
An Eco-Translatology Approach to Analyzing the English and Arabic Translations of Pamuk's

My Name is Red

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ARTICLE DATA

Received: 30 April 2024

Accepted: 01 June 2024

Volume: 4

Issue: (2) Spring 2024

DOI: 10.54848/bjtll.v4i2.82

KEYWORDS

Eco-translatology, Pamuk, *My Name is Red*, lexico-cultural choices

ABSTRACT

The trajectory of translating Pamuk's literary heritage into more than sixty languages attracts the attention of a number of scholars (e.g. Horta, 2017, Eriş, 2019). Pamuk's unique mingling of Eastern and Western cultures makes it significant to scrutinize the dispositions and worldviews of translators. This paper aims at depicting the eco-linguistic cultural plethora of factors that play a role in the translator's lexico-grammatical decisions. To this end, the English translation of Pamuk's *My Name is Red* by Göknaar (2001), as well as the Arabic one by Abdulli (2000) are dissected. Lexico-cultural behaviours concomitant to the representation of nature in both target texts are analysed. Results shed light on how eco-translatology can help inform and give insights to modern translation studies.

1. Introduction

On the 3rd of June 2022, *The Guardian* stated that "Turkey officially changes name at UN to Türkiye". The move was seen as part of a push by Ankara to rebrand the country and dissociate it from the bird of the same name and negative connotations associated with it. The request was to change the name as it is spelled and pronounced in Turkish, (tur-key-YAY), a name that the country got in 1923 after its declaration of independence. Eco-translatology emphasizes the importance of understanding the "ecosystem" of a text. This ecosystem includes not just the language itself, but also the cultural context, target audience, and the intended message. In the case of Turkey's name change, eco-translatology provides a framework for analyzing the reasons behind the change and its potential impact:

Linguistic Considerations: The original Turkish name "Türkiye" reflects the actual pronunciation in the source language. Changing it to "Turkey" in English represents a linguistic adaptation to fit the target

language's phonology. This is a common practice in translation, but eco-translatology emphasizes considering the intended meaning and potential loss of information.

Cultural Context: Turkey's desire to dissociate itself from the negative connotations associated with the bird "turkey" is a crucial aspect of the name change. Eco-translatology highlights the importance of understanding these cultural nuances and how they might affect how the name is received in different cultures.

Target Audience: The name change primarily affects international communication, particularly English speakers. Eco-translatology suggests considering how the new name resonates with the target audience and whether it effectively conveys the intended message.

Multiple Ecologies: Eco-translatology recognizes the existence of different "ecologies" for languages. In this case, Turkish and English have different cultural understandings of the word "turkey." The change ensures a better fit within the English-speaking "ecology."

Translator Responsibility: Eco-translatology emphasizes the translator's responsibility to consider all aspects of the text's ecosystem. In this case, while "Turkey" is a common translation, it might be beneficial to explain the reasoning behind the name change in specific contexts to ensure clear understanding. Understanding Turkey's name change through the lens of eco-translatology highlights the significance of cultural context, linguistic adaptation, and target audience considerations when navigating the complexities of communication across languages and cultures.

An examination of *My Name is Red* provides a critical perspective on preceding Turkish societies and those of contemporary Turkey in connection to Pamuk's novel and the translations scrutinized. The period of the Ottoman Empire was characterized by the development of art and identity closely intertwined with traditional Islamic culture and values. In contrast, the modern republic established by Ataturk instigated radical changes and looked to Western Europe as a model for its modernization, aiming to sever ties with the former empire and establish a more contemporary and secular Turkish identity. This transition marked the emergence of a "new Turkish state" and the abandonment of the previous empire's system and identity. Through a systematic comparative analysis of both systems and their respective translations, a deeper comprehension of the evolution or decline of Turkish society and self-identity can be achieved.

The term eco-translatology, originating from the combination of "ecology" and "translatology," is employed to explore the reciprocal impacts between original and translated works, and how they mutually influence each other and the societies in which they are situated. Ecology involves the examination of relationships between organisms and their surroundings. Similarly, translated works and their authors can be perceived as entities influenced by a literary "environment" and a myriad of other factors such as cultural,

ideological, and socio-economic elements. The concept of "environment" encompasses the subjects of translation, the individuals benefiting from or affected by the translated work, those directly engaged in its production, as well as the prevailing ideologies and mentalities within a particular society. This may encompass political movements, revolutions, wars, or the popular perceptions of a certain race or social class. Authors and translators play roles beyond mere depiction or explanation of events, often serving as advocates or propagandists, whether intentionally or not. This is due to the fact that all literature is a product of the era in which it was created, as evidenced by the original and translated Turkish works analyzed in this research.

This paper employs an eco-translatology approach to examine Orhan Pamuk's *My Name is Red*. The primary aim of applying this approach to the novel is to portray two contrasting facets of Istanbul's microcosm: one centered around Oriental traditions, and the other influenced by the West—both of which have significantly impacted various cultural and social aspects of the Turkish people. This dual Turkish identity is symbolically referred to as Red and Black, drawing on the colors used in Pamuk's title to represent different dimensions of Turkish culture and identity. Cultural differences in narrative structure and storytelling conventions impact the translation of Orhan Pamuk's *My Name is Red* by influencing nuances, metaphors, and contextual references in English and Arabic versions. In order to obtain a comprehensive understanding of the art, tradition, and cultural clashes during each era, it is possible to consider them as distinct systems of art and ideology operating within a specific context.

The 2006 Nobel Prize in Literature was awarded to the Turkish writer Orhan Pamuk (born in Istanbul in 1952) who in the quest for the melancholic soul of his native city has discovered new symbols for the clash and interlacing of cultures. The study is an attempt to answer the following question against the backcloth of the dual Turkish identity: How does the source text of *My Name is Red* interact culturally and socially with its Arabic and English translations?

2. Literature review

2.1 Eco-translatology

Eco-translatology is a translation studies paradigm that investigates translation from an ecological standpoint, emphasising translation's interconnectedness with the environment, ethics, and holistic adaptation and selection (Hu, 2020, Shuyue & Feng, 2019, Hu & Tao, 2016). It mainly investigates the link between translation and ecological notions such as eco-ethics, translational ecology, and the translator's function in the translational eco-system (Hu, 2020). It seeks to synthesise and characterise the entirety of translational ecology, as well as the ontology of translation theories, while taking into account the interactions and interrelationships between textual ecology, translator-community ecology, and translation-

environment ecology (Hu & Tao, 2016; Hu, 2020). Thus, it is “interdisciplinary theory of translation studies and ecology” (Shuyue & Feng, 2019, p. 5). Eco-translatology also examines the translator’s responsibilities, survival, and skill growth in the context of translation ethics and ecological adaptation (Hu, 2020). According to Shuyue and Feng (2019, p. 5), this interdisciplinary theory “considers translation as a translator’s adaptation and selection activities, and its translation methods include the linguistic, cultural, and communication aspects”.

Obviously, the paradigm is based on a metaphorical connection between translational ecology and natural ecology, with the essential concept of translation being ‘adaptation/selection’ theory. Hu (2020, p. 62), explains the similarities between translation ecosystems and natural eco systems arguing that “these two systems are conspicuously similar in many aspects”. Five key similarities can be extracted: (1) interaction and interdependence, (2) dynamic eco-balance, (3) human activities and innovation, (4) competition and rejection principle, and (5) similar phenomena and operating patterns. In explaining the first similarity, Hu (2020) argues that both ecosystems, i.e., translation ecosystems and natural eco systems, include interaction, as in natural ecosystems, it is between organisms and their environment and also translation ecosystems involve intricate, interdependent relationships between many components such as translation perspectives, cultural contexts, and text types. This interaction influences the entire translation process. The second similarity is related to the idea that both systems maintain a balance between their entities and the environment. In translation, for example, this balance is maintained through the processes of adaptations as well as selections by the translation community and translators to suit varied environmental elements such as text genres and cultural expectations (Hu, 2020). As for the third similarity between the two ecosystems, Hu (2020, p. 62) points out that in natural ecosystem, activities of human beings, whether purposeful or conscious, are capable of innovating, improving (or confining), and reshaping ecological relations in a natural environment and he adds that in a translation ecosystem, the purposeful and conscious activities of the “translation community,” represented by the translators, are capable of innovating, improving (or confining), and reshaping ecological relations in the translational eco-environment. Regarding the fourth similarity between the translation ecosystems and the natural ecosystem, it is argued the principle of competition as well as rejection is governing both ecosystems (Hu, 2020). In ecosystems found in nature, organisms fight for resources. Similar to this, there is competition among translators, particularly when they work in the same field or genre, which results in differing levels of comparability and competition. As for the last similarity between the two ecosystems, it is emphasised that both systems display similar phenomena such as adaptation, selection, and existence (Hu, 2020). In natural

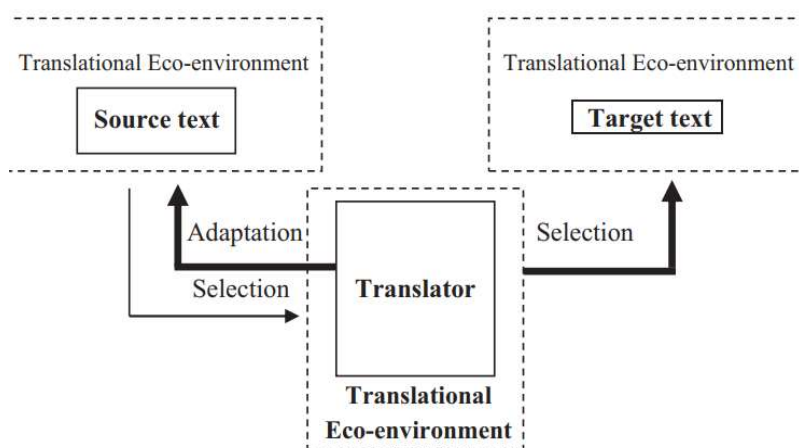
ecosystems, organisms adapt to their environment. In translation ecosystems, translators make a series of decisions and adaptations to align with the translational environment.

Thus, as explained above, the fields of translational ecology and natural ecology are clearly related. Accordingly, for Hu (2020, p. 62), ‘metaphorical analogy’ represents “one of the most crucial methods in Eco-translatological studies”. Therefore, the similarities between these two ecosystems indicate the possibility of conducting studies on translational ecology by using metaphorical analogy. This suggests that these two ecosystems have similar rules, which suggests that some rules of natural ecology are also applicable to translational ecology.

The emergence of eco-translatology, which has its roots in the advancements of translation studies, ecology, and the idea of translation as adaptation and selection in particular, has acted as a spur for the expansion and creation of terminological series, as given by Hu (2020, p. 6): “translational ecosystem,” “translational eco-environment,” “ecosystem of translation,” “textual transplants,” “translator’s adaptations,” “translator’s selections,” “survival through selection,” “coexistence and interaction” and “emphasis on existence and harmony.”. Thus, Hu (2020, p.7) labels eco-translatology as “cross-disciplinary”. Additionally, Hu (2020) directs the readers’ attention to a list of ecological terms arguing that these terms are important for eco-translatology as they came from ecology via the two processes of borrowing and analogy (Hu, 2020, p.9-10 for these terms). In addition to giving a list of ecology terms, Hu (2020), provides definitions of nine terms and concepts of eco-translatology: ‘Translator -Community’, ‘Translation Chain’, ‘Essence of Translation’, ‘Translational Ecosystem’, ‘Translational Ecology’, ‘Translational Eco-environment’, ‘Typically Important Elements’, ‘Preservation of the Strong and Elimination of the Weak’, and ‘Holistic Degree of Adaptation and Selection’ (Hu, 2020, pps 10-13 for these definitions and concepts). Thus, the theory has its “unique terminology” (Hu & Tao, 2016, p. 126). Accordingly, it can be considered as an “independent school” within the polysystem of theoretical study of translation (Fang, 2011, p.103). To sum up, because of its foundations in translation studies, ecology, and the notion of translation as adaptation and selection, eco-translatology served as a catalyst for the development of terminological series, which in turn allowed the theory to be an independent theory.

According to Hu (2003; 2004; 2006; 2008; 2010; 2020), there are four primary ways to interpret eco-translatology: (1) the process of translation, which involves the adaptation and selection of the translator; (2) the principle of translation, which involves multi-dimensional selective adaptation and adaptive selection; (3) the translation method, which incorporates linguistic, cultural, and communicative dimensions; (4) the evaluation criteria, multi-dimensional transformations, readers’ comments, and translators’ calibre. The process of translation is “a production of target texts” through “natural” selection

via “the translator's adaptation to the eco environment” and his/her “selection of both the degree of the adaptation and decisions about the form of the final target text” (Shuyue & Feng, 2019, p. 7). The following two sections will discuss the principles of translation, and its ethics in details.



Translation process of translator's adaptations and selections

For understanding the relationship between translation and ecological ethics, as well as the holistic adaptation and selection required within the translational eco-environment, Hu (2020) asserts the importance of the ecological principles for eco-translatology. They are five principles:

(1) **Emphasizing Holism and Interrelation:** This principle emphasizes both of the interconnectedness and interdependence of different components within the translational eco-environment (Hu, 2020). It highlights the integrity of correlation and interaction within the system, conceiving a power much stronger than the simple functional addition of its elements (Hu, 2020; Hu & Tao, 2016). The holistic perspective of eco-translatology emphasizes the integrity of “interrelation and interaction”, aligning with the ecological rationality of translation studies (Hu, 2020, p. 65).

(2) **Seeking Dynamic Balance:** The need for keeping balance as well as harmony within the translational eco-environment is the focus of this principle (Hu, 2020, p. 66). The principle of seeking dynamic balance involves “the selective adaptation” and “adaptive selection” by translators with the aim of maintaining and transferring the linguistic ecology, cultural ecology, and communicative ecology of the source text, while also adapting the target text to the linguistic ecology, cultural ecology, and communicative ecology of the target text (Hu & Tao, 2016, p. 127)

(3) **Reflecting Ecological Aesthetics:** In the translation process, the pursuit of beauty, symmetry, balance, contrast, order, rhythm, and meter is the main aim of the principle of reflecting ecological aesthetics. Thus,

this principle emphasizes the aesthetic elements within the translational ecology, highlighting the reliance of individuals on the holistic environment and the rationality and beauty of nature (Hu, 2020)

(4) Identifying the “Translator Community”: The principle of identifying the “translator community” emphasizes the collection of human beings relevant to translation activities and their interaction with the translation process, therefore, the translator community includes the author, target readers, translation critics, translation editors, publishers, agencies, patrons, or clients, with the translator as their representative (Hu, 2020, p. 67). Thus, a crucial role in the adaptation and selection of translations is played by the translator community. Furthermore, for the translation ecosystem, the translator community’s dynamic balance is essential (Hu, 2020).

(5) Adhering to Eco-Translation Ethics: This principle is mainly intended to address the relationship between humankind and the eco-environment via a series of human moral codes, covering the rational direction of natural eco-activities, protecting ecobalance and organism diversity, and making scientific decisions on significant events relevant to natural ecology and eco-balance (Hu, 2020, p. 68). Thus, translation is “inseparable from ethics” (Hu, 2020, p. 68). There are four principles emphasizing the interconnectedness of translation with ecological ethics: principle of balance and harmony, principle of multiple eco-integration, principle of symbiosis and diversity, and emphasizing holism and interrelation. Details for each principle will be given in the following section.

There are Four principles of Eco-Translation Ethics:

- a. *Principle of Balance and Harmony*: The main aim of this principle is to maintain both of balance and harmony between the source-text ecology and the target-text ecology (Hu & Tao, 2016, p. 127). Accordingly, the principle of balance and harmony involves the selective adaptation and adaptive selection by translators with the main aim of maintaining and transferring the linguistic ecology, cultural ecology, and communicative ecology of the source text, while also adapting the target text to the linguistic ecology, cultural ecology, and communicative ecology of the target text (Hu, 2020; Hu & Tao, 2016). The goal is to ensure the survival and thriving of the target text in the translational eco-environment of the target language.
- b. *Principle of Multiple Eco-Integration*: This principle refers to the criteria of translation, which not only requires faithfulness to the source text and appealingness to readers but also emphasizes the holistic degree of adaptation and selection (Hu, 2020; Hu & Tao, 2016). It involves “the totality of the translator’s” “selective adaptation” in linguistic, cultural, and communicative dimensions, as well as the adaptive selection degree of attending to other elements in the translational eco-environment (Hu &

Tao, 2016, p. 128). The optimal translation is one that exhibits “the highest holistic degree of adaptation and selection” (Hu & Tao, 2016, p. 128).

- c. *Principle of Symbiosis and Diversity*: This principle emphasizes the symbiotic diversity in the studies of translation theories and different target texts (Hu & Tao, 2016; Hu, 2020). It views the diversity in translation theories and the coexistence of different target texts as a “normalcy” in the development of translatology (Hu & Tao, 2016, p. 128). By following the principles of “the survival of the fittest” and “preservation of the strong and elimination of the weak” in translational eco-environments, diversified translation theories and different target texts keep evolving and developing (Hu & Tao, 2016, p. 128).
- d. *Principle of Translator Responsibility*: This principle emphasizes the translator responsibility. It refers to the notion that “the translator takes full responsibility for the translation process, translation act, and translation activities” (Hu, 2020, p. 74). Thus, it is the translator who is responsible for coordinating the interrelation between “translation community,” “translation environment,” and “translations” to achieve the translational eco-holism of interaction, balance, and harmony (Hu, 2020, pp. 74-75). Along the same lines, Hu and Tao (2016, p.128), state that through translator responsibility embody “the associated interaction and the balance and harmony in ecological holism among “environment”, “community”, and “text” (three phases)”.

To sum up, the main principles of “ecological paradigm” in the translation ethics, which are four principles, combine eco-translation morals and ethic responsibility.

2.2 Previous Studies

Various research endeavors have employed eco-translatology as a theoretical framework (Zihan, 2023; Ting, 2023; Xu, 2023; Si-Meng, 2023; Xin, Hui, & Xiangtao, 2023). Introduced by Hu Gengshen, this approach combines ecological concepts with translation studies, emphasizing harmony among linguistic, cultural, and communicative dimensions. Researchers have applied this theory to a range of fields, including tourism translation (Si-Meng 2023), children's literature translation (Xu 2023), political text dissemination (Zihan 2023), and even Olympic Games slogans (Ting, 2023). It has proved influential in guiding translation strategies, promoting cross-cultural understanding, and enhancing communication on an international level. Obviously, over the years, research on eco-translatology has evolved, moving from theoretical foundations to practical applications.

Kirca (2022) delves into the East-West dichotomy portrayed in the novel, emphasizing the metaphorical reshaping of cultural identities through visual arts. Additionally, Al-Qaddoumi and Ageli (2023) discuss how linguistic features like redundancy and ellipsis play a crucial role in translation, depicting the influence

of socio-cultural differences on the transfer of elements between languages. Furthermore, Berg's study (2022) on multimodal translation practices reveals how covers of Arabic novels and their English translations differ in cultural representation, indicating a shift towards target culture aesthetics. These findings collectively underscore the intricate interplay of cultural nuances and social contexts in the translation process of literary works like *My Name is Red*.

The comparison of the source text of *My Name is Red* and its Arabic and English translations highlights significant cultural and social impacts. To fill in the gap in this area, the current study focuses on the English translation of Pamuk's *My Name is Red* by Göknaç (2001), as well as the Arabic one by Abdulli (2000) with the aim of depicting the eco-linguistic cultural plethora of factors that play a role in the translator's lexico-cultural decisions. To this end, lexical and cultural behaviours concomitant to the representation of nature and society in both target texts are analysed.

2.3 Erdağ Göknaç: Translator of the English Version

Erdağ Göknaç is Assistant Professor of Turkish Studies at Duke University and an award-winning literary translator. He holds a PhD in Near and Middle Eastern studies (Turkish Studies, University of Washington) and has published three novel translations (most recent editions listed): Nobel laureate Orhan Pamuk's *My Name is Red* (Everyman's Library, 2010); Atiq Rahimi's *Earth and Ashes* (from Dari, Other Press, 2010); and A. H. Tanpınar's *A Mind at Peace* (Archipelago, 2011). He is the co-editor of *Mediterranean Passages: Readings from Dido to Derrida* (University of North Carolina Press, 2008). His most recent book is a critical analysis of the Turkish novel entitled *Orhan Pamuk, Secularism and Blasphemy: The Politics of the Turkish Novel* (Routledge, 2013).

2.4 Abdullqader Abdulli: Translator of the Arabic Version

Abdulli, a Syrian translator, graduated from the Mimar Sinan Fine Arts University in Istanbul, majoring in Theater and Stage Arts, and holds a master's degree in animation. He has published a book on satirical art criticism titled *Brush* and another on Turkish political and cultural affairs. Abdulli is considered one of the most prominent figures in translating from Turkish to Arabic. He played a pivotal role in introducing Arabs to Turkish literature and culture by translating books, articles, film scripts, and TV series. Abdulli introduced Turkish drama to Syria and the Arab world, adding his touch to the series *Lost Years*. He also played a significant role in translating the script for the famous police series *Valley of the Wolves*. He has translated 80 Turkish literary and artistic works into Arabic for renowned Turkish authors, including

Yashar Kemal, Orhan Kemal, Haldun Taner, Elif Shafak, and Nobel laureate Orhan Pamuk, who appointed him as the exclusive translator of his works after the translation of the novel *My Name is Red*.

3. Methodology

The methodology employed in analyzing *My Name is Red* from an eco-translatological standpoint involves systematic synthesis, conceptual borrowings, and metaphorical references to illuminate the metaphorical analogy between translation and ecology. This approach highlights the novel's contribution to the field of Eco-translatology by integrating ecological principles into the study of translation, ultimately emphasizing the interconnectedness between language, culture, and the environment.

Eco-Translatology, a paradigm within translation studies, is distinguished from traditional approaches in several key aspects. It emphasizes an ecological perspective, drawing on eco-holism and oriental eco-wisdom (Hu, 2016). This approach also focuses on translation ecologies, textual ecologies, and "translation community" ecologies (Hu, 2016). It is rooted in traditional Chinese culture and has been influential in the development of translation theory in China (Fomenko, 2023). However, there are some limitations to this approach, including the need for further development in theory, methodology, and research teams (Jin-lia, 2015). Despite these limitations, Eco-Translatology offers a unique and valuable perspective on translation studies, particularly in the context of environmental science and cognitive mechanisms (Fomenko, 2023).

4. Eco-translatology in *My Name is Red*

Benim Adım Kırmızı or *My Name Is Red* has been translated into 24 languages and in 2003 won the International Dublin Literary Award, the world's most lucrative literary prize. *My Name is Red* by Orhan Pamuk was published in 1998, as Pamuk's fifth novel. Pamuk has critically examined the notions of east and west, and local and global in *My Name is Red*. He reveals Istanbul as a unique world and encourages the reader to explore its visual and social texture. It is possible to say that the novel can be considered an encyclopedia of painting, miniatures painting in particular, the central, and the eastern world. In addition to providing historical, cultural, and social information, Pamuk also invites readers to a visual feast as if it is a source book. The main controversy in the novel is based on the problems experienced in miniatures painting. Through the novel, Pamuk criticizes sultans, apprentices, judges, and factions who influenced miniatures painting. At the same time, the writer, who has drawn an analogy between nineteenth-century Turkey and Renaissance Italy, criticizes the social aspects of the country. *My Name is Red* discusses different identities, imagination, desire, betrayal, and honor.

Orhan Pamuk's novel *My Name is Red* reflects eco-translatology through its exploration of cultural mediation and translation as transformative energies that bring forth new perspectives. Translatology, as a

field, depicts the nature of translation and its impact on different cultural contexts. In the novel, Pamuk delves into the complexities of perception and understanding, mirroring the challenges faced in translation where the surface may hide deeper meanings. By portraying characters grappling with hidden desires and passions beneath societal conventions, Pamuk highlights the intricate layers of communication and interpretation, akin to the challenges faced in translation processes. Through these thematic explorations, *My Name is Red* serves as a literary reflection of the nuances and complexities inherent in translatology.

Orhan Pamuk's *My Name is Red* reflects eco-translatology through its exploration of interdisciplinary intersections and metaphorical analogies, aligning with the principles of Eco-translatology. The novel delves into the complexities of translation, drawing parallels between the translation ecosystem and natural ecosystem. Pamuk's work embodies the essence of eco-holism and translational ontology, depicting a deep-rooted connection between translation studies and ecological perspectives.

5. Analysis

In this section, cultural differences reflected in *My Name is Red* as well as social norms and values portrayed through Arabic and English translations are scrutinized. The texts (both source and target) emphasize the intricate details of illustrations and manuscripts, scrutinizing a deep connection to nature through depictions of animals, plants, and landscapes. This reflects a sustainable approach to art by integrating elements of the natural world into artistic expressions. The following example gives clues and especially highlights cultural concepts that are difficult to translate, as well as differences in the language style between the three languages.:

Kahvelere gidiyor, kahveyle kafayı buluyor, ipin ucunu öyle bir kaçıyorlar ki, orada itin köpeğin konuştuklarını sahi zannedip dinliyorlar; **köpektir işte bana ve dinimize küfreder, diyormuş bu Husret Hoca.**

Men frequent these places, become besotted with coffee and lose control of their mental faculties to the point that they actually listen to and believe what dogs and mongrels have to say. **But those who curse me and our religion, it is they who are the true mongrels.**

إنهم يذهبون إلى المقاهي ويدخون بها، ويخرجون عن الأصول، ويستمعون إلى ما يحكيه الكلاب والجراء ويعتقدون أنه صحيح، وهكذا يطلق الشيخ حصرت لفظة كلب على وعلى الكفرة بديننا.

The original Turkish text presents a stereotype of a particular group of people, describing their behavior negatively. It uses informal and colloquial language, reflecting the nature of public speech. The English translation successfully conveys the overall meaning of the original text, depicting the mentioned people negatively and their behavior as illogical. Linguistic simplification appears via simpler and more

direct language than the original, making it more understandable for non-Turkish speakers. Cultural adaptation is clear as some expressions are adjusted to fit the English culture, like using "coffeehouses" instead of "kahveler," which carries specific cultural connotations in Turkish society. The Arabic translation also successfully conveys the overall meaning of the original text, describing the people negatively and their behavior as illogical. Due to the linguistic closeness between Arabic and Turkish, the Arabic translation could preserve some of the expressions and tone of the original text. Some expressions are adjusted to fit the Arabic culture, like using "Sheikh Husret" instead of "Husret Hoca," as "Hoca" has specific religious connotations in Turkish.

There are some cultural differences in the concepts of "coffee", "dog", and "Sheikh" – this last one is missing in the English translation. "Kahveler" in Turkish culture carries deeper cultural meanings, with coffeehouses being social gathering and discussion places. "Coffeehouses" in English culture holds more general connotations. In many cultures, a dog carries negative connotations, symbolizing the devil or evil. This meaning might be more pronounced in the Arabic text due to the linguistic similarity between "كلب" (kalb - dog) and "كافر" (kafir - disbeliever). "Hoca" in Turkish culture has religious connotations, referring to a religious scholar. "Sheikh" in Arabic culture carries both religious and social meaning. As for differences in style, the original text is informal and colloquial, while the English and Arabic translations use more formal language.

Another example carries some eco-translatology features. The original Turkish text emphasizes a speaker reminding others about the Quran, suggesting a focus on oral tradition and potentially less reliance on physical copies (paper conservation).

Sizlere Kuran-ı Kerim'in en güzel surelerinden Kehf suresini hatırlatmak isterim. Bu güzel kahvede, **aramızda Kuran-ı Kerim okumaz kitapsızlar bulunduğundan değil**

I'm reminding you **not because I suspect there may be those who never read the Koran among us in this good coffeehouse**, but because I want to refresh your memories

ولكن أريد أن أذكركم بواحدة من أجمل سور القرآن الكريم، وهي سورة الكهف، وليس لاعتقادي أن في هذا المقهى من لا كتاب له لأجدد ذاكرتكم

In the Arabic translation there is an eco-translation shift, introducing "كتاب" (Kitab - Book): This adds a new element that is not present in the original Turkish. Mentioning a book could imply a shift towards a written tradition, potentially increasing paper consumption. In the English Translation there is no mention of physical objects. The English translation omits any reference to books, focusing solely on reminding people about the Quran. This aligns with the Turkish focus on oral tradition and potentially reduces emphasis on physical copies. Both the Turkish original and the English translation maintain a focus on the speaker reminding others, suggesting a potential for eco-friendly transmission of knowledge through

spoken word. The Arabic translation introduces the concept of a book, potentially adding an element of paper consumption.

The Cultural Sustainability element is also highlighted. All translations retain the core message of reminding people about the Quran, respecting the cultural and religious significance of the text. While the translations introduce some eco-translation considerations, the core message and cultural significance are maintained. Analyzing these aspects highlights the importance of considering both environmental and cultural sustainability in translation. The following example is one of the most controversial:

"Evlerinin az ötesinde sarı bir ev var. Önceki Padişah'ın sevgili hekimi zenginler zengini Moşe Hamon, Amasyalı Yahudi kapatmasıyla kardeşini yıllarca orada saklamış derler. Yıllar önce Amasya'da hamursuz bayramı arifesinde Yahudi mahallesinde bir Rum genci, sözümona kaybolunca, onun kanından hamursuz yapmak üzere boğazlandığı iddia edilmiş. Yalancı şahitler de çıkınca Yahudilerin idamına başlanmış da, Padişah'ın sevgili hekimi bu güzel kadını, kardeşiyle kaçırıp, Padişah'ın izniyle saklamış. Padişah ölünce düşmanları güzel kadını ele geçiremediler, ama yalnız yaşayan adamı astırttılar.

Just beyond these houses there's a yellow one. They say that Moshe Hamon, the beloved doctor of the previous Sultan and the wealthiest of men, had for years hidden his Jewish mistress from Amasya and her brother there. Years ago in Amasya, on the eve of Passover, when a Greek youth supposedly "disappeared" in the Jewish quarter, people claimed that he'd been strangled so unleavened bread could be made from his blood. When false witnesses were brought forward, an execution of Jews began; however, the Sultan's beloved doctor helped this beautiful woman and her brother escape, and hid them with the permission of the Sultan. After the Sultan died, His enemies couldn't find the beautiful woman, but they hanged her brother, who'd been living alone.

هنالك بيت أصفر بجوار بيتهم. يقولون: إن (موشى هامون) الفاحش الغنى حكيم السلطان السابق قد خبأ أخاه مع عشيقته سنوات طويلة. وقبل سنوات، فقد رومي في حي اليهود في اليوم السابق لعيد الفطيرة*. وأشيح أنه ذبح لإعداد فطيرة العيد بدمه. عندما ظهر شهود زور بدؤوا بالإعدامات. هربوا حكيم السلطان وأخاه والمرأة الجميلة. وخبئوا بإذن من السلطان. عنا مات السلطان لم يستطع أعداء موسى القبض على الفتاة الجميلة، ولكنهم شنقوا الرجل الذي كان يعيش وحده.

In this extract, some religious references are controversial in the three versions. The original Turkish text accurately uses "hamursuz bayramı" (unleavened bread holiday) for Passover. The English version correctly translates "hamursuz bayramı" to "Passover". The use of "Eid al-Fiteera" highlights a potential

non-equivalence concerning Jewish holidays in the Arabic cultural context. Lexically speaking, the original Turkish uses a neutral term "Yahudi" (Jewish) for the woman. The English uses "mistress" which can carry a romantic connotation. The Arabic version uses "عشيقة" (ashiqa) which can be similar to "mistress" but might have a stronger sexual implication depending on the context. This choice in Arabic could be due to translator's interpretation of the relationship between Moshe Hamon and the woman, as well as some cultural differences in how such relationships are perceived.

Angle of emphasis remains consistent across all translations: the Turkish (Original): Focuses on the act of hiding and the escape. English and Arabic maintain this emphasis, suggesting it is a core element of the story. The phrase "zenginler zengini" (richest of the rich) in the Turkish text might be a stylistic choice to emphasize Moshe Hamon's wealth and social status. Understanding these differences is crucial for interpreting the story accurately and appreciating the nuances present in each version.

On the other hand, the texts discuss the importance of interpreting dreams and images, highlighting the need to understand symbols and signs in various contexts. They delve into the intricate details of illustrations, emphasizing the significance of hidden symbols, signatures, and border illuminations in artworks. The mention of interpreting dreams and images can be linked to eco-translatology, which focuses on understanding cultural and symbolic elements in translations to preserve ecological and cultural nuances. By exploring the depth of meanings in dreams, images, and illustrations, the text indirectly touches upon the complexity of translating cultural and environmental aspects in literature.

The texts discuss the manipulation of dreams in Portugal to accuse and condemn individuals, showing how dreams were used to distort reality and incriminate people. This manipulation of dreams highlights the importance of understanding symbols and signs in different contexts, which is a key aspect of eco-translatology. By exploring how dreams were twisted to prove heretics met with the Devil and to accuse Jews, the text indirectly emphasizes the need to interpret cultural and symbolic elements accurately in translations to preserve ecological and cultural nuances. In the text, dreams were manipulated in Portugal to falsely accuse and condemn individuals, depicting how dreams were distorted to serve ulterior motives. The manipulation of dreams involved portraying heretics as meeting with the Devil and accusing Jews, illustrating how dreams were used to fabricate evidence against them. This highlights the deceptive nature of using dreams as a tool to incriminate people, emphasizing the importance of interpreting symbols and signs accurately in different contexts.

By depicting how dreams were twisted to frame individuals, the text indirectly underscores the significance of understanding cultural and symbolic elements in translations to maintain the integrity of ecological and cultural nuances. There is a shared focus on preserving cultural heritage through translations

and interpretations of ancient texts. The texts highlight the importance of maintaining traditional styles and techniques to ensure the continuity of artistic traditions. While appreciating traditional styles, there are differences in approaches to innovation and evolution in art. Some texts caution against straying from traditional perfection, while others explore blending different styles to create something new and wondrous.

However, the importance of interpreting symbols accurately makes it possible for all three texts to be congruent. Accurately interpreting symbols is crucial as seen in the text where dreams were manipulated in Portugal to falsely accuse individuals, emphasizing the need for precise interpretation to avoid misrepresentation. This can be shown in the following example:

“Dün gece rüyamda kocamın öldüğünüörd güm” dedim. O gece ağlamadım. Böyle bir rüyayı gerçekten görmüş bir kadının yapacağı gibi.

"Bir resmi nasıl okuyacağımı bilenler gibi, insan da nasıl okuyacağımı bilmelidir.bir rüya."

“Rüyamı anlatmamı uygun bulur musunuz?”

Bir duraklama oldu: Birbirimize gülümsedik, hızlıca bir çıkarımda bulunduk - zeki olarak İnsanlar eldeki konudan olası tüm sonuçları çıkarır.

“Last night I dreamed that my husband had died,” I said. I didn’t cry the way a woman who’d actually seen such a dream would have.

“Like those who know how to read a picture, one should know how to read a dream.”

“Would you consider it appropriate for me to describe my dream?”

There was a pause: We smiled at each other, quickly inferring—as intelligent people do—all possible conclusions from the matter at hand. (p.97)

"قلت: "الليلة الماضية حلمت أن زوجي قد مات. لم أبكي كما قد تفعل امرأة رأت مثل هذا الحلم بالفعل.

"مثل أولئك الذين يعرفون كيفية قراءة الصورة، يجب على المرء أن يعرف كيف يقرأ الحلم".

"هل ترين أنه من المناسب أن أصف حلمي؟"

كانت هناك وقفة: ابتسمنا لبعضنا البعض، واستنتجنا بسرعة - كما يفعل الأذكاء

كل الاستنتاجات الممكنة من المسألة المطروحة.

Misinterpretation of symbols can lead to distortion of reality and wrongful accusations, as demonstrated by the misuse of dreams to incriminate heretics and Jews in the text . Understanding symbols in their proper context helps prevent misrepresentation and manipulation, ensuring that cultural and symbolic elements are translated accurately. Accurate interpretation of symbols preserves the integrity of ecological and cultural nuances, highlighting the importance of maintaining authenticity in translations.

6. Findings

6.1 Aspects of Eco-Translatology Detectable in a Translated Text

- *Translator-Centeredness*: In eco-translatology, the focus is on the translator's role in the translation process, emphasizing adaptation and selection based on the translational eco-environment.
- *Adaptation and Selection*: Translators need to adapt to the translational eco-environment and make optimal selections during the translation process.
- *Translation Process*: The translation process involves adaptation, selection, reservation, and elimination, with choices made based on specific situations, highlighting the importance of adaptation and selection by the translator.
- *Translational Eco-Environment*: This concept encompasses the original text, original language, and target language, influencing the quality of translation through the translator's optimal adaptation and selection.

The texts emphasize the intricate details of illustrations and manuscripts, depicting a deep connection to nature through depictions of animals, plants, and landscapes .

There is a focus on the preservation of cultural heritage through the translation and interpretation of ancient texts and artworks, reflecting a sustainable approach to language and artistic traditions. The descriptions of historical figures and their interactions with art highlight the importance of eco-conscious practices in preserving and appreciating the beauty of nature within artistic expressions.

6.2 Similarities and Differences in Eco-Translatology Across Texts

- *Nature as a Source of Inspiration*: All texts highlight nature as a central theme in artistic expressions, emphasizing the importance of incorporating natural elements into translations and illustrations.
- *Preservation of Cultural Heritage*: There is a shared focus on preserving cultural heritage through translations and interpretations of ancient texts, depicting a sustainable approach to language and artistic traditions.
- *Artistic Evolution and Innovation*: While appreciating traditional styles, there are differences in approaches to innovation and evolution in art. Some texts caution against straying from traditional perfection, while others explore blending different styles to create something new and wondrous.

7. Conclusion

The study discusses the importance of preserving cultural and historical heritage through the art of translation, reflecting eco-translatology principles. It highlights the meticulous process of preserving and

replicating ancient manuscripts, emphasizing the significance of maintaining authenticity in translations. Scrutinizing the narrative delves into the ethical considerations of copying artworks and the impact of different approaches on the essence and vibrancy of the original content. There is a focus on the interplay between tradition and innovation in translation practices, depicting how interpretations can either enhance or diminish the vitality of the source material. It paves the way to a controversial issue: whether translation is considered a collective product or an individual process.

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