

From the above deductions, these can be said about the courses of correlated cultures and the effects of technology on these courses; we realize that the cultural and technological courses within Turkey progress slowly.

A deduction about the export and import aspects of **Turkey** can be made divided within two groups: The aspects deduced on material gains such as economy, industrial production, technological progression and etc; and the immaterial gains such as culture, education, literature and etc.

The deduction of the material gains can be made with the progression of historical course. Moreover, this and the immaterial gains would allow a connection between each other by the virtue of them being components of progression. However, the deduction of material gains should be primary, since it goes hand in hand with material gains.

Taking the significance of the aspects of Turkey's own polysystem, namely its historical course and cultural background, into account;

During the time of Seljuks and the descendant Turkish clans, translation existed in some form. In 8th and 11th centuries, translation would gain traction within the world of Islam, while in 12th century it would slow down. In the Ottoman Empire, Mehmet the Conqueror and Suleyman the Magnificent would build madrasahs that would teach

branches such as hard sciences, medicine and philosophy, and books that were translated from Arabic and Farsi would be used for the lessons. Nations that were in trade agreements with the Empire opened their own translation schools with the intent to train their own translators. In 17th century, France would open the "École des Jeunes de Langues" or "School for the Sons of Language" in Istanbul. In 18th century, as a result of the loss of military and political cloth and with the demand of support from the West, the Ottoman Empire would translated works from that region. In 1821, the Translation Bureau would be established. This institution was founded to teach Muslims foreign languages, to be employed in strategical positions and to preserve the functionality of the state, working till 1871 and training several bureaucrats and savants. In 1839, with the declaration of the Rescript of Gülhane, the reforms of Sultan Mahmud II would gain traction and significant studies concerning education, law, military and culture would be made, and translations would greatly contribute to these studies. Novels, stories and plays from the West would also enter the Ottoman textual compendium (Eruz, 2009).

During the Tanzimat Reform Era, the Empire had the intent to reach the same direction with the West, realizing that translation is a tool for familiarization with foreign lands, on an individual and societal basis (Eruz, 2009).

Before World War I, during the last years of the Ottoman Empire, because of economical and political downfall, alliances with Germany and other states under the terms of security and trade, albeit with low provisions, were crucial in terms of material gains to maintain the fractured territories of the empire. Under this pretext, the empire would enter the war on behalf of Germany and other states, as a sign of loyalty and to profit from the war, to gain back the prestige and glory it once lost. With this, the material gains would speed up the immaterial gains in our country.

From this perspective, in terms of historical connections, the exports from Europe becoming imports is significant. It is notifiable from the aspect of how modernizing and adapting according to Western norm shape perspectives about literature. Despite many setbacks within technological and political developments, literature materials

would help the formation of new waves and the increasing of variety within these waves during the transitional period from the Ottoman Empire to Turkish Republic.

The printing press was brought by Jews to the Ottoman Empire in 1490s, so they could print the books in their own language. However Turkish and Arabic books by Ottomans would be printed in 1729, 274 years after Gutenberg's printing press.

The late entry of printing press in Turkey is a factor that prevented the early spread of written works. Such a criteria is related within the context of the polysystem, as this is an instance of technology affecting culture. This becomes much more evident when technological aspects are notable in countries which also have a treasure trove of science fiction.

An equivalence for this issue could be made with Turkey staying behind the Industrial Revolution for a while. And that is because science fiction is an extension of how we depict "technological imagination". It is impossible for a country with little to no technological development to harmonize culture with scientific imagination.

In terms of fantasy stories, Turkish culture can provide the lot, but in terms of science fiction, the situation is like this.

For it is being originator of science fiction, the Western world is miles ahead of every other country when it comes to written, visual and scientific content. For Turkey on the other hand, the situation is a bit different.

The Turkish sphere followed a different path in regards to the development of science fiction culture. For a long time, rather than following a path of originality with the intent to create Turkish materials with the entailing culture, there would only be the translation of English materials. And there would be times when these materials would

be taken as they are without any effort for reorientation. Even if the translation of popular culture science fiction material rather than specific materials that needs more attention limits the healthy development of the genre in Turkey, it would be a positive step to appeal science fiction to a wider audience.

While there is no real attempt for a truly Turkish science fiction movement, there are solid attempts in translation to offer the genre to the appealing audience.

Unique works that could not reach to a common audience, barring a really small community, would be written. However, publishing houses are unwilling during the publishing stage. For instance, X Factor Publishing supports these works, assuming that they won't be printed.

It would be correct to consider that post-1980s would see a providing of materials that were known only to those interested and were not common to the general public. On the other hand, later, it would be a movie, GORA which was ironically a comedy movie and was produced in a period with a high demand for comedy movies, would be the one that would raise interest for the genre.

Even then, in comparison with the larger English speaking world, the main body of science fiction genre would not attract much interest in Turkey when other genres would find more spaces to become omnipresent factors in the cultural nomenclature of every concerned area, from visual products (TV series and movies) to literature material.

Maintaining the presence of a genre as niche as science fiction has its own difficulties in countries that does not demonstrate much interest, as much as ours. This will persist, unless the interest is maintained and elevated by mainstream materials such as superhero fiction or soft science fiction.

"GORA", a movie acting as an exception for the Turkish cultural norm, while preserving the Turkish cultural humor, would debut in 2004, while its sequel "AROG" made its debut in 2008. What makes this series prominent is its interpretation of humorous and exaggerated aspects through the lens of scientific and futuristic basis.

Even if the comedy aspect is primary, it could capture the essence of science fiction. The visual aspects and certain dialogues would also help it to become not only a qualified comedy, but also a prominent science fiction movie through using both elements of comedy and science fiction adaptatively and uniquely.

Budget is especially relevant for science fiction movies. As Cem Yılmaz stated, if a movie that is inspired by both accurate scientific data and imagination of the future should be "comical, yet not ridiculous", then everything related to the movie should have quality and for that monetary conditions should be sufficient.

To make a comparison, the 1982 "Dünyayı Kurtaran Adam", a Turkish cult classic which tells the fight of two pilots against evil aliens is a cheap imitation of Star Wars. It did not have the self-awareness of perceiving itself as a parody. Because of its low budget, it could not reach the status of being a genuine science fiction, as similar to GORA. Even if it was not a comedy movie, it became one inadvertently and this strangely makes it a cult movie. The era when the movie was produced, prompted the production of such movies with low budgets and weak scenarios.

This demonstrates that polysystem theory is an indicator that a work can not exist by itself and needs external connections. This is also an indication for the difference between GORA and The Man Who Saved the World.

Despite it being considered as the first genuine science fiction work and its box office success, GORA could not influence for similar works to be done. This issue can not be swayed away by just money. Alongside finance, local communities that can elevate the genre to its deserved grade are insufficient and this insufficiency has effects over translation too. A country that can not produce its own unique science fiction norms will have difficulties in the development of any relevant aspect, from literature texts to visual works.

The effort to understand the depth of the genre or what it really entails is at a bare minimum in Turkey for multiple reasons. One such reason is the tendency of investors to support projects that do not require much effort and money. Generally the entertainment sector will provide works that promote stagnancy and a close-minded approach to progression.

It is possible to give fresh life to progression and to increase interest in works that are tediously preferred through culture. GORA is an instance for this, showing that Turkey is not fully ready to produce a pure science fiction work and it is paramount to go through transitional periods.

Although the younger generations are much more productive, they do not have the support they need during the publishing phase. The authors that were mentioned before are not known, outside a circle of individuals that is interested in them. To manufacture "theories of future" that is endemic to science fiction that will also give traction to a country's development in the long term, they need to be supported.

For that, it is unavoidable to accept that science fiction works are beneficial for mankind in terms of background and functionality and for that reason, along with Turkey being unable to provide original works at the moment, precise translational techniques are necessary.

However during the period of transition, after providing the long term interest through preserving the identity of science fiction and merging it with popular culture tropes, then without the need to use tropes outside of science fiction, then a purity can be achieved for the genre.

At this point, it seems impossible for Turkey to reach international standards in terms of quality. On the other hand, it can still reach the standards of late 20th century and early 21st century.

The general public would mention GORA within the same breadth of a science fiction work, for it is mostly a work of humor, strengthening the ties of loyalty among the audience.

In terms of the genre's development in Turkey, the translation of source texts through correct methods is significant. For that reason, the realm of translation should be observed.

2.2. Translation Studies

First translations existed in Ancient Greece and Egypt. From the excavations in Mesopotamia, a region with a dominant multi-lingual aspect, bilingual and trilingual plaques of cuneiforms from 4500 Before Christ would be found. A similar occurrence of a translational presence would be in Ancient Egypt from 3000 Before Christ. The most known texts that were to be translated from Hebrew to Greek would be the Old Testament. Oddysea of Andronicus (240 B.C.) would be translated from Greek to Latin. Between 8th and 10th centuries, a scientific foundation named "Beytü'l-Hikme" would be found in Baghdad. Here, Greek, Farsi, Hindi and Hebrew works would be translated into Arabic. Then European translations of these works would be read in the first universities of the West. With the Enlightenment Age, local languages would evolve. And in the period before World War II, the necessity of translation would spread more (Munday, 2012).

As a branch of social sciences, translation studies would become independent from philology and linguistics in 1970s. A change of paradigm would occur and as a result of this, translation science would embrace an empirical, constative and interdisciplinary methodology. Philological, linguistical and pedagogical approaches were insufficient to describe the notion of translation. In 1972, James S. Holmes would emphasize this notion and open it to discussion with his article "The Name and Nature of Translation Studies". With that theoretical and constative studies would follow (Munday, 2012).

In the article, James Holmes would divide the translation studies under two groups: Pure (constative-theoretical), and applicable. Constative translation studies focused on three sub groups: Product, function and process. Within the applicable translation studies, the sub-groups are: Translation education, supporting materials, translation policy and translation criticism (Munday, 2012).

In terms of methodology and under the context of this thesis, methodologies pertaining to translation studies are: Itamar Even-Zohar's polysystem theory, Gideon Toury's translation norms, and Vinay & Darbelnet's translation methods. Moreover, Raymond van den Broeck's model for translation criticism is prevalent here.

Translation of everything related to science fiction serves a crucial purpose. Whether they be novels, TV series or films, each translation helps to make sure that the people are informed about the different sub-genres and movements of the main body of science fiction.

The mode of language, or the device conducting the medium is also a significant factor. The visual ones such as a cinema screen or a TV also help to understand what the cultural trends uphold in terms of language uniformity. By rule of thumb, the way of conduction in the realm of writing and the realm of visuals will be different from each other. The accuracy of visual translations is in tandem with the cultural progress of a society, and the development of such progress.

As mentioned, translations of everything annotated with science fiction serves the purpose to introduce the genre to the wider public and help them to get a better understanding on what it really entails. It is the translator's duty to comprehend the criteria that comprise the essence of the target audience. For instance, the meaning of a phrase in the source text needs to be researched under the context of target text.

The translation of everything related to science fiction is for introducing the genre to common public and to understand what it really is (Mlotkowski, 2006).

However to convey the content and the message of the material is not solely limited to the linguistic knowledge of the source language. The knowledge of the source culture is also paramount.

One significant aspect that is often overlooked while delving into the cultural comparisons concerning materials of literature and the conduction of translation according to a particular culture is the aspect of religion. While by a general outlook, religious sects can be considered as universal regardless of the culture, the interpretation of the religion itself and its rites change with different cultures. Or in

other words, even if the concepts described in religious texts are near universal, the interpretation of the said texts, even within the limits of one religion or sect will vary from culture to culture. This is another aspect that the translator needs to be careful about.

Even if the presented material appeals the audience to science fiction, what science fiction really represents, its cultural background, the reflection of linguistic differences over the target text are not contemplated upon that much.

On the side of translators, the issue revolves around both them and the expectations of readers. A translator who could not internalize the novel he/she will translate and works akin to a translator of regular texts will have a harder time than the translator that has comprehended every entailing link about the material, including the cultural context. This is crucial for two purposes:

- . A comprehensive understanding on both the source text itself and the cultural background behind it will help the translator to be more familiar with what he/she is working on and to convey it correctly. This should be the working method in principle.
- . Science fiction would create its own niche through the merging of past, present and future. This niche mostly uses technologies with a primitive edge and the ones belonging to future times in the same instances.

Because of this, to comprehend the cultural background should be the foremost aspect that needs to be taken into account during science fiction translation.

The translator should be able to both reflect the world belonging to the author comprehensively, and translate in a way that allows the readers to immerse themselves in the novel by combining the cultural effects of the source culture and the target culture, along with the imagination of the readers. This necessitates the translator

having the capability to synthesize the science fiction culture with the common national and international culture.

In the target language, if rather than a specific readership, a common readership is aimed, then the approach that aims the readership on the surface level within the source country should have the same reflection in the target country. At this point, the translator needs to study societal comparisons for the synthesis.

The translator needs to be comprehensive about the technical aspects of both source and target languages.

This statement from Müfit Özdeş indicates the significance of the correlation between genre and the translation:

"If you can not comprehend engineering, how can you translate Arthur C. Clarke? If you do not know the Holy Bible, then how can you understand the irreligiosity of Robert Heinlein? Is it possible to translate a science fiction work without comprehending sciences such as physics, chemistry, biology and astronomy in both source and target languages, and understanding economics, sociology and psychology? As if a science fiction author has to belong to a specific literature and scientific culture, then the translator has to belong to another specific culture. Science fiction authors always create new concepts and words. If needed, the translator needs to do the same within the context of the target language and culture". (Özdeş, 2017)

Müfit Özdeş's analysis about technical aspects is also significant:

"Another issue is there is no aspect within the target language that can be used to reflect concepts and intricacies that are endemic to the source language. For instance, all of the third-person singulars in Ann Leckie's 'Ancillary Justice' (or 'Adalet' in Turkish)

would be written as *she*. The purpose for this is to make the readers wonder about the gender of every individual in the novel, and to remind that the society in the novel has a collective dual gender, and this is expressed through the language of Radch. On the other hand, under normal circumstances, the English language would provide clear distinctions between the two genders. From this perspective, it would be safe to assume that the fiction itself presents the oddities. With that, Leckie had the intent for the society to question its sexual preferences. If you translate these into Turkish, things will be difficult, since unlike Radch, there is no distinction between 'he' or 'she'. Instead of this distinction, the unisex subject of 'o' in Turkish defines both of the genders. In this case, how one can achieve oddity?" (Özdeş, 2017)

After deducing the course of the translator, it would be necessary to relay knowledge about the case studies and the author. Then methodology will be mentioned.

The case study will rely on two books from Isaac Asimov's Foundation series: Foundation and Empire, and Second Foundation. Foundation and Empire was translated by Sönmez Güven with both 2005 and 2018 publications. Second Foundation on the other hand was translated by both Gönül Suveren and Çiğdem Şafak, in 1983 and 2018 respectively.

2.3. Isaac Asimov and Foundation

Before the literature material can be delved into, it would be better to first look at the originator of the material at hand, that is to say the author himself should be observed thoroughly to draw the mental map demonstrating the process of creating content and how that content is reflected to the masses.

Isaac Asimov (1920-1992) was a biochemistry professor with many scientific articles, who would later transition to ventures of science fiction. His articles about physics, especially when they cover space physics would be used in many science fiction movies, paving the path for new concepts.

In terms of linguistics, Asimov's works provide a contemporary language. In the Foundation series, universal patterns instead of local ones would be used, indicating the timelessness of his language.

Asimov would be considered as one of the quickest authors in the history. The language of his myriad works is simplistic, yet functional. Paragraphs would be very fluent without unnecessary extensions.

Asimov would describe his style as: "I made up my mind long ago to follow one cardinal rule in all my writing — to be clear. I have given up all thought of writing poetically or symbolically or experimentally, or in any of the other modes that might (if I were good enough) get me a Pulitzer prize. I would write merely clearly and in this way establish a warm relationship between myself and my readers, and the professional critics — Well, they can do whatever they wish". (Asimov, 1989)

Among all of his works, “Foundation” and “Robot” series are the most prominent. With these series, Asimov would offer two significant concepts that would find their place in the world of science fiction: Laws of Robotics, and Psychohistory.

Here are the books that were written for these series:

Books in Robot Series

Name of the Book	Date of Publishing
The Caves of Steel	1954
The Naked Sun	1956
The Robots of Dawn	1983
Robots and Empire	1985

Table 2.3.1: Names of the novels in the Robot Series

There is also "I, Robot" of 1950, which is comprised of nine stories. Strangely, this is the work from which the Laws of Robotics are derived, which is mentioned in the short story "Runaround".

Books in Foundation Series

Name of the Book	Date of Publishing
Foundation	1951
Foundation and Empire	1952
Second Foundation	1953

Foundation's Edge	1982
Foundation and Earth	1986
Prelude to Foundation	1988
Forward to Foundation	1993

Table 2.3.2: Names of the novels in the Foundation series and their respective dates of publishing

If we are to talk about the Laws of Robotics; in the first three Robot novels, comprised out of four novels, the adventures of veteran detective Elijah Bayley and his robotic partner R. Daneel Olivaw on different worlds. Then, Asimov would merge both Robot and Foundation series. As a result of this, a universe of great complexity would be born.

According to the "Three Laws of Robotics" which was mentioned in the 1942 story "Runaround", to make sure that the robots do not go haywire and harm humans:

1. A robot can not harm a human and can not allow a human to be harmed through inactivity.
2. A robot must obey every order from a human. However these orders can not contradict with the first rule. So even if an authority demands it, a human can not be harmed.
3. A robot should protect itself from harm. However this rule is not applicable when the first two rules are a necessity. To protect a human, it can sacrifice itself.

Later, a "zeroth" law would be added, by Asimov's notion that while protecting humans against robots, the other three laws were lacking in some aspect:

0. A robot can not harm a human and can not standby when a human is harmed.

Naturally, the first Law would be changed as:

1. As long as there is no contradiction with the zeroth Law, a robot can not harm a human and can not standby when a human is harmed.

It would be better to state that the Laws of Robotics were premonitions on the account of developments in robotics and software.

Laws of Robotics are significant to show the ingenuity of Isaac Asimov within the genre of science fiction and as a threshold of the history of the said genre.

The concept of Psychohistory is significant, on the account of merging hard sciences with soft sciences (as in social sciences) to create a new form of science.

To define what Psychohistory is; a scientific branch that models the behavioral aspects of a society and makes predictions according to this model. There are two constrictions related to this: The society in question is overcrowded and each member of the society is not aware of the predictions related to the model.

And this political model would be applied upon the Galactic Empire with a population of quintillions.

Hari Seldon, who was both a professor of mathematics and also the founder of the eponymous Foundation would firstly demonstrate the applicability of this theory. Then he would bring it to life.

Asimov would define Psychohistory as:

“Well, it's possible, but that was not my purpose in writing the *Foundation*. I wanted to consider essentially the science of psychohistory, something I made up myself. It was, in a sense, the struggle between free will and determinism. On the other hand, I wanted to do a story on the analogy of *The Decline and Fall of the Roman Empire*, but on the much larger scale of the galaxy. To do that, I took over the aura of the Roman Empire and wrote it very large. The social system, then, is very much like the Roman imperial system, but that was just my skeleton. " (Ingersoll, 1987).

An analogy for this would be the unpredictable direction of gas molecules moving in unordinary directions, yet the movement of a gathering of molecules being predictable through the calculation of pressure and volume. Under this context, the individual molecules are the persons themselves, while the gathering of the molecules is the

society itself. This is in tandem with Asimov's belief that while individual behavior can not be predicted, collective behavior can be predicted.

For all of his theses, there were also antitheses. For the Laws of Robotics, there were robots that violated them. For Psychohistory, there were mutants defiant towards the theory.

And through the existence of these antitheses, the theses would be proven to be right, at least for the context that Asimov provides.

In the article dated 04 November 2007, journalist İsmet Berkan would write: "One of the details from the Robot-Foundation anthology that interests me is the development of a new discipline called Psychohistory by a mathematician (Hari Seldon) who is also one of the most important characters in the series. While building up this discipline, Seldon sets off two 'postula', or two fundamental propositions that follow the truth:

1. The behavior of a sufficiently sized population can be modelled.
2. If that population is not aware of the results of the modelling, the future behavior of the population, or its psychohistory can be predicted.

Asimov's idea, while laudable, is not new, as in in eighteenth and nineteenth centuries, this would be in the form of necessitarianism, or determinism by Industrial Revolution.

To determine determinism; The universe, occurrences in the universe, all items and occurrences within the scope of a scientific discipline are pre-determined, and this pre-determination happens through laws and forces that make the occurrences a necessity. Determinism is divided into these occurrences: Mechanical, economic, societal, historical, experimental and psychological (Lucas, 1970)

Related to determinism, probability theory also leapt bounds and psychohistory was a huge contribution for that.

It is necessary to analyze the "Foundation" series of Isaac Asimov under a social context. The title of the series "Foundation" refers to an institution with good intentions, working for charity. "Foundation" in the series represents a regime of liberty, opposing an oppressive Empire. This Foundation was established by

psychohistorian Hari Seldon, using psychological observations and mathematical equations. The Turkish reflection for this term is “Vakıf” in all of the past and present publications.

To expand upon its meaning, a Foundation is “an independent institution or organization dedicated to funding causes that carry an intellectual or charitable purpose”. From this statement, it can be deduced that there are differences between both Foundations in terms of charity and institutional structure. The Foundation of the series is a regime of immense proportions with values of liberty opposing an oppressive regime of similar proportions. Hardly an independent organization with goals of charity, with goals of governance being its main objective.

On the other hand from another perspective, the Foundation is aligned with charitable and intellectual goals. In comparison to the Empire, Foundation has charitable and intellectual goals in order to make the galaxy a better place. Not only it supports other races that are under the yoke of Empire, but also it cultivates the means and environments for growing a truly intellectual realm in which individuals can express their ideas and inventions freely. This characteristic actually can be equated with a foundation of our world.

However again, going by the scale and the methods used by two of these niches, the differences become even more clear. A foundation of our own Earth will provide the aforementioned charity and the environment of intellectualism solely through economic and legal means without any indication of military power. The other Foundation on the other hand opposes the Empire that exploits its citizens for the sake of its own existence.

When inspected on a separate margin, Asimov’s other works paint different pictures of the future, with each espousing varying degrees of optimism and pessimism. The “Robot” series for instance paints a future in which every menial and soulless job that the mankind has ever done is done by robots with great abundance and the underlying tone is the more we delegate control of seemingly insignificant things to automatons, the more the control is lost over what we can do and can not do. Moreover, this series also discover the depths of judgmental and moral development of artificial

intelligences. The envisioned problems from Asimov's perspective derive from the potential violent impulses from the robots, should they ever realize their true strengths and march on to topple their masters. For this very reason, Asimov laid out rules that would be widely known as "Three Laws of Robotics" that not only had great effects over his works as long as sapient mechanisms were concerned, but also over the consequent sub-genre of science fiction concerning the relationship between flesh and blood human beings, and man-made creations that gained certifiable sapience.

While on the first basis, the Laws of Robotics are unrelated with the mainline thinking of the Foundation series, by the norm of coherency, they actually are related. Even if both series are products of unshackled imagination, there are subtle shackles in forms of rules to make sure that the totality of the narrative does not become a mess and overwhelm a coherent plot. The translation of the said product has a more intimate connection with this norm more than one could ever predict, for not only translating the words and phrases implicate preserving the soul of the original work, but also to reflect the rules of that work (or the world within that work) in a way that foreign readers outside the source language can be more familiar with the totality, as similar being submerged in a sea and coming out from the depths unharmed.

The significance of both series (Foundation and Robot) is not only by the worlds they provide to a wide spectrum of readers, but also by their invisible connection between each other to provide sets of rules that shapes those worlds and give them unique qualities, separating them from their contemporaries. The Robot series would lay the groundwork on how the robots would and "should" act in the case they gain sapience in a realm still dominated by humans. The Foundation series on the other hand would be the attempt to introduce a unique scientific branch that does not exist in our world, yet by its rules and formulas could very well exist in far future with the power to bring down empires and usher in a brave new age of prosperity and freedom, namely Psychohistory.

It is also required to mention the translators of the Second Foundation in order to initiate the grounds of the case study.

Biography of the Translators

Gönül Suveren was mostly known for her translations of Agatha Christie novels. After completing her education in TED College, she would go to the USA to attend philology lectures. After coming back to Turkey, she would begin to work in the newspaper Yeni Sabah. Among the authors she translated are Isaac Asimov, Wilbur Smith, Mary Higgins Clark, Sydney Sheldon, Dean R. Koontz and V.C. Andrews. Over 40 novels of Agatha Christie would be translated by her. In 2004, she was awarded with the Honor Award by the Translators' Association. In December 2007, she would pass away.

Çiğdem Şafak (now Çiğdem Sıcak) attended the Department of English Linguistics in Hacettepe University between 2004-2010. In 2005, she would translate the First Foundation and Empire, and in 2006, she would translate the Second Foundation for 9 months, and in 2018, it would be republished. Between 2012 and 2013 of March, she would work as a translator in Nova Translation Services. Between 2013 and 2017 of January, she would work as a freelance translator. Her most recent tenure would be in Booking.com as a Language Specialist between February 2017 and January 2019.

3. CRITICISM OF THE TRANSLATION AND METHODOLOGY

The definition of a methodology that can be appropriate for the context of this thesis relies on the determination of the cultural context and the shape that the system of translation will take when the context of culture is pretty much symmetrical with the said system. This symmetry also provides another issue on its own that is the metaphors which while is appropriate for the source language, on the context of meanings in the sense of academics and theatrics will reflect a completely different realm, with the connotation that what the source language provides and what is shown in the target language will be different from each other in certain cases.

Under this context, criticism of translation needs to follow certain steps. Raymond van den Broeck's model is used for this criticism under a comparative criteria of two of the translations of Second Foundation.

The purpose of translation criticism is not the pursuit and dissection of faults, but to analyze the factors that steer the translator in accordance with the position of the source text and its affects, within the framework of culture, customs and amicability (Aksoy, 2001)

Van den Broeck, who would defend that a methodology is necessary for criticism, would also defend the need of deduction by comparison between the source text and target text (Aksoy, 2001).

Aspects of literature and culture pertaining to both source and target languages can not be denied during the translation criticism (Aksoy, 2001).

According to Van den Broeck, the first phase is to compare both the source and target texts. In the second phase, features of source text are searched for in the target text and with that linguistics and stylistics are included. The third phase is to evaluate the conditions of the translation through the framework of both source and target languages, also finding out potential deviations (Aksoy, 2001).

Raymond van den Broeck's Context

For a long time, under the context of translating general values that are shared by communities under different auspices, norms were considered as indicators to determine the quality of translations on the account of being right or wrong, adequate or inadequate, within the framework of behavioral dimensions, as in the community constraints are derived from both the collective behavior of the community as a whole and different behaviors of individual instances.

The researcher that critiques the translation needs to account for the following rules while examining every single pertaining to the phenomenon, including characters, relations, causes, functions and etc:

- A plausible definition of the metaphor that can be worked on
- A clear explanation of the researcher's intent through what the translator means by transferring the metaphor from the source language to the target language
- Implicating contexts of both metaphor structures and the restrictions within these structures
- Norms that should narrow the focus on these metaphors (Broeck, 1981).

If we delve into the "poetic" dimension of these metaphors, then the connection bounding them to the culture and aesthetics will be found. And even if these two characteristics are bound by space and time of a specific era, they are still eligible for translation by today's conditions (Broeck, 1981).

Raymond van den Broeck's model for translation criticism should serve as the basis for the methodology and also the jumping board to avoid the usual molds used in criticizing translations of all sorts. A key feature to make this thesis more comprehensive is to decide which methodology should be used and to implement that methodology into the structure and contents of the thesis.

This is to say that, to establish the groundworks about translating metaphors requires a preliminary investigations, in which a phenomenon is empirical by the virtue of being observable and describable.

All of this means that the critic should be well acquainted with the culture in question.

Before theoretical methods are mentioned within the context of translation criticism, the technique of simulacra, which is used in literature and other forms of art, should be talked upon for its significance. With simulacra, an aspect that is not authentic or original can be made so during the writing and translation stages.

3.1. Technique of Simulacra

Simulacra is a tool to be used to authenticate the inauthentic. The purpose for this is to validate the unreal as real in a way that the things the majority can not get a grasp on will become more understandable. However the concept of simulacra itself is a bit more complicated by the virtue of its own validity, entailing to mass production of same items rather than unique experiences.

Even if simulacra entails to the concept of "similarity" or "copy", the reality of is more intricate.

Simulacra can be described in two distinct terms:

- . An image or representation of the reality
- . Form or semblance of something that is not sufficient to reflect its real shape.

On the other hand, in Plato's "Sophist", it can be observed that the concepts of "sameness" and "similarity" can be annotated to Jean Baudrillard's "simulacra", for both provide the art of illusion.

This concept perceives the concept under two terms: The art of making likeness, and the art of making appearances. The latter can be basically done through sculptures and paintings, maintaining the illusion of the real, while the former has to be accomplished through icons to maintain originality (Lipecky, 2014).

To expand upon this more, Plato's definition of simulacra (in a way) would be akin to two copies that one of them is a perfect reflection of the original, while the other is shaped in another form. The one that was shaped intently, is done so to help the audience to comprehend it better, while preserving a part of its originality.

According to Jean Baudrillard (1929-2007), the originator of simulacra, the imitation of reality can be separated into four pieces: The simple reflection of reality, the warped reality, the claim of reality and simulacrum. The simulacrum has no connection to the reality itself. It is an imitation of the imitation. Within the context of a novel, the characters more or less recognize that they are connected to a simulacra, but do not know the way out (Baudrillard, 1994).

Baudrillard points out that the simulation is archaic, yet it can still entail to the devices of present. For that purpose, he appeals interest through a map of the whole world. The map, even if it is just a parchment of paper with a miniscule representation of our world with signs on it, it still is a piece of the world as much as the parts that actually embody its physicality, such as flat landmasses or mountains. The reason for this is because to perceive the map is to imagine and visualize the surroundings of the whole world, even if individually we do not have any proximity to lands far beyond our homelands (Baudrillard, 1994).

A risky attempt for a translator would be to make the translation another simulacrum and for this reason, some limits should be put forward. Firstly, the translator should keep the target culture in mind and do adjustments according to that, but also the said translator should also preserve the universality of science fiction terminologies.

When a translation is done, instead of drastic changes to pander the target culture, a great amount of preservation should be done to not warp the original narrative identity of the work. For that reason, the translator needs to be immersively familiar with every entailing factor, including historical course, terminology, source language and cultural preferences in the target culture.

In terms of Simulacra, Gönül Suveren's translation of *Second Foundation* provides a lot of material. When the samples pertaining to other methodologies are observed, it can be seen that the translation forms its own identity, without any relationship to the source text whatsoever. The paragraphs of this characteristic can even be called as "simulacrum paragraphs".

After the technique of simulacra, it is a given to mention the methodologies that are used as a basis to prove the argument of the thesis, and the case studies within the framework of these methodologies.

3.2. Analysis of Polysystem Theory and Sample Case Studies

Polysystem is explained through the lens of a general framework that is covered by a cultural and technological course. Under the context of science fiction, polysystem is related with the spacial context is explained theoretically as;

Itamar-Even Zohar would lay the foundations of the polysystem theory with his article "The Position of Translated Literature Within the Literary Polysystem" which was published in 1978. Here, Even-Zohar states that translations have the function to shape domestic cultures and underlines the necessity of observing translated literature as a separate literature system. Translated works are not the sum, but a gathering of texts acting as a system with its own structure and functions (Even-Zohar, 1990, 1997).

For Even-Zohar, the most pressing condition for translation science to develop is observing the relationship between culture and polysystem thoroughly and not limiting translation science as a unique branch within linguistics or literature theories (Even-Zohar, 1990, 1997).

There are six aspects of Zohar's theory: Institution, repertoire, producer, consumer, product and market (Even-Zohar, 1990, 1997).

For polysystem, it is more appropriate to observe on the basis of a work, rather than on the basis of a system. "Spacial context" is also included here, for polysystem is also a catalyst for other systems. Under this context;

If we perceive the polysystem from the essence of time, one way to correlate the system with both the context of language and the originator of the said language is to observe the space around it. The term "space" can be conflated to any meaning depending on what we want to observe or how we are going to approach the issue (Davidson, 2010).

It is impossible to even mention a slightest trace of science fiction, if something as crucial as developments in space sciences are not followed. Societies that can raise individuals such as Isaac Asimov can invest a lot for researchs in this branch. Both the imagination of space and real life methodology concerning the research of space are factors that enhances science fiction even further. It is akin to a circular path, in which the author needs to go back from fiction to the realities of science.

To describe this world of spacial imagination within a sociopolitical context; communities gathering under cultural varieties and different religious responsibilities, transcending all of these through unity. However there is also the possibility of foreboding anarchy and war, with no possibility of peace, as long as conflicts can not be resolved even if individuals live under the same banner.

Under this context, within the borders of the spacial imagination, there is not a single, omnipresent space related with the cosmological existence, but there are multiple spaces of different races, creeds and political stances that while separated by physical and metaphorical borders, occupy a single world altogether (in the extremes of science fiction, these political spaces can be spread to interplanetary, interstellar or intergalactic distances with devised terms and methods to be appropriated for the genre) (Davidson, 2010).

These entities, by virtue of evolution and centuries of progression in different areas while sporting different results in each occassion, are completely different from each other despite striking similarities, by the interests they partake in, by the gods they worship, by the welfare of both the country and her citizens individually, and by the language their citizens speak (Davidson, 2010).

Space, by what we perceive as real or unreal on an anthropological focus, is separated into two realms (Davidson, 2010).

The first realm is the "meatspace", the realm that our own flesh and blood occupies, or namely, the real Earth. The reason why there is the connotation of "meat" before the "space" is not just to identify the occupants, but also to identify how the occupants react to the space around them (Davidson, 2010).

The five organs in our body respondent to the five simple senses (touching, smelling, hearing, tasting and seeing) for all of their subatomic complexity are just comprised of fragile and bleeding meat. And through this fragility, we can grasp and interpret the complex world around us (Davidson, 2010).

The second realm is the space of codes and intangible programs, or in other words, the realm of "cyberspace". Cyberspace, beyond the realm of chips and circuit boards of the computers, provides the consumers an intangible and untouchable dimension of programs either isolated by a single and complete hardware, or connected to other cyberspaces through the usage of more complex hardwares (Davidson, 2010).

Individuals that can captivate the framework of space have to be included in the framework of science fiction, for the account that countries with investments into this branch have more chance to elevate this kind of individuals.

What makes polysystem prominent and significant is its adaptability to recent features, allowing new concepts to be created from itself by its very dynamics.

Reflection of Polysystem Towards the Case Study

- 1- Source text of the Second Foundation
- 2- Target text of the Second Foundation, translated by Gönül Suveren in 1983, published by Altın Books under the name "Gizli Tanrılar"

Case Study

One such instance is this;

Example

"It was a room which, through the centuries, had been the abode of pure science – yet it had none of the gadgets with which, through millennia of association, science has

come to be considered equivalent. It was a science, instead, which dealt with mathematical concepts only, in a manner similar to the speculation of ancient, ancient races in the primitive, prehistoric days before technology had come to be; before Man had spread beyond a single, now-unknown world." (Asimov, pg. 396)

Gönül Suveren's Translation

"Bu oda yüzyıllardan beri salt bilimin yuvası olmuştu. Ama burada bir milyon yıl sonunda bilimle eşit tutulmaya başlayan o araç ve gereçlerden hiçbiri yoktu. Çünkü bu bilim sadece matematik kavramlarıyla ilgileniyordu." (pg.130)

If I were to translate it:

"Yüzyıllardır salt bilimin yuvası olan bir odaydı, ancak bin yıllık birliktelikle, bilimle eşleşen aygıtların hiçbiri orada yoktu. Bunun yerine, teknoloji yaratılmadan önce, insanoğlunun artık bilinmeyen bir dünyadan, başka dünyalara yayılmadığı ilkel, tarih öncesi zamanlarda yaşamış kadim ırkların yaptıkları tahminlere benzeyen matematik kavramlarıyla ilgilenen bir bilimdir bu."

To evaluate; as a whole, Gönül Suveren's translation does not stay loyal to the source text and instead of reflecting the simplicity of Isaac Asimov, it creates its own language. First of all, the name of the book would be changed completely, from *Second Foundation* to *Hidden Gods* (or *Gizli Tanrılar* in Turkish originally). This name inspires an atmosphere of fantasy without any of the intrigue and mystery of the Foundation. In certain parts, there would be significant changes and shortenings. Especially, paragraphs with narrative significance would be redacted. Even if this approach is viable to make the material more understandable for the target audience, it diminishes the originality of Asimov, creating instances with no "equivalence". For instance, the part "It was a science, instead, which dealt with mathematical concepts only, in a manner similar to the speculation of ancient, ancient races in the primitive, prehistoric days before technology had come to be; before Man had spread beyond a single, now-unknown world." is the most striking part of the above paragraph, on the account that it can build a bridge between past and future. Gönül Suveren's initiative in her translation diminishes this factor. Moreover, in the paragraph above, the word

"millennia" would be translated as "bir milyon yıl" by Gönül Suveren, mistaking the word for "a million years", instead of "thousand years". So, alongside with shortenings, there are also misunderstandings in transfiguration.

It was mentioned before that cultural connections and systems were significant for polysystem. Zohar would state that cultural factors are inseparable and cultural repertoire could be sustained with import and export.

However as seen with the above sample, cultural elements pertaining to science fiction. Even if there is a reflection of "ancient wisdom" in Turkish, it is not used in the translation. If we are to make an analysis on the basis of the work rather than on the basis of the rules, then it will be obvious that this translation is faulty. What is stranger is that even if this translation was made in 1983, it would stay behind the essence of time of the source text that was written way before the translation. The said translation can be considered as a "simulacrum", for not only it deviated from its original context, but also the essence of science fiction could not be reflected properly, by an avant-garde grade of Turkish and insufficiency of science fiction terminologies.

To observe Isaac Asimov's Foundation requires more than generalized science fiction contexts, if we are to observe it from a spacial context specifically. Especially, specific concepts are needed if we are to dissect the issue narrowly. Within the scope of the case study, other concepts are:

3.3. Analysis of Toury's Norms and Sample Case Studies

First of all, to observe the framework of Toury pertaining to translation;

The division between what constitutes an "adequate" and an "acceptable" translation should be identified. Socio-cultural constraints have a prominent place in this discussion, under two pertaining topics (Toury, 1995):

- . Potency, and
- . Temporal axis

By potency, the discussion tilts towards the anchoring distinctions between "rules" set in stone and flexible "idiosyncracies". Between these two extremes are the "norms", and according to human (ie. translators) or activity (ie. interpretation) factors, the

norms will be shaped by both the dictations of society and how the individuals act (Toury, 1995).

Temporal axis on the other hand constitutes changes within a society, with rises and declines defining the status of the said norms on the account that they can either become actual norms widely accepted by society, or they can disappear from the facet of reality. With the progression of time, it will become ever clear that rules are more objective, while idiosyncracies tend to be more subjective (Toury, 1995).

From this, it can be asserted that, what defines the adequity or the accuracy of a translation will be defined by what the community at the time defines what constitutes as adequate or accurate, within the groundwork of our behavioral templates.

Gideon Toury's target-oriented approach would take form 1980s. The sanctity of the source text was matter of discussion and it was defended that the source text could be molded for the target audience (Kılıç, 2007).

The "descriptive field" that was developed by James S. Holmes would fill the blank area between "theory" and "applicable field". From there, translation would gain a more realistic perspective. The constative field concerns the theory, or in other words; what was supposed to happen during the course of the translation, or what can happen within the applicable field. Instead of subjective evaluations such as good or bad, suitability, acceptability and sufficiency within translation norms are matters of discussion. Discussions such as; "How the translations should be", "How the translator should act", "What constitutes a good translation or a bad translation", "Fidelity to meaning and form", "Word-by-word translation", "Context-to-context translation", that were not much clear would gain a realistic perspective with constative field. For Toury, behaviors that are not suitable with norms in certain situations will not invalidate the norm. Moreover there are costs of such behaviors.

Translation studies is not a branch of science like mathematics with definitive results and formulae. This branch of science can not ignore the human factor, and gained its objectivity through norms (Toury, 1995).

“Preliminary norms”, “initial norms” and “operational norms” pertain to Gideon Toury’s context of target-oriented translation studies. Through these norms, the “sufficiency” or “acceptability” of the translations are identified. Or the translation can be both (Toury, 1995).

For Toury, descriptive translation is comprised of three parts:

1. The position of the translated text is identified within the system of the target culture, alongside with observing the significance given to the text and the measure of acceptance given by the target culture.
2. Then deviations in idioms are identified through comparisons between source and target texts, alongside with defining the connection between the dichotomies of both texts and generalizing the fundamental concepts.
3. Results that can be beneficial for the future decisions in translations are arrived.
(Zeytinkaya, 2016)

Because of the transfigurations derived from inter-cultural differences and features unique to that specific culture (idioms and proverbs), the translations can not be the “same” with the source texts. Because of this, Gideon Toury’s target-oriented system will be observed through whether if it can create an equivalency or not.

There are times when translators do not prefer to translate parts that they deem inappropriate to the norms that they pertain to, and unnecessary for them. If the reverse happens and the part is deemed as necessary, then it will be translated according to the norms, with the intent to reach the target audience by using mostly the words of the target language.

However, due to the unique terminology of science fiction, transfiguration should be at minimum.

Word-by-word translation may cause a contradiction between the context in the source text and the target text. For this reason, it is important to research for the reflections of idioms and proverbs in the source language. Through only that the target readership can be reached. Even if science fiction has a universal language, dialogues between characters tell a different story.

It is impossible for a translation to be word-by-word accurately, as a byproduct of the contradictions between different languages and cultures. However, equivalences can be still made.

It can not be denied that formulaic expressions such as idioms are inseparable parts of the source culture and it is a requirement for the translator to take this into account within the context of the target culture. For Toury, translated texts and source texts are equivalents. However, the degree of this equivalence carries more significance (Zeytinkaya, 2016)

Reflection of Toury's Norms Towards the Case Study

1. Source text of the Second Foundation
2. Target text of the Second Foundation, translated by Gönül Suveren in 1983, published by Altın Books under the name “Gizli Tanrılar”
3. Target text of the Second Foundation, translated by Çiğdem Şafak in 2018, published by İthaki Publishing.

Example 1

An unlocated room on an unlocated world!

And a man whose plan had worked. (Asimov, pg.484)

Gönül Suveren's Translation

Adı açıklanmayan bir dünyada, yeri belli olmayan bir oda.

Ve başarıyla uygulanan küçük bir plan. Planın planı. (pg.291)

Çiğdem Şafak's Translation

Yeri saptanmamış bir dünyada, yeri saptanmamış bir oda.

Planı işe yaramış bir adam! (pg.252)

If I were to translate it;

Yeri saptanamayan bir dünyada, yeri saptanamayan bir oda!

Ve planı işe yaramış bir adam.

To evaluate; Gönül Suveren’s translation of the second paragraph is completely different from the original text. The subject would be the plan, instead of the man who made the plan. Moreover a phrase which did not exist in the source text, such as “planın planı” would be used in the translation unnecessarily, deviating its real meaning. Under the context of Toury, this means that the translation is not “sufficient” to a rate that its status to be “acceptable” is disputable.

Çiğdem Şafak’s translation on the other hand is “word-by-word” as it should be, preserving the simplicity and understandability of the source text.

Example 2

Tradition, says the historian, begging the question. Because of certain and various mysterious numerical relationships, say the mystics, cultists, numerologists, metaphysicists. Because the original home-planet of humanity had certain natural periods of rotation and revolution from which those relationships could be derived, say a very few.

No one really knew.

Nevertheless, the date on which the Foundation cruiser, the Hober Mallow met the Kalganian squadron, headed by the Fearless, and, upon refusing to allow a search party to board, was blasted into smoldering wreckage was 185; 11692 G.E. That is, it was the 185th day of the 11,692nd year of the Galactic Era which dated from the accession of the first Emperor of the traditional Kamble dynasty. **(Asimov, pg.446)**

Gönül Suveren's Translation

Vakıf kruvazörü başlarında Korkusuz adlı geminin bulunduğu Kalgan filosuyla karşılaştı. Araştırma yapmak için gemiye çıkmak isteyen Kalganlılara red cevabı verildi. O zaman düşman Hobar Mallow'u top ateşine tutarak paramparça etti. Bu olay G.Ç. 185.11692'de oldu .Yani Galaksi Çağının 11.692'nci yılının 185'inci günü. Kamble hanedanından ilk imparatorun tahta çıkış günü bu çağın başlangıcı olarak kabul ediliyor. (pg.217)

Çiğdem Şafak's Translation

Soruya yanıt olarak, gelenek der tarihçiler. Mistikler, müritler, numerologlar ve metafizikçiler ise belli başlı bir çok gizemli sayısal ilişkiden dolayı, derler. Küçük bir azınlık ise, insanlığın asıl ana gezegeni bu ilişkilerin kökünün öğrenilebileceği belli doğal devir ve döngü sürelerine sahipti, der.

Hiçbiri de gerçekten bilmezdi.

Vakıf kruvazörü Hober Mallow'un, Korkusuz'un öncülük ettiği Kalgan hava filosuyla karşılaştığı ve bir arama grubunun güverteye alınmasının reddedilmesi üzerine içten içe yanan bir enkaz haline döndürülerek patlatıldığı tarih, G.D. 185.11692 idi .Bu da, geleneksel Kamble hanedanının ilk imparatorunun tahta geçişinin milat kabul edildiği Galaktik Dönemin 11.692'nci yılının 185.günü olduğu anlamına geliyordu. (pg.191)

To evaluate; In Gönül Suveren's translation, the first paragraph is not translated, once again creating a deviation in context. There are times in which the translators prefer this method as stated by Toury, however he also states that if the redundant part is significant for the narrative, then it should not be preferred. This deviation either occurs from a misunderstanding of technical aspects or a lack of comprehension over both the genre and its readers. If we observe this sample in terms of Gideon Toury's target-oriented system, "equivalency" is insufficient here.

Çiğdem Şafak on the other hand translated the part as it is, with no deviation in context, and sufficient equivalency.

In terms of **using Turkish**, when a comparison is made between the two translations, it can be seen that while Gönül Suveren has a comprehensive approach towards Turkish, the same cannot be said for Çiğdem Şafak, and in fact, in select parts, her approach is turbulent. For this reason, here only Çiğdem Şafak's translation will be studied.

Example 3

The younger man smiled sourly. (Asimov, pg.451)

Çiğdem Şafak's Translation

Genç adam ekşi ekşi gülümsedi. (pg.199)

To evaluate; Here, word-to-word translation is done. In Toury's system, if there is a reflection of the phrase in the target language, then it should be used to maintain equivalency. For "sourly", the idiom of "yüzünü ekşiterek" is much more appropriate in terms of Turkish lexicon. However, if we make an observation through Çiğdem Şafak's perspective, since the word "face", which corresponds to "yüz" in Turkish, she did not use it in the phrase, making the translation inadequate. This kind of word-to-word translations may disrupt the coherency of Turkish.

Example 4

Darell smiled without humor. "The perfect defense is not enough, Turbor. Even my Mental Static device is only something that keeps us in the same place." (Asimov, pg.477)

Çiğdem Şafak's Translation

Darell keyifsizce gülümsedi. "Mükemmel savunma yeterli değil, Turbor. Zihinsel Statik aygıtım mükemmeliyetten çok uzakta ve öyle olsaydı bile, bizi sadece yerimizde saydıran bir şey olurdu." (pg.241)

To evaluate; The narrative of this part indicate that the Mental Static device help individuals to be hidden in their current location. The translation on the other hand indicate something entirely else, as in the device is something that make the individuals stay in deadlock, or "saydırmak" in the translation, preventing their progress. Implicating its function to keep all of them in the same place would be better for the translation. In short, this translation does not "conform" to Toury's norms.

Example 5

"Well, then, I don't like it. Your Mental Static isn't worth a thought. We can't stay in the house forever and as soon as we leave, we're lost, with what we now think we know." (Asimov, pg.479)

Çiğdem Şafak's Translation

"Sizin şu Zihinsel Statik beş para edecek bir düşünce değil. Evde sonsuza dek kalamayız ve dışarı çıktığımız anda da şu anda bildiğimiz şeyle işimiz biter." (pg.243)

To evaluate; through the narrative, the phrase "bildiğimiz şeyle" within the main phrase "şu anda bildiğimiz şeyle işimiz biter" reflected the wrong context, in contradiction with the original context. The verb "think" in the original text, implicates an assumption rather than straight-forward thinking. However in the translation, the latter would be the context, diminishing the original structure once again. To change "bildiğimiz" with "sandığımız" can actually implicate that assumption.

While Çiğdem Şafak's translation has fidelity towards the source text, in terms of Turkish lexicon, it has many problems.

3.4. Analysis of Vinay & Darbelnet and Sample Case Studies

French linguists Jean Paul Vinay and Darbelnet state that there are steps to be followed by the translators before the translation is made according to models. Among these steps are; identification of the unit of translation, observation of this unit in accordance with the illustrative, effective and intellectual content of the source text, the reshaping of the context of the message, and the evaluation of the effects of the style. For Vinay

and Darbelnet, there are seven translation methods: Borrowing, calque, literal, transposition, modulation, equivalence and adaptation (Venuti, 2000).

Borrowing: If there is no reflection of a unique technical term or an unknown concept within the source text in the target text, then it will be imported into the target text as it is, also importing its essence. Also through this method, the vocabulary of the target culture is expanded, making these words a part of the target language and being used widely (Venuti, 2000).

Calque: Through calque a new structure is given to the language. In other words, this method imports words and phrases from a language or culture into the target language, word-by-word. This method contributes to the cultural merging between source and target cultures in terms of development and enrichment (Venuti, 2000).

Literal: With this method, the source text is translated in accordance with the linguistics and the type of expression of the target language. However this accordance is limited. It is important that the source and target languages are within the same linguistic family or the same culture. Mostly technical and medical texts use this method (Venuti, 2000)

Transposition: With this method, the denomination of the words are changed without changing the meaning of the message, giving care to preserve the meaning. This is the method that the translators use in case of “untranslatability” (Venuti, 2000).

Modulation: This method changes the message of the text through transfiguration. It is used in cases where literal, transposition or other methods do not work. With the modulation method, an expression from the source language that seems to be not fitting with the target context, can be made to be fitting in the target language while preserving its meaning. Here, translator needs to be extensively knowledgeable about both of the languages and should realize the frequency of the usage of phrases (Venuti, 2000).

Equivalence: This method is used for expressions that are similar in meaning, but different in form. What is significant here is to transfer the emotions, thoughts and instances from the source language to the target language. Idioms and proverbs are the

areas that this method is mostly used. It is difficult to demonstrate the context of idioms and proverbs in different languages and cultures. For that reason, choosing the idioms and proverbs that can represent the best context for the target language should be done by the translators (Venuti, 2000)

Adaptation: With this method, the translator can translate the context, if the context of the source language is not known in the target culture. In translation studies, adaptation is regarded within the same context with equivalence. With adaptation, the content and form of the source text are changed according to the rules of the target language and culture to enhance readability and intelligibility (Venuti, 2000).

Reflection of Vinay and Darbelnet Towards the Case Study

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3. Target text of the Second Foundation, translated by Çiğdem Şafak in 2018, published by İthaki Publishing.

Example 1

And Anthon struck the arm of his chair with a balled and furyfilled fist, "Yes, I refer to the Second Foundation. There is no mention of it and, if I judge correctly, every effort to have no thought of it." (Asimov, pg.469)

Gönül Suveren's Translation

Anthon yumruğunu sıkarak öfkeyle koltuğunun yanına vardu. "Evet, İkinci Vakıftan söz ediyorum. Bu ana kadar düşmanımızdan hiç söz edilmedi. Yanılmıyorsam, hepiniz İkinci Vakfı düşünmemek için **elinizden geleni yapıyorsunuz.**" (pg. 261)

Çiğdem Şafak's Translation

Author ise, koltuğunun koluna öfke dolu sımsıkı bir yumruk indirdi. "Evet, İkinci Vakıf'ı kastediyorum. Sözü bile geçmiyor ve yanlış bir sonuca varmadıysam, herkes onu aklına getirmemek için çabalıyor." (pg.227)

If I were to translate it;

Author öfke dolu sımsıkı yumruğunu koltuğun koluna indirdi. "Evet, İkinci Vakıftan kastediyorum. Sözü bile geçmiyor ve doğru düşünüyorsam, düşünmek için çaba bile sarf edilmiyor."

Example 2

"Nonsense," said Author, acidly. "What makes you so triumphant, anyway? You talk as though we have really won a war, when actually we have won nothing but a petty brawl which has served only to distract our minds from the real enemy"(pg.468)

Gönül Suveren's Translation

Author, öfkeyle "Saçma." diye homurdandı. "Neden müthiş bir zafer kazanmışız gibi konuştuğunuzu anlamıyorum. **Sizi duyan da** büyük bir savaşı kazandığımızı sanır. Ama aslında o sadece önemsiz bir çarpışmaydı. Ve onun yüzünden asıl düşmanımızı unuttuk. (pg. 260)

Çiğdem Şafak's Translation

"Saçmalık," dedi Author iğneleyici bir sesle. "Sizi ne bu kadar muzaffer yapıyor ki? Aslında, sadece akıllarımızı asıl düşmandan başka tarafa çekmeye yarayan önemsiz bir dalaşı kazanmışken, sanki bir savaşı kazanmış gibi konuşuyorsunuz." (pg.227)

If I were to translate it;

"Saçmalık" dedi Anthor, kızgın bir sesle. "Sizi galip yapan nedir? Sanki gerçekten bir savaş kazanmışız gibi konuşuyorsunuz, ama gerçekte, zihinlerimizi gerçek düşmandan başka bir yöne çeken küçük bir kavgayı kazandık sadece."

Example 3

A short pause, and Elvett Semic asked with an air of surprised disbelief, "You mean zero danger?" (Asimov, pg. 469)

Gönül Suveren's Translation

Sonra Semic **kulaklarına inanamıyormuş** gibi hayretle, "Yani hiçbir tehlike yok mu?" diye sordu. (pg. 262)

Çiğdem Şafak's Translation

Kısa bir duraksamanın ardından, Elvet Semic, inanamayan bir şaşkınlık içinde sordu: "Sıfır tehlike mi demek istiyorsunuz?" (pg. 229)

If I were to translate it;

Kısa bir duraklamadan sonra Elvett Semic, inanamayan bir şaşkınlıkla sordu. "Sıfır tehlikeyi mi kastediyorsun?"

To evaluate; in all of the samples, Gönül Suveren used Turkish idioms and this style is prominent in the general scale of the whole translation. In their mention of "equivalence", Vinay and Darbelnet stated that proverbs and idioms from the target language are used. However as seen with Çiğdem Şafak, equivalency can be provided without these idioms. Overusage of idioms and proverbs, especially when they are not required, may damage the universality of science fiction. On contrary, Isaac Asimov's language is simplistic and understandable.

Because of this, Gönül Suveren's proficiency in Turkish would overwhelm the work's originality. This would diminish the author's message of the universality of science fiction instead of providing equivalency.

Çiğdem Şafak would give more care to this criteria.

To give samples about Vinay & Darbelnet's "**borrowing**";

Example 4

"But the analogy is clear. I have a Mind Static device. It sets up an artificial electromagnetic pattern, which to the mind of a man of the Second Foundation would be like a beam of light to us. But the Mind Static device is kaleidoscopic." (**Asimov, pg. 479**)

Gönül Suveren's Translation

"Ama bu benzetmenin anlamı ortada. Bende bir **Kafa Statik Aygıtı** var. Bu yapay bir **elektromanyetik şekil** yaratıyor. İşte bu İkinci Vakıftan birini gözümüze tutulan güçlü bir ışık kadar etkiler. Ama Kafa Statik Aygıtının bir farkı var. Bu bir **kaleydoskopa** benziyor." (**pg.281**)

Çiğdem Şafak's Translation

"Ama kıyas oldukça açık. Bende bir **Zihinsel Statik Aygıtı** var. Yapay bir **elektromanyetik alan** yayıyor, ki bu İkinci Vakıftan birisi için bir ışın demeti gibidir. Ama Zihinsel Statik Aygıtının **kaleydoskopik** bir özelliği var." (**pg. 244**)

If I were to translate it;

"Ancak benzetme açık. Bende bir **Zihin Statik Aygıtı** var. İkinci Vakıftan birisinin zihninin ışın demeti olarak algıladığı yapay bir **elektromanyetik** örüntü yayar. Ama **Zihin Statik Aygıtı** sürekli değişkendir."

To evaluate; in order to prevent a deviation in meaning in case there is no reflection of a technical term or an unknown concept in the source language, the aforementioned

words are "borrowed" as they are. "Mind Device", "kaleidoscopic" and "electromagnetic" are instance for this. However, even if during the time of translation, the word "zihin" existed in the Turkish lexicon, Gönül Suveren preferred to use the phrase "Kafa Statik Aygıtı" instead of "Zihin Statik Aygıtı", diminishing the context of the work.

The table below will contribute to the comparisons between the two authors, and also demonstrates the differences in the elapsing period between 1983 and 2018 versions, as a ground to establish a temporal and linguistic comparison.

English	Turkish (1983)	Turkish (2018)
Mule	Katır	Katır
First Speaker	Birinci Konuşmacı	Birinci Sözcü
Televvisor	Televizör	Televizyon
Lens	Mercek	Mercek
Muliana	Katıroloji	Katıroloji
Two Men and the Elders	İki Adam ve İhtiyarlar	İki Adam ve Ulular
Visicastor	Vizi-spiker	Viziyapımcı
The Conspirators	Fesatçılar	Fesatçılar
Imperial News	Imperial News	Imperial News
Unconverted	Döndürülmemiş	Dönüşmüş Değil
hyper-region	Hiperuzay	Üstuzay

Table 3.4.1: Comparison of the translations of unique terms

As seen, there are some exchanges and similarities.

In order, the title "Mule" is translated as "Katır" by both of the translators, actually indicating its real meaning.

The phrase "First Speaker" is translated as "Brinci Konuşmacı" in the 1983 version, while "Birinci Sözcü" is the translation in the 2018 version. In a temporal context, both translations are accurate.

"Televisor" is translated as "Televizör" in the 1983 translation, and as "Televizyon" in the 2018 translation. The former is an adaptation, while the latter is a real life common term, diminishing the unique meaning and reducing it to a commodity.

The word "Lens" is translated as "Mercek" by both translators. It is appropriate for where it is used, and by the "borrowing" method, it is accurate, for a lens or "mercek" to be used in its intended function.

The term "Muliana" within the context of the novel is equal to a data compendium about everything related to Mullet and as such is referred to this characteristic in the novel. And by translation, it would become "Katıroloji". For Vinay & Darbelnet, the intent for both translators can be described as an "adaptation".

Even the headings for each chapter demonstrate a tale of temporal differences. For instance, Chapter 4, the 1983 version is "İki Adam ve İhtiyarlar", while the 2018 version is "İki Adam ve Ulular". The word "Ulu" is much more proficient for underlining the wisdom that Asimov wants to implicate.

The term "Visicastor" is an interesting case, for how in both translations the first prefix of the word would be preserved as it is (albeit as "Vizi" to reflect the Turkish lexicon), the second prefix would be changed. The suffix for the first translation is "spiker", while the second translation is "yapımcı". Both of the translations indicate someone working in the media industry, specifically in the news industry.

However what two of these terms indicate in their intricate details are completely different from each other. "Spiker", or in English "commentator" indicate an individual acting as an active journalist, representing news for an audience. "Yapımcı", or "producer" on the other hand indicates someone that acts behind the scenes to manage the news program. Considering the profession of Jole Turbor, the prefix of "spiker" is more suitable for him.

In the case of Chapter 9, "The Conspirators", both versions are translated as "Fesatçılar". This is too casual for such a complex work and by common usage, it is a slang rather than a technical term, diminishing the content of conspiracy in that part. "Komplocular" would be a better term, for how it actually describes the real intent of the title.

The phrase "Imperial News" is taken as it is in both translations. It could be translated as "İmparatorluk Haberi" without diminishing the work's essence. This kind of decision might have been made to preserve the authenticity of an in-universe fictional product. However the phrase itself is not authentic.

The term "Unconverted" on the other hand, would be translated as "Döndürülmemiş" for the 1983 translation, while for the 2018 translation it would be "Dönüşmüş değil". Since in 1983, an accurate reflection for conversion did not exist, the translation can be accepted. However for 2018, a different approach must be taken, to indicate that the procedure of conversion is not simultaneous with individual transformation, but an act forced by an outside party upon someone else. Translating it as "Dönüştürülmemiş" would be more accurate for that goal. And for this reason, the 1983 translation is relatively more accurate than Çiğdem Şafak's faulty usage of Turkish.

The term "hyper-region" would be translated as "hiper-uzay" in 1983, indicating an "equivalency" by "hiper" and "modulation" by "uzay". For the 2018 translation, even if normally "region" means "bölge" in Turkish, because of the work's undertones, "üst uzay" is a much more accurate translation.

The deduction below can be made as a result of these case studies;

To understand the rules pertaining to a certain work is also to comprehend how the language is shaped around these rules. This is crucial, since the translator will not only introduce new and alien worlds, but also relaying what makes them as they are within a coherent whole, ie. the rules. These rules, by rule of thumb, will shape the connection between language and perception. To perceive the language, is to absorb the rules.

In terms of translation, the visualization of a particular science fiction setting also helps for imagining a language within that setting in an isolated manner. While by the rule

of majority, the sensual aspects of imagining a landscape will be universal, the linguistical aspects will change, relative to the characteristics of certain communities. To describe what we envision, even within the same language, will show divergences for each individual. Because of this, aside from societal features, the translator's individual characteristics also pertain to the quality of the translation.

As mentioned before, a translator needs to be well acquainted with the codes of both source and target languages. And as identified, the 2018 translation is mostly faulty in terms of Turkish language. Normally, these faults may not diminish the essence of the work, for its language is simplistic. However, this notion may be inappropriate for works with all around wordsmithing to noticeable rates. It is most proveable with the 1983 translation, for it can not be even connected to the originality of the source text.

Effects of the cultural norms that pertained to phases of science fiction during its historical course, and their universal spread through translation were researched. The significance of translational norms was underlined. A thesis was developed according to the deficiencies found in English to Turkish science fiction translations. From now on, it is better to conclude all of this.

4. CONCLUSION

In this thesis, which pertained to problems during the transference of works that first sprouts in the world of imagination and then become texts, from one geography to another, answers for many questions were tried to be found. This was specifically done within the framework of linguistic and extra-linguistic aspects on the basis of Turkey such as history, technology and culture.

Within a technical perspective, since a critique for both of the translations were offered, Raymond Van Den Broeck's model for translation criticism would be accepted as a criteria for its adaptability within the methodology of the thesis and scientific perspective.

As stated before, according to Van Den Broeck, source and target texts are compared with each other, characteristics of the source text are searched within the target text and within this context linguistics and stylistics are used in comparison (Aksoy, 2001)

Out of the contexts that can be related to Broeck's model, and for the comparison between two translations of the *Second Foundation*; Itamar Even-Zohar's polysystem theory, Gideon Toury's translation norms and Vinay & Darbelnet's translation methods were used.

Through this knowledge, it would be correct to answer three questions that were asked within the argument of the thesis and through these answer, the conclusion could be reached. To make a remainder of these questions and their answers:

1. What does the relationship between culture and technology entail to the science fiction genre?

Since the culture of science fiction thrives in accordance with social, cultural and technological development in a direct way, the basis of the observation comes from the notion that West is more inclined for science fiction by the invention of printing press here, while Turkey is less inclined by the same printing press entering the landscape later. And since this trend of Western technologies entering Turkey in later times would continue within the next years, adaptation to the norms of the genre would

be late too. Under a historical context, the cultural fabric of Turkey is open to new developments.

The daily usage and acceptance of new technologies such as cellphones and internet, is on par with world standards. However, the theoretical understanding of these technologies, especially “space technologies” is not sufficient or even non-existent, so the common public is not well acquainted with the technological aspects of science fiction on the same rate, with the exception of a minority that actually well acquainted with this. As stated before, most critics thought that science fiction works before the Industrial Revolution were not realistic. The effects of Industrial Revolution over culture are undeniable. Socioculturally, if the Industrial Revolution, which built the fundamentals of "individual rights", can also form the fundamentals of the technological realism pertaining to science fiction, then the answer should be this; the connection between culture and technology affects the science fiction genre directly and shapes it. If cultural norms and technological developments enter into a country very late and are suffused into the fabric incomplete, then it is hard to mention a complete adaptation of science fiction terminology in that society.

To answer the other question;

2. Do technological changes affect the authenticity of culture?

Before answering this question, this assessment of Zohar about polysystem should be reminded: Language is not only a tool of communication, but also an aspect of culture.

The transference of all kinds of sources through translation. This is especially significant for technological transferences in Turkey. As mentioned before, transference of technologies that are utilized in daily life can be adapted easily. Whether the technological and scientific innovations being in coherence with the stagnant nature of culture or not is significant. If the translation is adaptable to the full rate, and if inorganic breakthroughs are compatible with the organic form of customs, then customs can attain a different form while preserving the essential norms of that culture. Moreover, the export can be internalized and harmonized with culture to create a new originality, even becoming a source of its own.

According to polysystem theory, interchangeability between different cultures is required especially for literature and translation.

So in short, the answer would be that the authenticity of the culture could be preserved with technological changes, and this model can be used for different cultures.

The transition from “source” to “target” through translation will form a unique field of science fiction, also creating the background and horizons for unique technological developments.

To answer the last question;

3. How do the behavioral aspects of a community affect the translational norms that constitute the shape of translations according to rules and idiosyncracies?

The reason why this is the last question to be answered is because it will affect the course of the other two questions and their answers. Aspects contributing to progress such as culture, technology and sociology can affect the collective behavior of a community. Behavioral aspects affecting translation norms will have a direct interaction with the system. "Change" is a dominant metaphor in the modern world.

If informational exchange between different societies, or "distinct cultures" is not on par with international standards. Right here it is appropriate to shape the translation norms according to rules and idiosyncracies. Since these rules bring out the universal criteria that can be applied to any culture, a foundation for appropriateness is built.

As seen with the case studies, if the translator does not care behavioral aspects and scientific factors, then the universality of the genre will be sterilised and the needs of a society that is open to changes will not be met.

Translation, a tool to inform different societies about future times and the genre's background, creates new societal norms and leaves a mark upon the society to adapt to these norms. Globalization is important for this adaptation, or in other words, a global culture.

To summarize, several aspects are spirally interacted with each other. Before a society can attain global behavior patterns, translation rules are shaped according to the societal perspective towards global understanding. When societies close the gap between themselves and this global understanding, a path will be paved for universal idiosyncracies and norms. This affects the dynamics between translation studies and studies about behavior.

To summarize all of these answers;

From the answer of the first question, it can be understood that the development of science fiction in a particular country has a direct correlation with societal, cultural and technological developments. As such, technological innovations enter into Turkey very lately, and studies on equity are not sufficient. Moreover, visual communication devices give news about these developments for only a few seconds, or even nothing at all. Internet and foreign news are much more helpful for a limited and enthusiastic audience. This limitation occurs from a deficiency in communication and imagination. Also the translators' usual intent to use "local arguments" diminish the universality of the genre.

To realize the function and originality of science fiction works, is to realize mankind's future. With cultural harmony, progress can be made.

Without any effort, accordance of cultural authenticity with universal norms can not be expected.

Cultural repertoire, a requirement mentioned by Even-Zohar, can be created through import and export.

However, without sufficient investment, it is difficult in Turkey. As stated by Zohar; "Translation is an activity connected with the cultural system". From there, it will become obvious that it will take a longer time for a science fiction repertoire to be formed in Turkey.

The demands of the society will change the course of the supply. Through that, the investors will define their own courses, also inspecting the community behavior. If the product has strong foundations, then the rules and principles can be maintained indefinitely, bringing along the adaptation for cultural norms. However, this approach to demand-supply is slowly breaking down through different perspectives. Even if the society does not demand such changes in culture, technology and themselves, investments for future should still be made. If the transferences have quality and accuracy, then they are wholly accepted by the society. However, as mentioned before, investments in terms of technology and science fiction genre is practically non-existent. Even if genuine science fiction works are not created in Turkey for the moment, accuracy in translations is still significant. Unfortunately, English to Turkish translations do not fit the translational norms.

The main analysis of the thesis was; since science fiction genre is not popular in Turkey, the fundamental criteria of the genre being misunderstood and like in many countries, a unified and local culture that can adapt to the criteria of the genre still being at the developmental phase, technical and cultural deficiencies derived from these will diminish the uniqueness of the terminologies and essence of the genre. However this analysis is temporary. To make a reminder for the third question and its answer; " How do the behavioral aspects of a community affect the translational norms that constitute the shape of translations according to rules and idiosyncracies?"

Behavioral aspects of a community affecting translational norms is in direct correlation with it own structure.

The said behavioral aspects will be inevitably affected by the dominant nature of change, the traction for demand will increase and variety will increase for science fiction works, increasing the need for norms of translation studies and paving the path for unique works. With innovations such as space tourism becoming more prevalent these days, the traction for change is more imminent.

To discover new worlds is crucial for the progress of the cultural course. While fundamental cultural criteria are significant, if cultural development can not provide a universal integration, then it can not exist for long. Since science fiction culture is a fundamental aspect of several ages, all of the pertaining translations are significant for its continuity in local cultures.

In an age where miniaturized technologies are more common, such technologies are pretty much an internalized aspects of our daily lives. Again such technologies would find their first inklings in science fiction works. Correct translations for the target audience is required to put the target culture in a universal network.

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APPENDIX FOR THE TABLES

Page 11

Movie	Year of Production
Time Machine	1960
Dr. Strangelove	1964
Fahrenheit 451	1966
2001: A Space Odyssey	1968
Planet of the Apes	1968

Table 1.2.1: Prominent science fiction movies of 1960s

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Movie	Year of Production
A Clockwork Orange	1971
Solaris	1972
Star Wars IV: A New Hope	1977
The Island of Dr. Moreau	1977
Alien	1979
Mad Max	1979
Star Trek: A Motion Picture	1979

Table 1.2.2: Prominent science fiction movies of 1970s

Page 12

Movie	Year of Production
Star Wars: Empire Strikes Back	1980
Blade Runner	1982
E.T.	1982
Star Trek: The Wrath of Khan	1982
1984	1984
They Live	1988

Table 1.2.3: Prominent science fiction movies of 1980s

Movie	Year of Production
Terminator 2	1991
Stargate	1994
12 Monkeys	1995
Independence Day	1996
Gattaca	1997
The Fifth Element	1997
Starship Troopers	1997
Contact	1997
The Matrix	1999

Table 1.2.4: Prominent science fiction movies of 1990s

Movie	Year of Production
X-Men	2000
The 6th Day	2000
A.I.	2001
Equilibrium	2002
The Matrix Revolutions	2003
G.O.R.A	2004
V For Vendetta	2006
Timecrimes	2007
District 9	2009
James Cameron's Avatar	2009

Table 1.2.5: Prominent science fiction movies of 2000s

Page 14

Movie	Year of Production
Inception	2010
Iron Sky	2012
Dredd	2012
Cloud Atlas	2012
Ender's Game	2013
Star Trek: Into Darkness	2013
Coherence	2013
Interstellar	2014

Table 1.2.6: Prominent science fiction movies of 2010s

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Name of the Book	Date of Publishing
The Caves of Steel	1954
The Naked Sun	1956
The Robots of Dawn	1983
Robots and Empire	1985

Table 2.3.1: Names of the novels in the Robot Series

Name of the Book	Date of Publishing
Foundation	1951
Foundation and Empire	1952
Second Foundation	1953
Foundation's Edge	1982
Foundation and Earth	1986
Prelude to Foundation	1988
Forward to Foundation	1993

Table 2.3.2: Names of the novels in the Foundation series and their respective dates of publishing

English	Turkish (1983)	Turkish (2018)
Mule	Katır	Katır
First Speaker	Birinci Konuşmacı	Birinci Sözcü
Televisor	Televizör	Televizyon
Lens	Mercek	Mercek
Muliana	Katıroloji	Katıroloji
Two Men and the Elders	İki Adam ve İhtiyarlar	İki Adam ve Ulular
Visicastor	Vizi-spiker	Viziyapımcı
The Conspirators	Fesatçılar	Fesatçılar
Imperial News	Imperial News	Imperial News
Unconverted	Döndürülmemiş	Dönüşmüş Değil
hyper-region	Hiperuzay	Üstuzay

Table 3.4.1: Comparison of the translations of unique terms

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2.Lisans	İspanyol Dili ve Edebiyatı	Ankara Üniversitesi	2014-2018 (Kayıt donduruldu)
Yüksek Lisans	Çeviribilim	Atılım Üniversitesi	2016-

İş Deneyimi:

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Ankara Üniversitesi Latin Amerika Araştırma Merkezi	Yarı Zamanlı Öğrenci	2016
SANMED Tıbbi Cihazlar San. ve Tic.	Satış Proje Sorumlusu+Çevirmen	2018-

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Burak Altıngöz

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