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## ANALYZING NİHAL YEGİNOBALI'S TRANSLATION OF MOLL FLANDERS BY USING THE INTERPRETATIVE THEORY OF TRANSLATION (ITT)

### ABSTRACT

In this study, Nihal Yeğinobalı's Turkish translation of Daniel Defoe's work "Moll Flanders" is examined within the framework of Interpretive Translation Theory (ITT) and Jean Delisle's translation strategies. The translation strategies used by Yeğinobalı were analyzed through examples taken from the target text, and it was determined that these strategies are in harmony with the fundamental principles of translation theory. This study adopts the approach of re-expression within the oral language patterns and rules of the target culture, focusing on the detailed understanding of the intended message through the extraction of specific words and expressions from the source text. This approach requires a thorough comprehension of the meaning of the intended message by removing certain words and expressions from the source text within the patterns and rules of the target culture's oral language. The study investigates how the translator utilized linguistic and extralinguistic knowledge to reveal both explicit and implicit meanings of the message in the source text. This analysis is based on the understanding reconstructed within the context of the target language. It is emphasized that the translator's method goes beyond merely following grammatical equivalents and includes both linguistic and extralinguistic aspects in the translation process. This approach highlights the search for contextual and textual equivalence rather than aiming for exact matches between the source and target texts. As a result, it was determined that Delisle's translation strategies share similarities with the techniques employed in literary translation.

**Keywords:** Moll Flanders, the interpretive theory of translation (ITT), interpretation, deverbilisation, re-expression.

## NİHAL YEGİNOBALI'NIN MOLL FLANDERS ÇEVİRİSİNİN YORUMLAYICI ÇEVİRİ STRATEJİSİ İLE İNCELENMESİ

### ÖZET

Bu çalışmada Daniel Defoe'nun Moll Flanders adlı eserinin Nihal Yeğinobalı tarafından yapılmış Türkçe çevirisinin Yorumlayıcı Çeviri Kuramı ve Jean Delisle'in çeviri stratejileri çerçevesinde incelenmiştir. Hedef metinden alınan örneklerle Yeğinobalı'nın kullandığı çeviri stratejileri analiz edilmiş ve bu stratejilerin çeviri teorisinin temel prensipleriyle uyumlu olduğu belirlenmiştir. Araştırma, kaynak metni hedef kültürün sözlü dil desenleri ve kuralları çerçevesinde yeniden ifade etme yaklaşımını benimsemiştir. Bu yaklaşım, amaçlanan mesajın anlamının kaynak metindeki belirli kelimelerin ve ifadelerin çıkarılması yoluyla detaylı bir şekilde anlaşılmasını gerektirmektedir. Bu çalışma, çevirmenin kaynak metindeki mesajın hem açık hem de örtük anlamlarını ortaya çıkarmak için dilbilimsel ve dil dışı bilgiyi nasıl kullandığını analiz eder. Bu analiz, hedef dil bağlamı içinde yeniden inşa edilen anlayışa dayanır. Çevirmenin yönteminin sadece dilbilgisel eşdeğerleri takip etmekten öteye geçtiği ve çeviri sürecinde hem dilbilimsel hem de dil dışı yönleri içerdiği belirtilmiştir. Bu yaklaşımın kaynak ve hedef metinler arasında tam eşleşmeleri hedeflemek yerine bağlamsal ve metinsel denklik aradığı vurgulanmıştır. Sonuç olarak, Delisle'in çeviri stratejilerinin edebi çeviride kullanılan tekniklerle benzerlikler taşıdığı belirlenmiştir.

**Anahtar Kelimeler:** Moll Flanders, yorumlayıcı çeviri kuramı, yorumlama, sözsüzleştirme, yeniden ifade etme.

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## Introduction

Studies on translation began in the 20<sup>th</sup> century and laid the foundation for studies examining the scientific idea of translation. This transformation in emphasis occurred in the last few decades. It is very important to consider the framework of translation theories while analyzing the translations introduced to a particular field. These theories lay the foundation for the power and independence of translation studies. Written translations, of which literary translations are the best example, are at the core of these analyses, which originated in the 21<sup>st</sup> century. The field of literary translation, which covers many styles and genres each of which uses a distinct language, is also important worldwide. Therefore, translations in this field are just as significant as translations in other fields, and they play a vital role in developing and disseminating a nation's literature through translation. Thus, analyzing the literary translations within the framework of translation theories will guide researchers and translator candidates working in this field.

Using accurate translation strategies will also ensure that the works of authors are presented accurately in the target language. To be more specific, the present study clarifies the significance of theoretical frameworks in translation studies. The Interpretive Translation Theory is one of these theories. Since Interpretive Theory focuses on the translator, this theory is considered the main theory that is useful in evaluating the sample work selected for the present study. As this theory emphasizes, the translation process is based on equivalence and conformity in translation principles, as well as the stages of meaning, understanding, deverbilization, and rephrasing.

In this study which examines the novel "Moll Flanders", translated from English into Turkish, in terms of literary translation, the stages of the Interpretive Translation Theory that constitute the translation process are examined considering Jan Delisle's translation strategies. The novel "Moll Flanders" was originally written in English and then translated into Turkish. This analysis aims to demonstrate the translation processes of the Interpretative Translation Theories in practice by using Delisle's strategies, draw attention to the approaches the translator requires in the literary translation process, and contribute to the theoretical analyses of translation.

The research questions of this study are as follows:

1. How do you solve a word or concept, which doesn't have the same meaning in the target and source cultures, in literary translation?
2. What kind of translation techniques and strategies are used in literary translation?
3. Which translation strategies were used to overcome the translation of literary expressions?

## Aim of the Study

The present study primarily aims to bridge the gap between translation theory and its practical application, particularly in literary translation. For this purpose, the translation of "Moll Flanders" from English into Turkish is examined elaborately by using the Interpretive Translation Theory as the guiding framework in order to shed light on the nuanced and intricate process of literary translation, as well as its interplay with translation theory.

Furthermore, this study also aims to provide valuable insights for both experienced translators and those aspiring to enter the field. This study, serving as a practical guide on how translation strategies are employed, aims to demonstrate that Delisle's strategies constitute an effective method for addressing the challenges encountered in literary translation. It is intended to

provide concrete examples and practical strategies that can be used in the real-world context of translating literary works, thus helping translators improve their skills and expand their repertoire.

Ultimately, through a comprehensive examination of the translation of “Moll Flanders”, it is aimed to contribute to the ongoing theoretical discourse on translation. By demonstrating how the Interpretive Translation Theory, in tandem with Delisle’s strategies, can be practically applied, it is aimed to enrich the theoretical understanding of the translation process and foster a deeper appreciation of the complexities and intricacies involved in the art of literary translation.

## Literature Review

Daniel Defoe (1660 – 1731) was born in the middle class and was a Presbyterian. He was a nonconformist trader and part of a hardy group of nonconformist traders, who slowly got richer after the Restoration and started to have political power by the end of the 17<sup>th</sup> century. He began his adult life as a modest trader and enjoyed some success for a while. Moreover, he needed to be more meticulous in his business operations, which led to his financial ruin and increased amounts of debt. At the age of almost 60, Defoe was able to start a new career thanks to his endless energy and imagination, which allowed him to pioneer a new territory. Robinson Crusoe, published in 1719, is the first in a series of tales of adventure, for which Defoe is now acclaimed.

Nevertheless, these adventure stories brought little admiration from the elegant world, even though they thrilled the less sophisticated readers in the city or the servants’ hall. Defoe could use his most significant gifts in Robinson Crusoe and the following stories. There is a piece of himself in each of his heroes, including a tremendous amount of vitality and humanity, as well as a crafty and occasionally cunning intelligence. Defoe addressed the individuals of his social class in the fictional memoirs that he wrote under the pen names Captain Singleton (1720), Colonel Jack (1722), Moll Flanders (1722), and Roxana (1724). He was focused on wealth and success, just like they were, and the way he wrote made everything he touched appear more genuine than it was (Greenblatt 2012, pp. 224-225).

There are Turkish translations of Moll Flanders translated by Nazan Arıbaş Erbil published by İletişim Publications and those translated by Nihal Yeğınobalı published by Can Publications. This study examines the one translated by Nihal Yeğınobalı and published by Can Publications in 2011.

Translator Nihal Yeğınobalı was born in Manisa. She came to Istanbul at the age of 8. She started translating after graduating the high school at Arnavutköy American Girls College in 1945. Yeğınobalı translated many precious works of Carlos Fuentes, Charlotte Bronte, Charles Dickens, D.H. Lawrence, D.M. Thomas, Eduardo Galeano, Frank Baum, Isabel Allende, Iris Murdoch, Jane Austen, Julio Cortazar, J.M. Barrie, John Steinbeck, Lewis Carroll, Laurence Sterne, Manuel Puig, Mark Twain, Mikhail Sholokhov, Pearl S. Buck, Patricia Highsmith, Patrick White, Thomas Hardy, Oscar Wilde, W.M. Thackeray, and many others. Her first novel, Young Girls, was published in 1950 under the pseudonym Vincent Ewing. Yeğınobalı then went to the United States and studied literature at the New York State University. She lived in the USA for 8 years and then returned to her home country, where she continued to write her novels. She wrote her novel “The Purple Girl” in 1964. Her novel “Mazi Kalbimde Bir Yaradır” was published in 1988, “Sitem” in

1998, "Maybe Defne" in 2005, and "Gazelle" in 2007. She also has a memoir that attracted much attention: *Child of the Republic* (2005) <sup>1</sup>

Daniel Defoe's novel "Moll Flanders" (1722) portrays a woman, who is the antithesis of the conventionally respectable woman of her time. Born in Newgate Prison in London and abandoned by her mother, Moll finds herself in the world of crime at an early age. Among these crimes, incest, prostitution, pickpocketing, and chasing after husbands are the reflections of social corruption directed towards women. In this life cycle, Moll travels around England and goes back and forth between wealth and poverty.

In the beginning, Moll is taken care of by a kind widow, who teaches her needlework. Later on, Moll turns into a beautiful young girl and is seduced at an early age. When her first lover uses and leaves her, she is forced to marry her younger brother. After her husband dies a few years after her marriage, she has other marriages and moves to America. Nevertheless, among these, she learns that her husband is her half-brother. Returning to England disgusted, Moll becomes the mistress of a man whose wife has gone mad. Indeed, when the dream of marriage with a wealthy young man and the offer of money come together, it is not difficult for her to surrender herself to her lover. She expresses her feelings as follows:

When the fire that the promise of marriage kindled in me and the sight of the purse came together, I could not utter a word, for I was blushing and blushing. He saw this, so he thrust the purse into my bosom, and I, without further resistance, let him do with me what he will, and let him do it as many times as he will! On that day, since I had given up both my honor and my sense of modesty, I no longer had any asset that would make me worthy of God's grace or the protection of his servant (Defoe 2011, pp. 40-41).

Moll realizes that, from now on, she is worthless both in the eyes of God and in front of society. Since Moll's negative views about men were formed when she was still a teenager, the secret love affair she had with the young master of the house, where she lived as a servant, caused her to label men as follows: "Once they had a say over a woman's name and honor, they often treated them as amusements, or at least as trifles; and they regarded the ruin of the women they had taken their fancy from as a trifling matter" (Defoe 2011, p. 46). Moll had been with the older son of the house in the house, where she worked as a maid. But, when she realized that she was deceived, she had to marry the younger son with the coercion of her lover and the offer of a large sum of money. At some point, she worries that she will lose both of them and describes this as follows: "So much so that after a while, I began to see a danger in my situation that I had never thought of before, and that was the possibility that both of the brothers would leave me and I would have to take care of myself, all alone in the whole world" (Defoe 2011, p. 46).

Moll, who has been through more than one marriage, tries to overcome her predicament by seeking marriages with male candidates, who will offer her good financial opportunities. Even when she becomes a widow and wants to marry again, she realizes that she is not suitable for the criteria of the sailor candidates she comes across. The fact that she does not weigh as a wife causes her to evaluate the situation as "I should have been considered something that could be used cheaply and disposed of" (Defoe 2011, p. 87) and express herself with low self-worth. The value

<sup>1</sup><https://ceviribilim.com/2008/04/11/nihal-yeginobali%E2%80%9999yla-ceviri-hayati-uzerine/Eri%C5%9FimTarihi:01.02.2023>

she attributes to herself expresses the value attributed to her by the opposite sex. Nevertheless, Moll learns lessons from her experiences, helps other women with what she has learned about men, and informs them how to take revenge on unjust men when necessary. Moll's representation reveals that women in the 18<sup>th</sup> century could not sustain their existence without being subject to a man and had to accept economic and social patronage by men. However, Moll's upright stance in her struggle to survive in society is remarkable.

Moreover, Moll did not accept the hard and miserable life she had been in since her childhood and she aspired for better living conditions. Aiming to become a wife in the house where she works, she sees marriage as a way to gain status. Although she could marry the eldest son of the house and the young man she loved, she gained that status by marrying his younger brother. These are the attitudes and behaviors of the 18<sup>th</sup>-century English woman's struggle for existence manifested in Moll's representation. In addition, despite the Enlightenment period on one hand and the Industrial Revolution on the other, the male-dominated understanding of society continued effectively in 18<sup>th</sup>-century England. In this environment, criteria such as education and being an educated woman, being rich, and having a dowry were those the men were looking for in a woman when getting married. Although Moll did not have such a privilege, she tried to help others with what she had learned from her life experiences and was able to oppose injustice and male supremacy to the extent of her power by creating a different type of woman.

## Methodology

### Strategy for the Interpretive Philosophy of Translation: Jean Delisle's Approach (ITT)

Comparative Stylistics of French and English: The Methodology for Translation (French 1958—English 1995) by Vinay and Darbelnet laid the foundation of this field. This foundational work highlights the importance of understanding the linguistic nuances and cultural contexts in translation. Jean Delisle, a Canadian theorist, utilized this foundation to develop a more complex version of the Interpretive Theory (1958, 1995, p. 50). Delisle's work emphasizes the translator's role in interpreting and conveying the intended meaning of the source text, rather than just translating words. Vinay and Darbelnet primarily discuss translation in two ways: directly and indirectly. Translation includes transposition, modulation, equivalence, and adaptation. Direct translation includes borrowing and calque (loan translation). The three processes that make up direct translation are calque (loan translation), borrowing, and literal translation (Munday, 2008, pp. 56-58). These methods show how translation is both a science and an art, requiring a balance of accuracy and creativity. In addition to these seven strategies, Vinay and Darbelnet introduced two more: "reinforcement versus compression" and "amplification versus economy." Delisle's expansion and economic taxonomy were derived from Vinay and Darbalnet's model (Delisle, 2013, p. 214).

#### 1. Expansion

A variation of amplification that Vinay and Darbelnet proposed is expansion. Expansion plays a critical role in conveying nuanced meanings that might be lost in a direct translation. The expansion technique can emphasize a word's significance (Vinay & Darbelnet, 1995, p. 192). Delisle's "expansion" means that the target text uses more words or phrases than the original to tell the same thing (Molina & Albir, 2002, p. 504). As stated by Delisle (2013), "the restrictions of form or sense imposed by the target language" need "any kind of addition" (lexical, phrasal,

syntactic, etc.) given to the translation (2013, p. 211). Delisle (2013) says that “expansion” covers three things: watering down, giving explanations and examples, and paraphrasing.

## **2. Dilution**

Dilution is the most basic type of expansion. It is used when “linguistic” restrictions are the only reason for expansion. This strategy is particularly useful in translating complex technical terms or culturally specific references. Dilution is a technique used in translation to convey a notion or item from the source text to the target language reader by using more words or phrases (Delisle 2013, pp. 211, 212).

## **3. Explication**

The strategy of explication refers to situations, in which expansion is required because of restrictions imposed by both the “language” and the “discourse” (Delisle, 2013, p. 214). According to definition by Delisle, Hannelore, and Monique (1999), “explication” is the strategy of adding the reader might not understand otherwise. This strategy enhances reader comprehension, particularly in translating idiomatic expressions or implicit cultural references. Explication is a methodology that can be used to clarify any idea in the source text. It is the process of putting semantic features into the text in the target language. This is often necessary because the target language is compressed, and the lexicon and syntax of the two languages are different (2013, p. 139).

## **4. Periphrasis**

This strategy is employed in situations where enlargement is required because of restrictions imposed by “discourse” rather than those imposed by “language”. Periphrasis often involves rephrasing to maintain the original text’s stylistic and rhetorical effect. It is used when the translation necessitates the use of more words and phrases for stylistic and discourse-related reasons (Delisle 2013, p. 213).

## **5. Economy**

Economy refers to the tendency of a target text to express the same content in a considerably smaller number of words than the number of words used in the source text (Delisle 2013: 205). Economy is vital in maintaining brevity and clarity, particularly in translating business or legal contexts. The economy functions on both the lexical and syntactic levels. Information can be sent through words in one language, whereas information can be sent through how words are put together in another (2013, p. 194).

## **6. Concentration**

Concentration is especially relevant in literary translation, where poetic or dense texts require condensing without losing meaning. Concentration, which is the opposite of dilution, is required solely because of “linguistic” restrictions. Form and language are intricately intertwined in this particular strategy.

## **7. Implication**

Implication is necessary to preserve the subtlety and nuance of the original text, often used in literary and creative translations. The implication strategy is used to achieve linguistic equivalence and translate within the limits of the discourse, which are both critical. Nevertheless,

“implication” serves the opposite purpose of explicitation; therefore, it is used when the purposes of explicitation are challenged. Using the circumstance or context of the target language to define some characteristics that were explicit in the source language is called “implication.” Defining the details in the target language is a process known as “implicitness” (Vinay & Darbelnet, as cited in Klaudy 2001, p. 80). Some source texts can be deleted from the translation if seen as redundant; nevertheless, the target text’s reader should still be able to understand the message conveyed by the source text without difficulty. When the implication strategy is not used consistently, or not used at all, when necessary, it leads to unnecessary repetition of the original text (Delisle 2013, p. 214). When this term is used to describe a mistake, it suggests that the translator makes explicit in the target language components of the source text that should be implied (Delisle 1999, p.166).

## 8. Concision

Concision plays a key role in translations for media or advertising, where the message needs to be strong yet succinct. This strategy is implemented when it is determined that the application of economy is required due to restrictions set by speech rather than linguistics (Delisle 2013, p. 207). By eliminating clichés, meaningless words or phrases, and awkward idioms that the cognitive processes of the original language may have forced, the principle of brevity can be implemented sentence-by-sentence (Herman 1993, p. 17, 18). The challenge in translation arises from either an excessive or insufficient reliance on concision. As stated by Delisle, exclusion is used when an important idea or information from the source text is omitted from the translated version (Delisle 2013, p. 214).

## Analysis and Discussion

In the 1719 publication of *Moll Flanders*, many of the notes on the words have changed their meanings or need to be recovered. Hence, some of the spellings can be difficult for the modern reader. Thus, italics and explanations have been used to clarify these words.

In order to analyze the novel, some exemplary selected sentences will be discussed considering Delisle’s translation strategies: expansion, economy, expansion, dilution, explicitation, and periphrasis.

**Table 1:** Examples of the dilution strategy used in *Moll Flanders*.

	Source Text	Target Text
1	...an Author must be hard put to it to wrap it up so clean, as not to give room, especially for vitious Readers to turn it to his Disadvantage (the preface)	...yazar, kem gözlü okurların habisi iftiralarına maruz kalmamak amacıyla, tüm anlatılanları böylesine tertemiz paketlemekte elbette adamakıllı zorlanacaktır (s. 10).
2	But that which was too vain of, was my Ruin, or rather my vanity was the Cause of it (p. 16).	Neylersiniz ki aşırı övünç duyduğum şey yüzünden mahva sürüklendim ya da belki aşırı övünçün kendisiydi mahvıma neden olan (s.29).
3	...not considering what was before me, and how near my Ruin was at the Door, indeed I think, I rather wish'd for that Ruin, than studied to avoid it (p. 21).	...mahvının kapıya ne kadar yaklaştığını aklından geçirmeyen, benim kadar kendini beğenmiş bir zavallı budala daha var mıdır bilmem. Aslını sorarsanız ben o mahvı, kendimden uzak tutmaya çalışmak yerine bir bakıma arzu bile ediyordum galiba (s. 37).



4	...but when he has Thought and Por'd on it till he is almost Mad, having no Principles to Support him, nothing within him or above him, to Comfort him; but finding it all Darkness on every Side, he flyes to the Same relief again (p. 51).	Gel gör ki sorunu derinlemesine düşünüp taşınmaktan delirecek kerteğe geldiğinde, destek bulabileceği prensipleri olmadığından, kendi içinde ve yukarısında herhangi bir avuntu kaynağı bulamadığından, dört bir yanını karanlıklar sarmış olduğunu algılayınca, nefes alabilmek için gene her zamanki yola sapardı (s. 85).
5	And now he made deep Protestations of a sincere inviolable Affection for me (p. 89).	Şimdi artık bana karşı candan, sarsılmaz bir sevgi beslediği konusunda tımtımlı beyanlarda bulunmaya başladı (s. 146).

Dilution can be only used on a textual level, regardless of whether it is optional or required. The examples presented here are instances of dilution in its most common forms; this is evident through the translator's approach of expanding the text to enhance clarity and convey cultural nuances. Nevertheless, although some examples cited here are required, others are not. For instance, the expansion clarifies the context for the reader in the first example, adding elements that bring cultural and emotional depth to the translation. This is a deliberate choice by the translator to ensure the target audience comprehends the subtleties embedded in the original text. This may be derived from the assertion that the translator used a larger number of words and phrases in the translation to explain the spirit of the text and convey the meaning to the target audience. The second example demonstrates the translator's effort to unpack the compact expression of "vanity" from the source text into a more elaborate explanation in the target language. This not only dilutes the original phrase but also provides a clearer understanding of the character's motivations and feelings, which might be less obvious in the source text. Similarly, in the third example, the translator's addition of self-reflective commentary offers insight into the character's psyche, which has not been explicitly specified in the source text but can be inferred. This indicates a nuanced understanding of the source material and a strategic application of dilution strategy to make implicit aspects of the character and narrative more perceivable to the target audience. The fourth example is particularly noteworthy since it shows the translator's skill in establishing the balance between dilution and preservation of the original tone. While significantly expanded, the translation retains the sense of despair and isolation of the character, emphasizing the emotional effect through additional descriptive language. In the fifth example, the translator's use of more expressive language to describe the character's deep protestations of affection illustrates the strategy of dilution to emphasize emotional intensity, which might not be as pronounced in the source language due to cultural differences in expression.

**Table 2:** Examples of the explicitation strategy used in Moll Flanders

	Source Text	Target Text
1	...that it abundantly atones for all the lively Discription she gives of her Folly and Wickedness (preface).	...verdiği ayrıntılardaki tüm canlı ve renkli tasvirlerin vebalini bol bol ödemeye yarıyor (s.11).
2	...so it is still to the more Advantage that we break off here (preface):	...lafı burada kesmemizde bence sonsuz yarar var (s.13).
3	...very Mannerly, and as I had often heard the Ladies say I was Pretty... (p.12).	...dem vurduklarını sık sık duyuyordum (s.23).
4	This grew so Publick, that the whole House talk'd of it, and his Mother reprov'd him for it (p. 25).	Durum o kadar alenileşti ki tüm ev halkının dilinde gezer oldu ve annesi oğlunu bu nedenle payladı (s.44).

5	Well my dear says he but let me give you the whole Story as it went on between us, and then say what you will (p. 29).	“Neyse iki gözüm, hele ben sana aramızdaki konuşmanın bütünü aktarayım, sonra sen ne istersen söyle.” (s.50).
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“Explicitation” is an expansion based on the limits placed on the language and the needs placed on the discourse. This strategy involves elaborating or clarifying information that might be implicit in the source text but should be more explicitly expressed in the target text to ensure clear understanding. In the context of “Moll Flanders”, this strategy seems to serve for not only linguistic but also cultural adaptation purposes. In the first example, the translator adds “vebalini bol bol ödemeye yarıyor” (abundantly atones) to emphasize the extent of atonement for the described “Folly and Wickedness.” This addition provides a clearer understanding of the moral implications and depth of the character’s actions, which might be less evident to a reader not familiar with the nuances of the original language. The second example demonstrates a more straightforward approach to explicitation. The phrase “lafı burada kesmemizde bence sonsuz yarar var” (it is still to the more advantage that we break off here) directly addresses the reader with a rationale for ending the discussion, making the narrator’s intention more apparent than in the source text. In the third example, the translation “dem vurdıklarını sık sık duyuyordum” (as I had often heard the Ladies say I was Pretty) adds a sense of frequency and affirmation from external sources, providing a clearer context to the character’s self-perception and social validation. The fourth example “Durum o kadar alenileşti ki...” (This grew so Public) employs explicitation to detail the extent of the public knowledge of the events, thereby enhancing the narrative’s dramatic effect and the social repercussions for the characters involved. Finally, in the fifth example, the translation “hele ben sana aramızdaki konuşmanın bütünü aktarayım, sonra sen ne istersen söyle” (Well my dear says he but let me give you the whole Story) uses the direct addressing and a more conversational tone. This approach makes the dialogue more engaging and clearer to the reader, ensuring that the emotional nuances and the characters’ intentions are more explicitly conveyed. Through these examples, it becomes evident that explicitation in “Moll Flanders” is a thoughtful translation strategy, enhancing clarity, cultural relatability, and narrative depth. The explicitation strategy used by the translator not only addresses linguistic differences but also bridges cultural and stylistic gaps between the source and target texts.

**Table 3:** Examples of the periphrasis strategy used in Moll Flanders

	Source Text	Target Text
1	...that it abundantly atones for all the lively Discription she gives of her Folly and Wickedness (preface).	...verdiği ayrıntılardaki tüm canlı ve renkli tasvirlerin vebalini bol bol ödemeye yarıyor (s.11).
2	...so it is still to the more Advantage that we break off here (preface):	...lafı burada kesmemizde bence sonsuz yarar var (s.13).
3	...very Mannerly, and as I had often heard the Ladies say I was Pretty... (p.12).	...dem vurdıklarını sık sık duyuyordum (s.23).
4	...my vanity was elevated tho the last Degree (p. 18).	Kibrim en son raddeye kadar kabarmıştı (s.33).
5	This grew so Publick, that the whole House talk’d of it, and his Mother reprov’d him for it (p. 25).	Durum o kadar alenileşti ki tüm ev halkının dilinde gezer oldu ve annesi oğlunu bu nedenle payladı (s.44).
6	Well my dear says he but let me give you the whole Story as it went on between us, and then say what you will (p. 29).	“Neyse iki gözüm, hele ben sana aramızdaki konuşmanın bütünü aktarayım, sonra sen ne istersen söyle.” (s.50).

Periphrasis is used by the translator in each of the examples that were presented earlier. This information contains the highest extent of expansion that one may achieve while rendering the text. As indicated previously, periphrasis is a type of expansion that is used primarily for reasons related to style and art, in addition to those related to fulfilling the needs of communication. This strategy enhances the expressive depth and cultural resonance of the text, often adding layers of meaning or contextual nuances that are not explicitly present in the source text. The use of periphrasis by the translator goes beyond mere linguistic translation, delving into the realms of cultural adaptation and stylistic refinement. It involves a creative reimagining of phrases to align more closely with the target culture's linguistic preferences and cultural context. In this study, "periphrasis" strategy is particularly seen in rendering idioms and cultural expression, such as the translation of "give off her folly wickedness" as "vebalini bol bol ödemeye yarıyor" to the target text. This translation does not merely convey the literal meaning but rather encapsulates the emotional weight and moral implications in a culturally understandable manner. Similarly, the translation of "we break off here" in the source text as "lafı burada kesmemizde", that of "my vanity was elevated" as "kibri kabarmak", that of "talk'd of it" as "dilinde gezmek", and that of "Well my dear" as "neyse iki gözüm" into the target text are examples how the translator used periphrasis to achieve a more natural and idiomatic expression in the Turkish language. These translations suggest the keen sensitivity to the stylistic and cultural nuances required to make the text relatable and engaging for the target audience.

**Table 4:** Examples of the concentration strategy used in Moll Flanders

	Source Text	Target Text
1	The Repentance of her Lover at the Bath (the preface).	Bath'deki aşığının nedâmet getirmesi... (s. 11).
2	.... this Lady of Fame (preface):	...bu ünlü hatunun... (s.12).
3	...as they term it (preface).	Ne ki... (s.16).
4	Being guilty of manifest Injustice (p.4).	...aşık bir haksızlığa... (s. 11).
5	get enough to keep me without that terrible Bug-Bear going to service (p.11).	öcüsünü uzakta tutacak kadar para kazanmaktan ibaretti (s.22).
6	However, nothing else pass'd at that time (p.18).	O gün aramızda başkaca bir şey olmadı (s.30).

This strategy represents the most basic type of economy since it only functions on a language level and considers the necessities of conversation. Concentration in translation involves distilling the essence of the original text into fewer words and focusing on succinctness and clarity. This approach is particularly effective in conveying the core message without the additional embellishments or detailed descriptions present in the source text. It can be seen in these examples that the number of words and phrases used in the translations is lower than what was used in the original text. This reduction in word count demonstrates the translator's skill in achieving brevity while preserving the original text's meaning and tone. For example, "The Repentance of her Lover at the Bath" is translated as "Bath'deki aşığının nedâmet getirmesi," condensing the phrase without losing its essential meaning. Equivalence is determined exclusively on a linguistic level in each of these examples. However, it's important to note that, although the translator prioritizes linguistic equivalence, there also is an underlying effort to maintain the emotional and contextual integrity of the original text. This can be seen in the translation of "... this Lady of Fame" to "...bu ünlü hatunun..." where the essence of "Lady of Fame" is compactly conveyed in the target text. Actually, the concentration strategy used in these translations reflects a precise and economical approach to language that captures the key elements of the source text in a more concise form.

This strategy is particularly useful in contexts, where brevity plays an essential role or where the target audience prefers a more straightforward style.

**Table 5:** Examples of the implicitation strategy used in Moll Flanders

	Source Text	Target Text
1	I made no more Resistance to him but let him do just what he please'd; and as often as he pleas'd; and thus, I finish'd my own Destruction at once for from this Day, being forsaken of my Virtue, and modesty, I had nothing of Value left to recommend me, either to God's Blessing, or Man's resistance (p.23).	...ben de başkaca direnmayerek bıraktım, bana ne istediğini yapsın! İşte böyle, kendi mahvımı tek adımda gerçekleştirmiş oldum. O gün, hem namusumdan hem de hayâ duygumdan vazgeçtiğime göre, beni ne Tanrı'nın inayetine ne de kulunun korumasına layık kılacak hiçbir değerli varlığım kalmamıştı artık (s. 41).
2	The money was the thing; the Portion was neither crooked or Monstrous, but the Money was always agreeable, whatever the Wife was (p. 53).	Paraydı esas olan. Kadının getirdiği ağırlığın yamuğu ya da kötücülü olmazdı; kadının kendisi nasıl olursa olsun parası her zaman sevimliydi (s. 87).
3	as for Household stuff I had little or none, for I had liv'd always in Lodgings (p. 101).	eve ait öteberi kabilinden hiç denilecek kadar az şeye sahiptim (s. 182).
4	...after some pause... (p.114)	...biraz duraladıktan sonra (s. 183).
5	He stood a little while Hesitating, as if doubtful whether to take it or no; but I press'd it on him and made him accept it (p. 261).	Oğlum bir süre, hediye alıp almamakta ikircikliymişçesine duraladı, ama ben üstün gelip kabul ettirdim (s. 403).
6	...which now we were come over safe, and settled in a way to live, I had sent for as he might see (p. 264).	Şimdi buraya bir selâmet ulaşmış, yerleşmiş ve yaşam tarzımızı kurmuş olduğumuza göre de o parayla bu gördüğü şeyleri getirmiştım (s. 407).

One of the most effective tools that a translator can use to free himself from the limitations imposed by the source language is incoherence. Implicitation, as a strategy, is about omitting certain elements that are explicit in the source text and relying on the reader's ability to infer or understand these elements based on context. This approach can lead to a text that may diverge in terms of explicit detail but stay faithful to the spirit and meaning of the original text. The fact that the translator was concerned with expressing the examples that were presented here indicates that the translator did not strictly adhere to the language that served as the source; this is indicative of a deeper understanding of the target audience's cultural and linguistic context. By opting for implicitation, the translator ensures that the translation is not only linguistically accurate but also culturally and contextually relevant. For instance, in the first example, the translator omits certain details while reflecting the essence of the protagonist's despair and moral decline, making the narrative more concise and potentially more impactful for the target audience. Similarly, in the second example, the concise translation "Paraydı esas olan" (The money was the thing) succinctly preserves the original's sentiment without the need for extensive elaboration. This strategy of implicitation is particularly effective in translating idiomatic expressions or culturally specific references that may not hold the same significance or meaning in the target language. It enables the translator to maintain the narrative flow and emotional impact of the story while avoiding unnecessary verbosity or explanations that may not resonate with the target audience. Instead, the translator placed a higher priority on conveying the meaning of the original to the audience that was being addressed. This approach reflects a prioritization of communicative effectiveness over literal accuracy, focusing on ensuring that the translated text resonates with its readers in a meaningful and engaging manner.

**Table 6:** Examples of the concision strategy used in Moll Flanders

	Source Text	Target Text
1	Says she; yes, again says I, very much like a child, you may be sure, and still, I cry'd heartily (p.10).	"Evet", diye bögürerek hıçkıra hıçkıra ağlamayı sürdürdüm (s.20).
2	I did not in the least perceive what he meant (p.19).	Onun ne demek istediğini zerrece anlamadığımı belirttim (s.34).
3	...he went leaving me infinitely please'd tho' surpris'd (p. 21).	Ben şaşkın ama sonsuz derecede sevinmiş durumdaydım (s. 33).
4	...he finding me alone in the Garden one Evening, begins a Story of the same Kind to me, made good honest Professions of being in Love with me (p. 24).	Bir akşamüzeri beni bahçede yalnız bulunca ağabeyiyle aynı minval üzere, bana olan aşkıyla ilgili canıgönülden yeminler etmeye girişti (s. 41).
5	...yet it gave me no Disturbance at all, for as he did not seem in the least to lessen his Affection to me (p. 25).	Zihnimi çok zaman meşgul ettiğini söylememe karşın bu, şimdiye dek zerrece tedirgin etmemişti beni (s. 43).
6	I told him how imprudently his Brother had manag'd himself, in making himself so Publick (p. 27).	Küçük kardeşinin öylesine açık davranmakla ne büyük basiretsizlik yaptığını anlattım (s. 47).

It is more a matter of conversation than language when considering concision, which is the furthest one can get in terms of economy. Concision in translation involves reducing the length of the text while preserving or even enhancing its communicative influence. This objective is achieved by eliminating the redundancy and focusing on the most essential elements of the message. Using this approach, the translator in each case presented above could convey the same idea using fewer words and phrases. For instance, in the first example, "Evet", diye bögürerek hıçkıra hıçkıra ağlamayı sürdürdüm" (Yes, I continued sobbing and crying bitterly) effectively condenses the original text's emotional intensity into a more succinct expression. This process not only maintains the essence of the original text but also aligns with the stylistic preferences of the readers in the target language. Considering the samples provided here, one can conclude that the translator aimed to create a target text that is both aesthetic and natural, focusing on problems of artistic and stylistic concern. This artistic focus is evident in how the translator skillfully distills complex emotions and situations into more compact phrases, thus enhancing the readability and emotional resonance of the text. The translator's approach in these examples demonstrates that less is more in certain contexts. Using fewer words, the translator manages to preserve the essence of the narrative, making it more engaging and accessible for the target audience. In essence, the use of concision in these translations reflects a deep understanding of the balance between brevity and expressiveness. It highlights the translator's ability to manage the nuances of both the source and target languages, creating a text that is not only faithful to the original but also artistically and stylistically refined for the target readership.

### Evaluation and Conclusion

In this study, the complexities of literary translation, with a specific focus on the translation of the novel "Moll Flanders" from English to Turkish, were examined by making use of the Interpretive Translation Theory, guided by Jan Delisle's translation strategies. In this section, a comprehensive evaluation and insightful conclusions will be drawn based on the data achieved and analysis conducted in this study. One of the primary outcomes of this study is the successful integration of the Interpretive Translation Theory (ITT) with Delisle's translation strategies. This combination established a robust framework for the analysis of the translation process. The detailed examination of strategies like dilution, explication, periphrasis, concentration, and

implication, as employed in the translation of “Moll Flanders” significantly contributed to this framework. Various stages of ITT, with a specific emphasis on the significance of understanding, deverbalization, and rephrasing in guiding the decision-making processes of translators, were analyzed. The analysis further highlighted how these strategies are applied in practice and revealed the translator’s adeptness in navigating linguistic and cultural nuances, as well as in making the text accessible and engaging for the target audience. This harmonious synergy between theory and practice enhances our understanding of how the complexities of literary translation are navigated.

Throughout the analysis, the profound impact of the author, the temporal context in which the work was produced, and the literary movement to which the work belongs were emphasized. The translator’s ability to adapt the source text for the contemporary Turkish reader, while preserving its original essence, is a reflection of the dynamic nature of literary translation. These factors were identified as critical determinants in the translation process. It can be clearly seen that the translation of various literary genres necessitates careful consideration of the specific characteristics and nuances of these genres. The results achieved here confirmed that the translation of “Moll Flanders” skillfully addresses these genre-specific characteristics, contributing to a rich and meaningful translation. This insight applies to all the literary genres analyzed in this study. The translation process must be tailored based on the unique qualities of each genre, with an emphasis on the complex relationship between source and target languages.

It was determined that the current state of ITT predominantly aligns with the comprehension stage. The analysis of “Moll Flanders” provided practical examples of how this comprehension is achieved, particularly in the nuanced rendering of idioms and cultural expressions. This stage plays an important role in the theory’s application in literary translation, with the translator’s role in understanding the source text’s meaning and significance being central. The critical importance of this comprehension stage, as seen in the translator’s approach to conveying complex emotional states and societal norms, lays the foundation for the subsequent stages of deverbalization and rephrasing. Therefore, the translation process must first and foremost focus on a deep and accurate understanding of the source text. Another key insight that emerged from this study is the paramount role of linguistic characteristics. It has been emphasized that these linguistic traits should occupy the core of the translation process, in alignment with ITT’s principles, which prioritize equivalence and conformity in translation, as well as the stages of meaning, understanding, deverbalization, and rephrasing. Thus, the translation process must be navigated with due consideration of linguistic elements and intricacies.

In summary, it was emphasized in this study that linguistic characteristics are not merely peripheral elements in the translation process; instead, they help guide the understanding, deverbalization, and rephrasing stages of ITT. By placing linguistic characteristics at the forefront of the translation process, the complex challenges posed by literary translation can be effectively navigated. This study contributes to the broader theoretical discourse on translation by providing practical insights into how ITT and Delisle’s strategies can be used by translators. Furthermore, the significance of context, authorship, and literary movements in shaping the translation of various genres is also underlined. Considering that translation is an ever-evolving field, valuable contributions and dynamic interaction proposals between theory and practice, leading to a deeper understanding particularly in the realm of literary translation, were presented in this study.

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