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The Idioms in Aziz Nesin's Work 'Toros Canavarı (The Monster of Taurus)' and Their Translation into Greek*

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Abstract

This article is about the translation of the phrasal units and idioms from Turkish into Greek in Aziz Nesin's play *Toros Canavarı* (The Monster of Taurus). And specifically, the translation of the phrasal units which contain body parts is examined. How these special phrases of the source text are reflected in the target text and their comprehensibility by the target language readers and audience (in a play), are evaluated in the light of Mona Baker's translation strategies. This analysis was carried out by taking into account the written text (SL) of Aziz Nesin's work *Toros Canavarı* and the translation of the same text «Το θηρίο του Ταύρου» into Greek (TL) by Ermos Argaios. First of all, idioms containing body parts and special words (discourses) specific to Turkish culture were identified in the Source Text (ST), and then it was discussed to what extent they have equivalents in the Greek translation of the work (TT). According to scholars there are three different equivalences in languages belonging to different language families. These are classified as full equivalence, partial equivalence and zero equivalence. Taking this entire translation framework into consideration, this paper tried to examine the translation of the idioms containing body parts into the target language (Greek), evaluating the equivalences at verbal and cultural level but also the losses that took place in the target text.

Keywords: Aziz Nesin, translation of phrasal units, translation strategies, Greek, body parts.

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Introduction

Literature as a Cultural Interaction - Literary Translation from Turkish into Greek

The word 'literature' is often defined with words that refer either to a region/country/continent or to a nationality and a language. For example, Latin American Literature, French - Italian - English Literature, Turkish Literature, Greek Literature, etc. Thus, literature is directly associated with culture, which means with the culture of every country and every nation.

The introduction of one literature to another nation and the communication of it to people from other countries and other cultures, is achieved through literary translation. Based on this fact, our work, that is, the process of translating a work from one language to another for the purpose of introducing one culture to another, serves as a bridge between languages, nations and cultures.

Many studies have been carried out on idioms and on their translation from one language to another, since they are important elements in a language that represent culture. Translating idioms and proverbs actually means translating a culture. For this reason, translator's responsibility in such studies is crucial. As it is stated by Köksal (1980:13), referring to this issue, translators of literary works must have deep knowledge of literature and culture but also a good command of both languages.

The action of translating literary work is an intercultural process and it involves the transfer of cultural elements from one cultural system to another. So, the translator must know both the Source Language (SL) and the Target Language (TL) very well and must be very much aware of their cultures as well.

Translation, is both a complex and a difficult task, as it involves two languages and two cultures at the same time, but on the other hand, it is an essential action that brings colour and richness to the field of language and literature studies. Thanks to translations, people's horizons expand and they have the opportunity to get to know new cultures, new habits and new customs. For this reason, text transfers from one language to another, namely translations, should reflect the source text in the best way with the least loss. Mehmet Demirezen (1991:126), while arguing that lossless translation is not possible, states the following: 'Lossless translation is not possible. However, it is the translator's responsibility to ensure that the translation is done with the least loss. That's why languages and cultures need to be assimilated. 'Losses in translation are problems caused by the translator, the culture and the language structures'. Another approach comes from Gülfidan Ayvaz (2013: 211-221). Her approach is more focused on the target language and the target reader: When we try to answer the question 'The words or the meaning?', it seems that words alone, are insufficient in the act of translation, but the contextual use and the cultural life, is what adds even more richness to the meanings of words. She states that "translating the translation product faithfully to the source text, causes the characteristics of the target audience to be ignored and the pragmatic elements to fail to come to life in the target audience." In other words, while defending the richness of the source text, we should also keep in mind the target culture as well, and we should try to transfer the information of the ST to the TT properly.

In the translation of scientific articles or scientific studies, the purpose and the process of translation always emerge more clearly. In scientific texts, there is a terminology / an opinion / a diagnosis / a decision etc. that

needs to be translated from one language into another. Therefore we don't need to think much, we read the text, find the equivalents of the units and we carry out the translation. However, in literary translation things are not that simple; the process begins with the correct understanding of the literary work, whether prose or poetry. That means, the translator first tries to understand what the writer or the poet tries to say, the message he /she wants to pass to his/her readers and then he/ she (the translator) needs to think about the best way to transfer this message to the target language (TL) and as a result to the people of the target culture.

As it is obvious from the above information, literary translation has its own difficulties. So, one of these difficulties is the translation of idioms and proverbs. When we talk about idiom translation, which is the subject of this paper, we are actually talking about literary translation, where language and culture form an inseparable duo. When it comes to literary translation, and especially when idioms are transferred from one language to another, from one culture to another, the issue of translation becomes much more complicated. For this reason, translators need to follow certain methods and to look for the best ways to transfer one Source Text (ST) to a Target Language (TL). So, from that point of view, having our STs in Turkish, our aim here is to examine their translations in the TL, that is into Greek.

The data of a research conducted by Hasan Kaili (2013) on literary works translated from Turkish into Greek is quite enlightening in terms of giving brief information about the Turkish-Greek duo that constitutes the languages of our study and helps us to see the interaction between them. According to this research, the first literary translation from Turkish into Greek was published in 1933, and the translated work was Ahmet Haşim's poems. Translations from Turkish into Greek actually increased after the 1970s and peaked in the 2000s. The number of translations of literary works that carried out between these years is around 130. Once again, within the framework of the data of the same research, we find out that the main Turkish writers whose works were translated from Turkish into Greek, are, Nazım Hikmet in the first place, Aziz Nesin in the second place, Orhan Pamuk in the third place, and Yaşar Kemal and others are following them.

Purpose

The present paper aims to examine the Turkish - Greek language duo, the cultural interaction between these two languages, and how the Turkish idioms in Aziz Nesin's work 'Toros Canavarı (The Monster of Taurus)' are translated into Greek. As we already know, Turkish is a very rich language in terms of idioms and proverbs, and through this study, we are going to examine how these idioms were translated into Greek and more specifically we are going to focus on the translation of idioms that have body parts in them. This work of Aziz Nesin firstly was written by him as a story and later he turned this story into a theatrical text (script), which contains intense verbal narration. It is a text rich in terms of idioms. Although it is a short text, around 100 expressions involving body parts are detected. The study was about how these words, which give a significant dynamism to the work, found their equivalents in Greek.

The main aim of the study is to shed light on the translation of idioms in the Turkish - Greek language pair, to identify the difficulties in finding their equivalents in the Target Language, to comment on problematic translations and, if possible, to suggest new alternative translations.

Also this paper is targeting to see the interaction between these two languages, by focusing on the examples of idioms containing body parts and special discourses obtained after the comparative examination of the ST (Turkish) and the TT (Greek) of Aziz Nesin's work, and of course , to contribute to the world of literature, linguistics and especially to the field of Turkish – Greek translation.

Method

This study is based on the written text, ST, (Nesin, A. (1965)) of Toros Canavarı (The Monster of Taurus) which is a theatrical script and on the translation of the same text into Greek («Το θηρίο του Ταύρου») by Έρμος Αργαίος (1977).

Firstly, the idioms containing body parts and special words (discourses) specific to Turkish culture were identified in the source text (ST), and then the case of their translation and their equivalents was discussed.

If we recall Mona Baker's (M. Baker, 1996 / 2006) view on idiom translations: According to Baker, in the translation of idioms, the translator faces two basic difficulties: 1. Identifying the idiom in the source text and analyzing it correctly (i.e. in the first place, understanding the idiom in question) and 2. The different translations of the idiom in the target language (because there may be more than one accepted or correct translation of the idiom in the target language).

In the light of this view, the analysis process followed in this study is, as follows:

1. Identifying the idiom in the original - main text / ST (literary work) (Source Language - Turkish) in order to check whether the discourse used is an idiom or not. This process was carried out in the light of Ali Püsküllüoğlu's Dictionary of Turkish Idioms (1995/2006).
2. Examining how the idioms identified in the source language were translated into Greek (Target Language - Greek) / TT. This process was carried out by taking into account the translation principles, the linguistic rules and the cultural factors.

The evaluation of the translation of the idioms from Turkish into Greek was made by taking into account M. Baker's translation strategies. When it comes to special discourses such as idioms and proverbs, Baker's first suggested strategy is to find a similar equivalent of the idiom in the target language in terms of meaning and form (similar meaning – similar form) (Baker, 1992: 72-73). The recommended second strategy is to use an idiom that is similar in terms of meaning but dissimilar in terms of form (similar meaning – dissimilar form) (Baker, 1992: 74). Meaning is of course a very important element; we can even say the most important element. However, there are some situations in the translation of literary works, for example in poetry or in theatrical scripts, as in our case here, where the translator must also pay attention to the form as well. Baker's third strategy is to translate by paraphrase, transferring the meaning of the ST idiom, into the target language using different words from those used in ST (Baker, 1992: 74-76) and the fourth strategy is translation by omission, where the translator chooses not to transfer to the TL and omit an information of the ST (Baker, 1992: 77-78).

Analysis

Translation Theory and Strategies Applied in Idiom Translation

The evaluation regarding the translation of the idioms into Greek was made by taking into account some theories, approaches and strategies in the field of translation and more specifically in literary translation.

The translator, in order to transfer information from the Source Language to the Target Language in the best way, must act according to some strategies. But in the case of idioms, it is very difficult to determine the translation strategies, because idioms are stereotyped expressions, and other factors, such as the culture, are important as well. Besides Baker, Peter Newmark (1981: 22) proposes the semantic method (semantic translation) as a translation method especially suitable for literary texts. That method suggests the translator to try to reproduce in TL the semantic environment of the work as it is in the SL. Newmark accepts as the main problem of the translation process, the lack of equivalents of culture-specific concepts in the target language and emphasizes the importance of analyzing and understanding the source text.

Although Turkish (Ural-Altaic language group) and Greek (Indo-European language family) belong to completely different language groups, they have always been two languages in constant interaction due to their cultural connection, their common borders as countries, and the common historical events they have experienced together. These two languages, and the nations and cultures they represent, have lived together throughout history, and for this reason, as neighbors in both the Mediterranean and the Balkans they have very similar cultures and civilizations.

However, the linguistic differences that exist between them also create difficulties in the translation process, so translations between the two languages require special attention and a good knowledge of the grammar of both languages. Therefore, the role of the translator gains special importance in obtaining correct results and the best performance in translated works. In other words, it is not enough to know how to speak a foreign language in order to translate. Fortunately, the increase in studies and research on the field of translation studies in recent years, is a very positive development in terms of linguistics.

Before speaking about the translation of idioms in literary translation, let's remember 'What is an idiom?': According to the Dictionary of the Turkish Language Association, IDIOM (DEYİM in Turkish) is 'A fixed phrase that usually has a unique meaning, more or less different from its real meaning; on the other hand, A. Püsküllüoğlu (1995) states the meaning of the term IDIOMS, in his Turkish Idioms Dictionary as follows: 'A language element, usually a multi-word or a fixed word group, which adds fluency and attractiveness to the expression, and most of which have a meaning different from their real meaning.' And the study of idioms, of phrases or of phraseological units as they called, is the subject of the science field called PHRASEOLOGY. Phraseology, is a part of lexicography for some, while for others (e.g. the Russian Academy) it is considered as an autonomous linguistic discipline. This field of research, which initially belonged to the former Soviet Union, later spread to other parts of Europe through bilingual researchers of the former East Germany (Συμεωνίδης, 2000: 11).

Although the work of Chales Bally, who is considered the founder of phraseology, was not continued, the autonomous research movement created by V.V. Vinogradov is based on Bally's work. In addition, the works of D. Dobrovol'skij, the works of R. Klappenbach, I. Cernyseva and A. Reichstein in German, and the works of A. Amosova and A. Kunin in

English are also very important works. (https://www.eens.org/EENS_congresses/2014/tresorukova_irina.pdf)

When we look at the idiom studies in the Greek language, the names we encounter are as follows: Σετάτος (1994), Συμεωνίδης (2000), Αναστασιάδη – Συμεωνίδη & Ευθυμίου (2006), Μίνη & Φωτοπούλου (2009), Χιώτη (2010). Each of these linguists whose names are given above, accept the concept of idiom differently. For example, Setatos (1994) calls the concept of idiom 'established phrase' (παγιωμένη έκφραση), while Triantafillidis (1981) uses terms such as 'idiom/ phraseological unit / phrase (ιδιωματοσιμός, φρασσεολογική μονάδα, φρασσεολογισμός). According to Simeonidis (2000:11), Greek linguistics includes idiomatic studies within the "specialty of lexicography". Because of the nature of narrative units, a variety of approaches and research perspectives, different theoretical interpretations emerge. (Αναστασιάδη – Συμεωνίδη & Ευθυμίου (2006:11)).

Since our subject in this paper is 'the idioms containing body parts and some special expressions in Turkish, let's take a brief look at the approaches to the idioms with parts of body:

As Aksan Doğan (1996) stated in his work "Turkish Language Vocabulary" (Türkçe'nin Sözcükleri), the words that make up the basic vocabulary of any language are those related to the human body, meaning the parts of our body. This happens because people as human beings, first of all try to know and describe their own body. And later they continue with the learning of words related to human's physical needs, such as food, movement, family relationships, numbers, and so on.

Thus, as Şahin (2009) mentions in his study, the names of body parts, otherwise the body organs, appear very frequently in word structures such as idioms of languages, and especially in Turkish, phrases having a body part in them are very popular. Expressions containing the names of body organs are called "body expressions" (somatic idioms), as stated in Sinan Ahmet Turan's (2001) study. According to the information that Turan gave us, there are 2173 bodily expressions (idioms with body parts) created with the names of 22 organs in Turkish, the official language of Turkey. And the number of these specific expressions was determined according to the first word of the phraseological unit / phrase (e.g. face, eye, tongue, lip, tooth, cheek, nose, ear, hair, eyebrow, mouth, neck, hand, arm, finger, nail, foot, heart, back, heart, chest, shoulder etc.).

Additionally, Simeonidis (2000: 54-55) lists the components of idioms and states that an important field of meaning, from which idioms directly related to humans are derived, is the limbs/organs in the human body (such as hand, foot, eye, nose, ear, finger, neck, mouth, face, knee, heart, mind, hair, head, blood, skin, teeth, shoulder, back, stomach etc.).

Information about “Toros Canavarı” (The Monster of Taurus)

In “*Toros Canavarı*” (*The Monster of Taurus*), the edition by Yeni Matbaa publication (1965), Aziz Nesin gives some information to his readers about his work. He states that his first thought in 1950 about *Toros Canavarı* (*The Monster of Taurus*) was to write it as a story of a play. So, in 1953, he wrote this play story, which was published in a magazine in 1955, and in 1957 “*Toros Canavarı*” (*The Monster of Taurus*), took its place as the first story of his book with the title “*TOROS CANAVARI*” (*THE MONSTER OF TAURUS*). According to his own statement again, in 1962 he wrote “*Toros Canavarı*” (*The Monster of Taurus*), finally, as a play script.

The same work was translated into Greek by Έρμος Αργαίος in 1977 with the title «Το Θερμό του Ταύρου» and was published by «Εκδόσεις Δωδώνη» (publishing house) under the title of World Theater (Παγκόσμιο Θέατρο).

In this play, Aziz Nesin mainly deals with different social and daily life issues such as family problems, loneliness of individuals and also with the feelings and attitudes of people towards different situations.

In the preface of «Το Θερμό του Ταύρου», the translator briefly conveys the information about Aziz Nesin and his work to the target audience as follows: 'The work of Aziz Nesin, who is a Greek-lover writer, is full of simplicity and progressive ideals. He is a writer who knows and recognizes the depths of the human soul and satirizes both the official and the ordinary people with their weaknesses'.

“Toros Canavarı” (The Monster of Taurus) and its Greek Translation «Το Θερμό του Ταύρου» - Comparative Examples

In the light of all the above information, this paper examines the translation of Aziz Nesin's work *Toros Canavarı* (The Monster of Taurus) into Greek by Έρμος Αργαίος with the title «Το Θερμό του Ταύρου» and how the special phrases in the source text (Turkish) were transferred or never been transferred to the target text (Greek). So, we will try to examine the translation of these idioms from Turkish into Greek with examples, in the light of Mona Baker's translation strategies.

Examples of idiom translations using Mona Baker's *first translation strategy* (transferring both meaning and form):

EXAMPLE 1.

ST: *birine nefes aldirmamak* (not letting someone to breathe) (Nesin, 1965: 26) - **TT:** «*δεν αφήνω κάποιον να πάρει ανάσα*» (I don't let anyone breathe) (Αργαίος, 1977: 38)

The idiom is transferred to the target language by using words with the same meaning in TT, as in the ST. Both the meaning and the form are preserved, because the oppressive meaning of the idiom is fully given by using the Greek word *ανάσα*, which is the exact equivalent of the word 'nefes' (breath) which is a body part.

Example 2.

ST: *tüyleri diken diken olmak* (stand on end / get goosebumps) (Nesin, 1965: 75) - **TT :** «*οι τρίχες της κεφαλής μου σηκώνονται όρθιες*» (*the hairs of my head stand on end*) (Αργαίος, 1977: 90)

The idiom was transferred to the target language by using words with the same meaning in TT (*οι τρίχες*), as in ST (*tüyler*), but there is a word added to the phrase of the TT, which actually does not exist in the phrase of the ST («*κεφαλή*» (in Greek) which is the body part head, *kafa* / *baş* in Turkish).

Examples where Baker's *second translation strategy* (that is, the translation method in which the meaning is conveyed but not the form. Same meaning – Different form) is applied:

Example 1.

ST: *gözü dışarda olmak* (having a roving eye, looking to somebody else who is not your partner) (Nesin, 1965: 8) - **TT: «ο νους του είναι αλλού»** (his mind is somewhere else) (Αργαίος, 1977: 18)

The situation here is the same as in the first example. The only difference is, that this time both source and target text phrases have a body part in them, the body part of the ST phrase is ***göz (eye)*** whereas the word ***νους (mind)*** is the body part in the Greek phrase (TL) but it is not the equivalent of the word ***eye*** in SL (the phrase is translated into Greek as '*having your mind elsewhere*'). Again, although Baker's second translation strategy was applied, there is a shift in meaning, because having one's eyes outside carries the meaning of flirtatiousness in Turkish, whereas the expression "having one's mind elsewhere" does not have such a connotation in Greek. In fact, in Greek the use of the verb 'ξενοκοιτάω' (ξένος = stranger and κοιτάω = to look. That is, to look at what is foreign, what is outside) would be an appropriate choice for the meaning of the phrase.

Example 2.

ST: *göz gözü görmemek* (one eye does not see the other) (Nesin, 1965: 50) - **TT: «δε βλέπεις τη μύτη σου»** (you don't see your nose) (Αργαίος, 1977: 63).

The idiom of the ST has been transferred into TT in meaning, but the word EYE in the source language, which is a body part, has been transferred to the target language as NOSE (μύτη in Greek). In Turkish, we say that *one eye cannot see the other* because of darkness, smoke, dust or fog etc., in Greek as well for the same situation we use a phrase not with the word *eye*, but with the word *nose*, but the meaning remains the same, because of darkness, smoke, dust, fog etc. we are unable to see even our nose). Despite this, the idiom of the ST was transferred to the TT using the semantic method, and Baker's second translation strategy was applied.

Baker's third translation strategy is the paraphrase method. Examples of this method from Nesin's work are as follows:

Example 1.

ST: *burnu kaf dağında olmak* (having one's nose in the mountain of Kaf /cocky as the king of spades / to be stuck-up) (Nesin, 1965: 22) - **TT: «ψηλομύτης»** (Αργαίος, 1977: 24)

The meaning of this idiom, which means "to look down on everyone, to be very arrogant, to be stuck-up" in Turkish, was transferred to Greek with a single word (an adjective) meaning "a person who has his nose up, is snotty". There is no semantic loss, but there isn't any equivalence in the form, because the phase of ST is expressed in the TT with an adjective which means hoity toity, snotty nosed, snotty, it includes the word nose in it, but it's not a phrase (as a form). The paraphrase method (third translation strategy according to Mona Baker) is applied.

Example 2.

ST: *baldırı çıplak* (bare-legged, meaning a person without work, not having any target in life)(Nesin, 1965: 23) - **TT: «ξυπόλητος»** (barefood) (Αργαίος, 1977: 24)

According to the definition in Püsküllüoğlu's (2005) Dictionary of Turkish Idioms, this idiom means 'unemployed, weak, vagabond'. Again, no idiom

was used in its Greek translation of the phrase, only a single word meaning 'barefoot' was used. The word «ξυπόλητος» in Greek, has the meaning of a person without shoes but also indicates a poor person as well. So, once again the paraphrase method in translation is applied.

Baker's fourth translation strategy, deletion/omission, is evident in this work. The translator's decision to omit so much for no reason and the fact that many idioms and proverbs that give color and liveliness to the ST have not been transferred to the TT, impoverishes TT and it is an unfair attitude towards the TL readers / audience. Examples of this strategy are as follows:

Example 1.

ST: *avucunu yalamak* (the word by word translation is *licking your palm*, but this phrase in English means 'draw a blank, be left empty handed, come off badly') (Nesin, 1965: 8) – **TT: OMISSION** (Idiom REMOVED / DELETED / NOT TRANSFERRED).

Baker's fourth strategy, the 'deletion / omission' method, was applied in this example. As far as this strategy is concerned, as a translator myself, I find it unethical the fact that there isn't any equivalent phrase in the TT. The translator could transfer the meaning of the ST phrase to the target language by using the third strategy (paraphrase). Just as there is an irony and a slang attitude in the expression 'you can lick your palm' in ST, this feeling should have been created with a few words in Greek, especially in a play text, to convey it to the target audience. A good translation of the phrase in Greek would be the phrase «*μένω στα κρύα του λουτρού*» which has the meaning of *being left empty handed*.

Example 2.

ST: *etek öpmekle dudak aşınmaz* (Lips do not wear out by kissing a skirt – by licking somebody's arse / by kissing the ground / by licking boots, meaning that you do not lose anything by asking a favour from somebody) (Nesin, 1965: 22-23) – **TT: OMISSION** (Idiom REMOVED / DELETED / NOT TRANSFERRED).

'If you need to ask or even beg someone for something very important, do it, you will not lose anything by doing so' is the message that this phrasal unit gives to its reader. By not transferring this phrase to the TT, the translator makes the translated text poorer than the ST, because an important proverb was prevented from reaching the target reader / audience. «*Τα χείλη δεν φθείρονται φιλώντας μια φούστα*» is the word-by-word translation of the phrase, but it means that nothing will happen to you if you ask for an opinion or help from others, or if you ask a favor from somebody, you are not going to lose anything by doing so. The same strategy applied to the other examples mentioned below:

Example 3.

ST: *gözüne dizine durmak* (shame on you) (Nesin, 1965: 21) – **TT: OMISSION** (Idiom REMOVED / DELETED / NOT TRANSFERRED). This phrasal unit is a kind of curse in Turkish (SL) said to people who do not recognize the good things done for them. In Greek there is a similar saying

and is used for the same situation, but it is not an idiom / phraseologism (phraseme), so the Greek translation of this idiom would be «να μη δεις προκοπή, να μη το χαίρεσαι» (don't have prosperity / progress, don't be happy with something). The use of this idiom and other similar idioms in the ST, make the text more real, more colorful and help the thoughts and the feelings of the characters to be revealed better. So, ignoring parts of the ST and not transferring information of the SL to the TL that can be crucial in some cases, is not the best solution I believe. My personal opinion is that translators should try to avoid acting in that way and applying the fourth translation strategy of Mona Baker, the omission method.

Translation of special Turkish discourses of the ST into Greek

Another important characteristic of this work is that in the ST, there are many words and expressions specific to Turkish culture, such as *Allah*, *Maşallah*, *İnşallah*, *Vallahi*, *Efendim*, *Canım*, *Buyurun*, *Bey*, *Beyefendi*, *Hadi bakalım*. These are very important elements that not only add color and liveliness to the work, but also reflect the Turkish culture, the Turkish people and the Turkish way of life, which the author expresses in his work so beautifully. It is very important that these discourses are included in the TT and convey the environment and emotions of the ST to the target audience equally.

The translator, here, transferred these words to the TT without translating them, just as they are in Turkish, but with their Greek spelling. In my opinion he did so, assuming the fact that these two cultures are so familiar to each other and he did not feel the need to translate them, or add an explanation / footnote about them.

Examples:

1. **ST: Allah Allah** (God God) (Nesin, 1965: 12) – **TT: Αλλάχ Αλλάχ** (Αργαίος, 1977: 23)
2. **ST: Gelsin canım...** (Come on, my dear...) (Nesin, 1965: 16) – **TT: Ας έρθει τζάνουμ ...** (Αργαίος, 1977: 28)
3. **ST: Buyurun, buyurun** (Here you go, please come in) (Nesin, 1965: 17) – **TT: Μπουγιούρουν, μπουγιούρουν** (Αργαίος, 1977: 28)
4. **ST: Ziya Beyefendi** (Mr. Ziya) (Nesin, 1965: 17) – **TT: Ζιγιά Μπέηεφέντη** (Αργαίος, 1977: 28)
5. **ST: Buyurun efendim buyurun** (Here you go, sir, please come in) (Nesin, 1965: 38) – **TT: Μπουγιούρουν Εφέντημ μπουγιούρουν** (Αργαίος, 1977: 51)
6. **ST: Maşallah maşallah** (Wonderful! Magnificent!) (Nesin, 1965: 38) – **TT: Μάσαλλαχ μάσαλλαχ** (Αργαίος, 1977: 51)
7. **ST: Vallahi** (in truth, I swear) (Nesin, 1965: 39) – **TT: Βάλλαχι** (Αργαίος, 1977: 51)

This may actually be a good approach, because the translator does not even feel the need to translate these discourses or explain them in a footnote, assuming that the target audience, that is, the Greek society, will understand them. We can say that the translator chooses this kind of a solution, assuming that the readers of the TL will understand them as they are. If he had chosen to translate these words, of course he would have found equivalent words for them in Greek, but maybe then the fluency of the text wouldn't have been as the one of the ST. For example, for *inshallah*

– ‘μακάρι’, for *mashallah* – ‘φτου φτου να μη σε ματιάξω’, for *Beyefendi* (Mr.) – ‘κύριε ή ορίστε’ and for *vallahi* ‘Μα το Θεό!’ could have been equivalents in Greek. However, since these are elements emphasizing the origin of the work, which is the Turkish language and clearly the Turkish culture is symbolized, then we can conclude saying that the translator did this deliberately. Otherwise, if these Greek equivalents that we mentioned or suggested before, were included in the TT, then the emotions and feelings of the ST would not have been reflected in the TT. But still, since not every reader of the TT or the audience (in the case of a play) has the same perception ability, an explanation could have been made at least as a footnote in the written text, and information would have been provided explaining in which situations and for what purposes these discourses of Turkish culture were used.

Conclusion

Findings and Observations

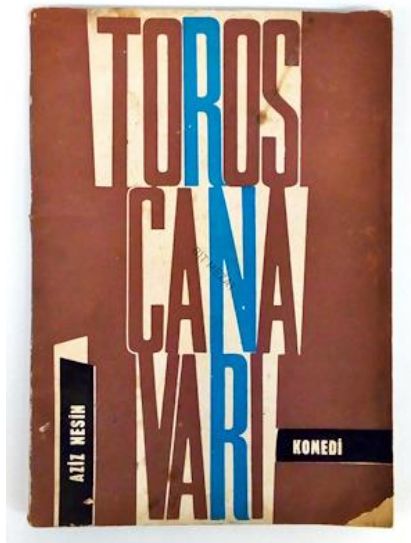
Aziz Nesin's play text *Toros Canavarı* (“The Monster of Taurus”) was examined comparatively with its Greek translation by Αργαίος (1977) “*To Θερίο του Ταύρου*”. Although the original text (ST) of the work is only hundred-pages, the idioms containing body parts in them in the Source Text are around one hundred and thirty (130). So, this is actually a kind of proof of the richness of the SL and how colorful is the writing of the author. But unfortunately, some of these idioms that add richness to the work were not translated into Greek. There is not any clear answer regarding the translator's decision of ignoring some idioms and not translating them, we can only try to guess and make assumptions, because the real answer lies in the translator himself.

At the end of this analysis within the framework of Baker's translation strategies, it was revealed that the translator in order to find solutions to the translation difficulties he encountered, used all four strategies of M. Baker. When looking closely at the use of these translation strategies, the strategy used mostly in translating this work of Aziz Nesin, is the fourth strategy, the deletion / removal method. However, considering that this work is a play script, the translator may have avoided excessive explanations in order not to hinder the fluency of the target text, or maybe the translator did not translate and omitted many idioms and proverbs of the ST, because it was difficult to translate them or because this process required a lot of explanation. But no matter what, in my opinion, no matter how desperate a translator is, he/she should avoid using deletion as a translation strategy. Because the use of this method is unethical and unfair for the author of the source text, but also deprives the target audience of the information given in the ST about the source language and the source culture.

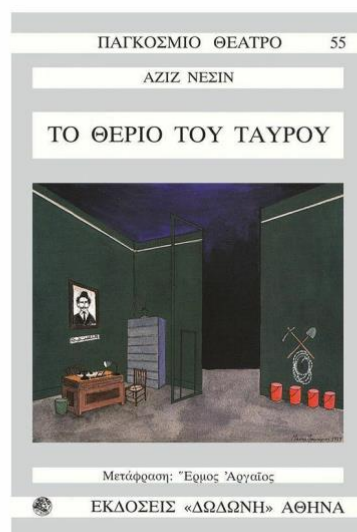
At the end of this analysis, it has been seen how the idioms in the work of A. Nesin *Toros Canavarı* (The Monster Of Taurus) were transferred to the target language (Greek) and what strategies the translator applied and what kind of solutions he went for in this translation process. It has once again been understood that the act of translation is a difficult process, and it was also proven that in the case of literary translation, it becomes an even more complicated and difficult.

APPENDIX -1 COVER IMAGE -Source Text – TAURUS MONSTER (Theatrical script),

Aziz Nesin - TOROS CANAVARI (oyun) , Aziz Nesin



APPENDIX -2 COVER IMAGE –Target Text – ΤΟ ΘΕΡΙΟ ΤΟΥ ΤΑΥΡΟΥ (θεατρικό έργο), Αζίζ Νεσίν



APPENDIX-3- ABBREVIATIONS

TL- Target Language

TA- Target Audience

TT- Target Text

SL- Source Language

ST- Source Text**References****Foreign and Turkish sources**

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[\(1\) Yunancaya çevrilen Türk edebiyatına bir bakış- An overview of Turkish literature translated into Greek | Hasan Kaili - Academia.edu](#)