

ÇEVİRİDE ARAŞTIRMA YÖNTEMLERİ DERSİ İÇİN PROJE TABANLI BİR ARAŞTIRMA MODELİ

Çeviribilim alanında araştırma yöntemleri izleğini düzenlerken genellikle içeriğini sözcüksel ve terimsel araştırmayla sınırlarız. Bununla birlikte, araştırma kavramı kapsamlı bir kavram olup gerçek yaşam koşullarıyla araştırmanın amacının zenginleştirilmesi gerekir. Metinlerdeki sözcük ya da terimlerin incelenmesi, amacı olmayan, yalıtlanmış eylemlerdir. Buna göre, söz konusu metin, araştırmayla gerçek yaşam arasındaki boşluğu akademik kadro ve öğrenciler arasında işbirliği sağlayarak ne şekilde doldurabileceğimizi sorgulamaktadır. Bu çerçevede, bu yazı Çeviride Araştırma Yöntemleri dersi kapsamında bir araştırma projesi üzerinde pilot bir çalışmayı anlatmaktadır. İstanbul Üniversitesi, turistlerin ilgisini çeken tarihi mekânların merkezinde yer aldığından, söz konusu deneme kabilinden projenin bütüncesini turist broşürlerinin İngilizce çevirileri oluşturmaktadır. Bu hususta, tarihi mekânların listesini içeren bir excel tablosu akademik kadroda yer alan öğretim elemanları tarafından düzenlenmiştir. Ardından, öğrencilerden bu mekânları ziyaret ederek panel, ahşap levha gibi unsurlar üzerinde yer alan broşürlerdeki verileri toplamaları ve mekânın fotoğraflarını çekmeleri istenmiştir. Bir sonraki aşamada, metinlerin işlevselliğini sorgulamak üzere metin içi ve metin dışı değişkenler belirlenmiştir. Son olarak, öğrencilerin dünya kültürel mirası listesinde yer alan kültürel varlıklara ait paralel broşürleri de göz önünde bulundurarak metinleri derlemeleri ya da işlevsel hale getirmeleri istenmiştir. Öğrencilerin çalışmaları, dönemin sonunda performanslarına göre notlandırılmıştır. Bu esnada, söz konusu broşürlerin her yaştan, cinsiyetten, kültürden her türlü turistin ilgisini ne derece çekebileceği ve ilgilerini çekmek için bu metinlerin nasıl daha işlevsel kılınabileceği konusunda öğretim elemanları da çeviri kuramı ışığında söz konusu bulguları sorgulayıp tartışmışlardır. Sonuç olarak, bu çalışma, sadece Çeviride Araştırma Yöntemleri dersine bir model sunmakla kalmayıp, aynı zamanda turistik mekânlara ait Türkçe-İngilizce broşürlerin konum ve işlevselliğini araştırma projesi taslağı kapsamında tartışarak öğretim üyeleri ve öğrenciler arasında işbirliğini sağlamayı amaçlamaktadır.

Anahtar sözcükler: proje tabanlı model, araştırma yöntemleri, çeviri eğitimi, çeviri amaçlı metin çözümlemesi, özel alan çevirisi

Introduction

Translation Studies as an empirical field of study in academia conforms to the research techniques adopted by Social Sciences. The scholars in the field of social sciences develop research techniques based on “discovery and justification procedures”, the aim of which is to fulfill a function or service in the society. From the perspective of Translation Studies, it means to surpass the borders of texts, and fulfill a service which serves not only for academic ends, but also for pragmatic ends (Toury 1985: 30-41).

In the light of this brief introduction, this paper will aim to disclose a constructive research model combining academic research with academic training within the framework of new university understanding, which is called Third University Understanding, by involving students for the application of a research project to help them acquire research skills in real life conditions.

In consideration for the the above-mentioned factors, I have thought studying tourism brochures may save our students from vegetative research methods. Besides, Istanbul University, being one of the oldest and best-known universities in Turkey, is located in the old town of Istanbul and surrounded by hundreds of historical sites of touristic attraction. Accordingly, we drew up a schedule amongst us to coordinate a draft of research project on the touristic sites at the vicinity of Istanbul University. First, approximately 144 historical sites in the neighborhood are spotted. We have selected only thirty of them so that students can walk to these sites without any need to public transportation, collect brochures and take photos of tables, brochures easily. They are in walking distance so that everyone could participate in the survey. This was an occasion for the trainees since most of them have not visited these sites of cultural heritage yet, and we thought involving them to the research might enhance cultural awareness of their neighborhood. On the other hand, it serves to surpass the past borders of research, based on looking up lexical or terminological items in the dictionaries, or which limited research in the field of translation solely to textual analyses.

For this purpose, we search for projects on Istanbul from municipalities of Istanbul, or from state-run institutions and we came across the subject of projects declared by Istanbul Development Agency (ISTKA), which suits best for our ends. This year it has not announced a call for research projects yet. However, we have adopted project-based approach since it has provided

cooperation amongst academic staff to work in a systematic way even if the call has not been issued yet. I can enlist the benefits of involving students to such project based research as follows:

1. It would develop their perceptive skills as translators.
2. They would be aware of interdisciplinary nature of Translation Studies.
3. It would create a natural medium for cooperation.
4. They would be aware of the importance of coordination and time limitation in fulfilling translation tasks.
5. They would focus on functionality and readability of brochures based on textual knowledge.

Accordingly, the goal of the research is determined to compile knowledge from the available brochures to search for further information so that they can produce functional texts to address to a larger number of tourists. Meanwhile the trainees may spot translation problems, and overcome them within framework of translation studies.

We can enlist translation barriers as follows:

1. Linguistic barriers
2. Cultural barriers
3. Barriers arising from lack of specific field knowledge
4. Barriers arising from lack of knowledge of textuality

Amongst these factors, the trainers focus their attention most on linguistic barriers in research techniques classes. They base their classes on spotting linguistic errors on texts even though translation is a task based on division of labor. By this way, they cannot confine research only to the comparative study of linguistic material, which is limited to looking up words in bilingual or terminological dictionaries, or seeking parallel texts concerning translation tasks excluding research concerning the subject matter, textual or genre analyses. The underlying reason for adopting such a strategy in research class is saving trainees from the established norm of translation as an act based on transfer competence, and helping them gain broad spectrum on the path to professionalism. Accordingly, the main issue cannot be limited just how to overcome translation difficulties by avoiding lexical terminological or syntactic errors, but also how to take professional decisions for prospective ends. At this stage, motivating trainees to conduct research based on translation oriented text analysis is helpful in detaching them from solely focusing on linguistic items on source text, which ends

in “compulsive comparison” of source text with target text (Hewson 2011: 12). Accordingly, trainer’s awareness in guiding the direction of research will help the trainees to question the function of the translation in fulfilling their task. Undoubtedly, starting with assigning such tasks concerning real life conditions would be much more effective in reminding the trainees to question the “Skopos” of their research rather than just handing out a section of a source text and asking them to search for translation problems. To put it another way, instead of concentrating solely on linguistic difficulties of the source text, which may lead students to be drown in in linguistic difficulties as they cannot see the forest for trees. In this case, the trainer may guide them to see the picture from the pole of target culture, and help them develop problem-solving skills instead of developing error-avoiding strategies (Vermeer 1989: 173-180). Besides, translation of tourism brochures sparks theoretical discussion on “translation of tourism brochures”. By studying them we will also disclose whether the brochures produced in target culture, or in Turkish are “translations” or “non-translations” as posited by Ernst A. Gutt, who embedded translation “in theory of relevance”. It means academic staff may also discuss the position and nature of translations of tourism brochure from the findings in their theoretical classes while trainees collect data for research ends. It also indicates the research conducted in research techniques class may even extend to “translation theory” classes. This will provide students a holistic perspective of their field of study. Accordingly, the next section will discuss the Turkish versions of tourism brochures within the framework of theoretical account of Gutt, and aims to disclose why the Western theories may contradict with the practices in the East due to divergences in text conventions. Besides, Gutt as the theorist who touches on the issue of translation of tourism brochures based on the notion of equivalency gives us the occasion for discussing translations of technical brochures. Sharing this brief theoretical outlook with our colleagues may help them to elicit the paradigms of our research as well as yielding clues in shaping the specifications of our assignment. From the perspective of students, acquiring theoretical knowledge and following the theoretical discussion gain them awareness in taking strategic decisions and expand their vision of translation restricted to the transfer of information from one culture to another as well as expanding the borders of research as a goal based action.

1. Theoretical Discussion

Gutt in his dissertation under the title of “Translation and Relevance” relates his theoretical account of translation to “Relevance Theory” criticizing the previous translation theorists not going beyond the debates of literal or free translations, or studying translations as a subdomain of other fields, or claiming translation as “art” or “skill” rather than being an object of scientific investigation. Moreover, he even criticizes “descriptive theories” because even descriptive theories fall short of explaining and evaluating existing translations. According to Broeck, they only serve for eliciting “norms for translation practice” based on the classification of the data obtained from the study on translations (van den Broeck 1980: 82-96). Therefore, they focus only on norms operative in target culture rather than translation itself as an object of study. It is for the same reason that Gutt prefers to explain “translation” without “a translation theory”, namely, the established theories in the field of Translation Studies. In other words, he would rather study “translation phenomena” in the light of a general theory in place of descriptive theories, which are designated only to target culture.

It is for this reason that Gutt based his ideas concerning translation on the “Relevance Theory” as posited by Dan Sperber and Deirdre Wilson, who narrowed down the Gricean maxims of quantity, quality, relevance and manner to the principle of relevance between language and context”. According to them, “meaning” is “produced by the relation between language and culture” (Pym 2010: 36). Their theoretical approach mainly concerns the primary communication situation where the partners share the same language and culture. Gutt positions “translations” in secondary communication as a form of language use from different languages and cultures. Accordingly, he defines translation as a cognitive process where “intent” and “content” of the original are preserved. Then, he proceeds from the notion of “language use” based on the subcategorization of Sperber and Wilson as “descriptive use” and “interpretive use”, and assumes only those texts which fall under the coverage of “interpretive use” as “translation”. According to his definition, “translation” as a secondary communicative situation is a way of interlingual communication. Accordingly, communication through translations can be maintained best if the intent and content of source text are preserved through “explicatures” and “implicatures”. The ultimate aim of adopting such a strategy is to take decisions to yield maximal effect for minimal effort (Minimax Strategy). This justifies “translation” as an act based on cause and effect relationship with the source text (Bengi 1995: 19-22). At first, Gutt’s

theoretical approach has attracted attention since it focusses on cognitive procedures to produce the optimum translation. However, Gutt's approach falls short of our expectations due to the fact that the translatorial decisions are not only bounded by the source text, but also by the extratextual factors circumscribing the translatorial action. For example, tourist brochures we are dealing with in this paper are not only "informative texts", but also "vocative texts" introducing the cultural heritage of a nation; thereby contributing to the national economy by increasing the number of tourists. Therefore, basing strategy of relevancy only on the meaning of the source text is not enough to explain the vocative or appallative function of them. However, Gutt defines texts serving ends other than the relationship between source text and target text as "non-translations", and places them into the category of "descriptive use" as texts expressing "state of affairs" (Gutt 1990: 135-152). He subsumes translation under the category of "interpretive use of language", and acknowledges only those texts as "translation" as long as the relevance is provided not by the translation variables serving for prospective ends, but by the translation constables spotted on the source text. In other terms, interpretive procedures aim to seize the correspondence between the source text and target text at superficial level. However, this is impossible in distant languages. Accordingly, there arises a dilemma on the issue of preserving the content, or the intention of the original text. That is to say, translations from distant are assumed as "non-translations" according to Gutt's definition since they do not preserve neither the form, nor the content of the source text. This was just opposed to Kussmaul's and Hönig's account of translation, who claim translation shifts can be assumed as translation constants since translators may refer to them for the sake of preserving the original intention of the source text. Accordingly, they acknowledge both "functional constancy" and "functional changes" as legitimate constants of translation and posit their claims as follows:

"It is therefore by no means true that functional constancy can be taken to be the normal case of translation, whereas functional change is the exotic exception" (Gutt 1991: 55).

Another issue is that tourist brochures are produced and translated in target culture. Although there is no intercultural communication, they are called translations. According to August Gutt, translation is possible only between closely related cultures. However, in this example even if the translator does not provide intercultural communication, the text s/he produced is assumed as

translation in terms of interpretive correlation the translator sets up between the source text and translation. Even if Gutt claims the texts produced in distant cultures are called “non-translations”, it conflicts with the main principle of translation as interlingual and intercultural communication. However, even if his definition of translation based on interpretive use is narrow, his part in foregrounding the notion of interpretation as a part of translation act helps us to question translation within the framework of primary use of language not only on the theoretical grounds, but also in practice. In other words, his positioning of translations under the coverage of secondary communicative situation is controversial since the same procedures can be applied to all types of correspondence under the category of descriptive use. The flaw in his approach originates from the fact that he bounds translation with source text.

On the other hand, Hönig’s and Kussmaul’s definitions of translation involve all translational action whether they are overt or covert, or whether they are produced in the target, or not since they accept constancy and changes in content, or form in translation not as variables, but as constants providing functionality in translation. Then, defining translation as a goal-oriented activity instead of source text-bound action broadens the borders of the concept of “translation” and legitimize the translatorial or translational decisions or procedures, the ultimate goal of which is to produce a functional text based on the message of the source text (Nord 1997: 27-31). To put it another way, translator’s resort to shifts for the sake of functionality does not end in “loss”; on the contrary, it converts to “gain” in terms of translator’s efforts or decisions to disclose the main message of the source text. From the perspective of our translation task, we believe discussing the issue of translation and non-translation within the framework of tourist brochures help students to understand the broad spectrum of strategies in translating tourist brochures and help them act confidently in taking decisions in translation practice.

At this point, discussing the issue of functionality of tourism brochures from the point of linguistics will illuminate the goal of the comparative analysis the students are assigned to do before starting translation task.

The following case study may shed light in what way we proceed in shaping our pilot study.

2. Case Study

After the close study on the brochures we assign three options as compilation and optimization of the Turkish and English brochures of Basilica Cistern as one of the top 10 historical places, which was included on UNESCO's World Heritage list in 2015.

2.1. Translation Task

The specifications are as follows:

1. Study the brochures you have collected from the Basilica Cistern and those on the web. Next, compose a text in Turkish in such a way as to address to the visitors of all age, culture, and education level. Next, translate it into English in such a way as to address to the tourists of all parts and cultures of the world as well as of all ages and different education levels. Your texts will be placed in the entrance of the cistern on a standing panel.
2. The English version of the brochure is to be issued in a textbook of history. It addresses to the students of secondary school. After studying the source text and its correspondent English version, optimize it in such a way as to preserve the information load.
3. The part of the English version of the historical site will be aired in the commercial film of Turkish Airlines. Optimize it in such a way as to promote cultural heritage of Turkey.

Undoubtedly the options can be multiplied. However, within the framework of this paper, only one student's task is studied closely as a model to show how we proceed in this pilot study. Accordingly, we chose the trainee who opted for the first one amongst three options enlisted above. The following steps may shed light in what way we proceed in shaping our pilot study.

2.2. Preparation

The trainees are asked to search for extra sources before starting the translation oriented-text analysis. The sources are inserted in the Enclosures, and can be enlisted as follows:

- The website of UNESCO World heritage list in which students can reach some of the sites we have arranged for them,
- Websites of municipalities, dictionaries of archeological terms,

- Archeological magazines such as Electrum magazine,
- Websites of tourist agencies.

2.3. Method

In the light of the above-mentioned theoretical discussion, a chart proceeding in hierarchical order is drawn up for trainees, which will yield data concerning not only students, but also academic staff in collecting data for their prospective projects or publications.

Accordingly, parameters and variables in the following table are arranged in hierarchal order. It will shed light what stages the students of research techniques class have undergone in doing their translation task:

A. Macro Level Paradigms and Variables

1. *Field (field of study)*

2. *Subject*

3. *Addressees*

4. *The producer of the original text*

Author	Translator
Specialist in the field of history, archeology, or history of art	Specialist in the field of history, archeology, or history of art
Professional working in the historical site	Professional working in the historical site
Anonymous	Professional Translator
	Amateurish translator or trainee

5. *Text type: brochure introducing the Basilica Cistern*

6. *Medium*

Medium (ST)	TT
Signboard (glass, metal, PVC)	All the options concerning translation procedures are subject to change according to the goal of translation.
Standing Panel (glass)	
Brochure	
Plate (glass, metal, stone)	Standing panel

B. Micro Level Procedures at Lexical and Syntactic Level

1. *Lexis*

Source Texts	
Brochures collected by students, those on the websites	
Choice of Lexis	Translation Procedure: Direct transfer/ explanation/annotated Orthographic translation, footnote, endnote, or calque
Proper names/sites	
Culture/or religion bound terms	
Phrases	Turkish equivalents, or errors arising from lack of phrasal word knowledge
Term	Direct transfer/explanation/annotated orthographic translation, footnote, endnote, word for word, direct transfer, calque
Neologisms	
Terminological consistency (using the same term)	Terminological consistency (using the same term for the same object or concept throughout the text)
Spelling and punctuation errors	Spelling and punctuation errors
Grammatical or syntactic structures errors	Grammatical or syntactic decisions or errors

2. Syntactic order

ST	TT
Direct / Indirect	All the options cited in the left column may change in the English version.
Inverted sentence	
Active /passive	
grammatically incorrect sentence	
Simple/Complex/run-on sentence	
Order/Warning	
Request	

3. Language use

ST	TT
Professional	All the options are subject to change according to the goal of translation
Academic	
Colloquial	

4. Tone

ST	TT
Formal	All the options are subject to change according to the goal of translation.
Semi-formal	
Informal	

C. Function

ST	TT
Informative	All the options are subject to change according to the goal of translation
Appellative	
Informative function+Appellative function	

All the options cited above proceed in algorithmic flow, and aim to culminate in “function”. For example, the content, linguistic and linguistic features of a notice on the board cannot be the same as those in the brochures on the Web, or in paper. Accordingly, we can claim the medium and the function of the texts are interrelated with each other (Yazıcı 2011: 55-63).

The following case study on one of the sites of touristic attraction. “The Basilica Cistern” will illuminate what stages the student follow, or what decisions he takes in producing a more functional text.

2.3.1. Analysis and Discussion at Macro Level

a. Field (field of study): Tourism, archeology, art history, and history.

b. Subject: The history and architecture of The Basilica Cistern.

c. Addressees: Visitors from all over the world. Accordingly, their age, cultural diversities, educational backgrounds and disabilities should be considered.

d. The Producer of the Source and Target Texts: In fact, the producers of the brochures are anonymous. However, within the framework of this pilot study, the procedure of both texts is a junior student. He compiled the source text from foreign sources and translated it into Turkish. When we study the original documents, we see that they apply the same procedure in preparing the brochures. Because we came across the same statement “What attracts most attention from the visitors is that the structure from which the Medusa heads have been taken is unknown”, not only on the official website of the Istanbul Metropolitan Municipality, but also on the websites of the Electrum e-magazine and TripAdvisor. The authors of all the above-mentioned websites are either archaeologically trained professionals or professional historians, art historians and investigative journalists. Accordingly, we can claim that original texts in Turkish are a compilation of resources on archeology in a foreign language, namely English. They are translated into Turkish from foreign resources on the Basilica Cistern, and are arranged in the form of brochures. However, even if the names of authors are not cited in the brochure, the authors are most probably the experts, or specialists working in The Cultural and Social Affairs Department of the Istanbul Metropolitan Municipality in cooperation with Kültür A.Ş. It was founded by the in Istanbul Metropolitan Municipality as a commercial joint-stock company on October 1989 to provide cultural, artistic and tourism services. The paper brochure is the simplified version of the on the website of the Istanbul Metropolitan Municipality. Sometimes professional tourist guides involve in the translation activity as in the case of websites of tourism agencies.

As for metal or stone, wooden plates, they are produced and prepared by the Cultural and Social Affairs Department of Ministry of the Istanbul

Metropolitan Municipality in cooperation with such private organizations as www.mytourkey.com and www.tarihsesleniyor.com. In this case, they are most probably prepared by tourist guides or translators. Since there is no mention of the names of the authors and translators, we can claim that translations of the brochures and tables are held as anonymous activity.

e. Tourism Brochure as Text-Type: Tourism brochures are subsumed under the category of informative texts. However, they also serve a marketing purpose as a way of “chimney-less industry”. Therefore, they can also be qualified as “appellative texts” according to Katherina Reiss’ categorization of text types since they play an important role in the presentation of cultural heritage of a country. The question is what linguistic choices at lexical and sentential level can help us to set up correlation between the type and function of texts (Reiss 1989: 105-115). Translation Studies as an empirical field of study requires collecting concrete data to decide on text typology. At this point, Searle’s taxonomy of Speech Acts comes to our help in terms of analyzing the illocutionary force of tourism brochures, the content of which hosts both representatives, directives and opinions. In a way, they act as a means of promoting the touristic sites; thereby increasing the number of tourists. Accordingly, while representatives aim to “commit the speaker to the truth of the expressed proposition”, “directives” “aim to get the hearer to do something” (Searle 1976: 1-23).

The following examples on representatives and directives may illuminate the difference between them. The following text aims to disclose representative aspect of Basilica Cistern by stating assessable propositions to commit hearers to the truth of the statements:

Constructed in the 6th century during the reign of Emperor Justinianus, the most prosperous period of the East Roman Empire, the cistern Basilica is 70 m. in width and 140 m. in length. The dome, covering an area of 9800 m², is supported by 336 marble columns arranged in 12 rows each consisting of 28 columns placed at a distance of 4 m 90 cm. from one another.

On the other hand, in the following example related with “directives”, we observe “premodification” to draw the attention of tourists on “medusa heads”. In the paper brochure, “representative” aspect concerning where Medusa heads were taken is foregrounded; whereas in the second version on the website “the directive aspect” is stressed through premodified noun clause. That is to say, “What attracts most attention from the visitors” is placed in the front position of the sentence on the website page of the Basilica Cistern although it starts with an established statement as “It is not known” in the

English version of the paper brochure. However, the premodified position of “What attracts most attention from the visitors” ends in ambiguity even if the underlying reason for that is mainly drawing tourists’ attention on the Medusa heads and directing their focus on the Medusa head:

Sarıncı ziyaret eden insanların en çok ilgisini çeken Medusa başlarının hangi yapılardan alınıp buraya getirildiği bilinmemektedir.

(1) It is not known where these Medusa heads were taken from and brought in the cistern, yet they are the ones attracting visitors the most.

(2) What attracts most attention from the visitors is that the structure from which the Medusa heads have been taken is unknown.

Suggestion: What attracts the most attention of the visitors is where the Medusa heads were relocated to this site.

From the pedagogical point of view, the discussion on the textual features help trainees to draw their attention on the components of brochures, and help them question whether the texts are composed of factual or emotional statements, as well as gaining them awareness on the ways they are expressed in different cultures. For example, the names of leading politicians or celebrities visiting the touristic sites are cited to testify the beauty of them. The emotional statements are not expressed openly; however, the readers are invited to infer from the beauty of the historical sites by the name or number of the celebrities cited in the brochure. In this case, citation of the names may act as “directives” in guiding the tourists. For example, the following section taking at the end of the web page of the Basilica Cistern sheds light in what way factual statements combines with the emotional intent of the producer of the text and contribute to the promotional feature of tourism brochure:

This mysterious venue is an integral part of the Istanbul itineraries and has been visited -among others- by the US former President Bill Clinton, Wim Kok the Prime Minister of the Netherlands, Lamberto Dini, Former Minister of foreign Affairs of Italy, Goran Persson, Former Prime Minister of Sweden and Thomas Klestil, Former prime Minister of Austria until today.

By the citation of the names of leading politicians the tourists are expected to inference the historical importance of the venue. On the other hand, if the name of the venue had taken place in a popular film, or novel, citing the names of them may have also affected the visitors emotionally. Undoubtedly, this way of inferencing is a way of indirect transfer of underlying concerns serving for touristic ends.

There are also direct statements as in the following example directly serving for marketing ends:

Currently operated by Kültür A.Ş. (Culture Co.), one of the affiliates of Istanbul Metropolitan Municipality, the Basilica Cistern functions as a museum and is the home for many national and international events.

Insertion of the name of “Kültür Co.” as an affiliate of Istanbul Municipality directly discloses the marketing purpose of the tourism brochures. From these examples, we can deduce that it is sometimes difficult to discern factual statements from emotional ones and opinions. In a way, they are intertwined with each other. Within the framework of this paper, awareness of speech acts may play an active role in producing a functional brochure.

All in all, the underlying reason for all those questionings was to direct trainees’ attention on translation-oriented- text analysis, the components of which can be enlisted as follows: knowledge of “situationality”, knowledge of medium, text type knowledge and specific field knowledge, which may extend to the knowledge of mythology. Besides, trainers should ask students to study standards for technical brochures such as ASD STE-100 (Simplified Technical English) to provide clarity, reliability, intelligibility and plainness in translation since brochures as text types are subsumed under the title of technical texts.

f. Medium: Medium is one of the most important determinants in taking preliminary de-cisions in translating tourism brochures. The brochures are arranged according to the medium of the text. The medium of texts introducing the cistern can be arranged as paper brochures, e-documents on websites, documents on the metal or stone plates and finally those on standing panels. That is to say, they change according to the material in size and in content. For example, compared to the content and size of the paper brochure, or e-brochure of the basilica, the text on the standing panel contains very brief historical and architectural information on the Basilica Cistern as follows:

THE BASILICA CISTERN

Constructed in the 6th century during the reign of Emperor Justinianus, the most prosperous period of the East Roman Empire, the cistern Basilica is 70 m. in width and 140 m. in length. The dome, covering an area of 9800 m², is supported by 336 marble columns arranged in 12 rows each consisting of 28 columns placed at a distance of 4 m 90 cm. from one another. The capitals of these 9 m. high columns are a blend of the Ionic and corinthian styles with a few exceptions which are in the doric style and not ornamented. The cistern is surrounded by a 4 m. thick Wall of brick and the mortar used

in constructions is very special and water-proof. The water reserved in the cistern was transported from the Belgrad forest which is 19 km. from the city.

In 1985 the Metropolitan municipality of Istanbul undertook the restoration of the cistern. On the 9th of September 1987, it was opened for visitors as a vitalized example of universal cultural heritage.

That is to say, they perform “representative”, or in Reiss’ terms, “informative” function and occupy less space according to the size of standing panel. However, today the size of the standing panels is widened and the size of the texts has increased accordingly so that the tourists coming from all parts of the world at every age, class or culture can retrieve information easily, or at first sight. These considerations even affect the font of letters because today most of the visitors are elderly people. Besides, there are disabled tourists amongst the visitors. Of course, not only the size, but also the contents of the documents have changed. They place photos indicating the landmarks of the historical site as well as citations of popular films or novels to attract the interest of international tourists. For example, on the website of a tourist agency, the reviewer titled his review “Discover where Tom Hanks (Robert Langdon) found the solution at the Inferno!”.

Such tactics help tourists to visit the museum more consciously. It means today even the texts on standing tables aim to fulfill directive, or in Reiss’ term “appellative” function alongside informative function. However, the text cited above is an informative text and there is no statement or photo to contribute to the appellative function. Insertion of such appellative statements or relevant photos directing tourists gain them not only awareness of the touristic site, but they also serve to introduce historical heritage of a country; thereby they contribute to develop the “chimneyless industry”. In this case, only the brochures introducing the Basilica Cistern on the web, or in paper brochures are exhibited on standing panel.

2.3.2. Micro Scale Decisions

The micro-scale decisions are composed of lexical, terminological and syntactic choices as well as the choices on language use and tone. All the variables concerning the paradigms listed above are inserted in the table. We will spot the trainee’s micro-scale decisions from the texts he produced in Turkish and English. For this reason, we asked the student to write down his decisions in producing both source and target texts, which serve as a thinking-aloud protocol for us in evaluating the student’s performance. It will help us to see to what extent the trainee provide consistency between the macro-scale and micro-decisions. By this way, we try to assess the trainee’s awareness on the path to professionalism (Kussmaul & Tirkkonen-Condit 1995: 177-199).

2.3.3. Function

All the above-mentioned procedures and discussions concerning micro and macro scale decisions aim to culminate in the function of tourism brochures as texts drawing the attention of domestic and foreign tourists. Undoubtedly, the long texts full of factual statements would not appeal to the tourist profile of our age, who are used to colorful world of electronic devices. They ask for “appellative texts” where emotional statements alongside factual ones take place in the brochures. Citing examples from popular culture may be helpful in affecting tourists of our age. In other words, today brochures are expected to be both informative and appellative. For the same reason the photos, the fonts and even the size of the letters are important in affecting tourists of all ages and cultures. However, text-type conventions of every culture are different from each other, and sometimes the translators have difficulty in keeping up with times especially in producing text for universal readers. In assessing the function of the text, we adopt Katherina Reiss’ categorization of text-types according to the function of them. Accordingly, three variables are given in the table respectively: informative, appellative and, combination of both variables as the last option. Certainly, the last option appeals more to the tourists of globalized world.

In the light of these explanations, the trainee explained his translatorial decisions as follows:

The Basilica Cistern – Translation Decisions

- I have split both Turkish and English texts into more subtitles according to the subjects so that visitors looking at the texts panels spend less time in seizing the information they search for.
- Since Medusa Head is one of the most remarkable images of touristic attraction in the Basilica Cistern, I have allocated more space to explain the myth and the mystery of Medusa Heads in both Turkish and English texts.
- The first noticeable difference between two texts is that there is a separate section on the architecture of the cistern in the English version of the text. However, in the Turkish version of it there is only a small space allocated to inform the visitors. The reason behind this decision is that foreign tourists may be more interested in the architectural features of the structures.
- In the Turkish text, the information on Medusa Heads is kept a little longer whereas the Rediscovery of the Cistern part is not included. Turkish text is relatively shorter than English version since Turkish readers are more interested with visual material than reading compared the Western readers. For this reason, I have also inserted the related pictures on the next side of each section

- At the end of the text, I insert the website addresses of the Basilica Cistern so that visitors can get further information. In this way, all the visitors can reach full texts of the brochures if they cannot reach the limited number of brochures in the form of booklets, which provide further information.

- At the end of Turkish text, Turkish website of Basilica Cistern is added while English website of cistern is added to English version so that foreign readers do not search Languages option on the top or bottom of the website page.

Accordingly, the trainee arranged the texts in Turkish and English as follows:

Yerebatan Sarnıcı	The Basilica Cistern
Yer Altındaki Saklı Tarih (=The Hidden History under the Ground)	In the Depths of History
<p>Yerebatan Sarnıcı İstanbul'un görkemli tarihsel yapılarından biri olarak kendine yer edinmiştir. Bizans İmparatoru I. Justinianos (527-565) tarafından 542 yılında yaptırılan bu sarnıç İstanbul'daki en büyük kapalı sarnıçtır. Sarnıcın bulunduğu yerde daha önce bir bazilika bulunduğundan, "<u>Bazilika Sarnıcı</u>" olarak da bilinir.</p> <p><u>Note 1: Optimized version: Yerebatan Sarayı</u></p> <p><u>Sarnıcın 140 metre uzunluğu ve 70 metre genişliğinin yanısıra 9 metre yüksekliğindeki bu dev yapıda 336 adet sütun bulunur. 4,8 metre aralıklarla dikilen bu sütunlar, her biri 28 sütun içerek 12 sıradan oluşmaktadır.</u></p>	<p>One of the magnificent historical structures of Istanbul is the Basilica Cistern. This enormous underground cistern was built by the Byzantine Emperor Justinian (527-565). Thanks to the marble columns rising from water level and seeming like countless in number, it was nicknamed "the Sunken Palace" by the public.</p> <p><u>Note: Deleted in the English version</u></p>

<p><u>Note: The underlined sections do not take place in the Turkish version</u></p>	<p>The Prominent Architecture</p>
	<p>The cistern is 140 m long, and 70 m wide, and covers a rectangular area as a giant structure. <u>Accessible with 52-step staircase</u>, the Cistern shelters 336 columns, each of which is 9 m high. Erected at 4.8 m intervals from one another, the columns are composed of 12 rows, each has 28 columns. <u>The case-bay of the cistern is conveyed by the columns through arches. Majority of the columns, most of which is understood to have been compiled from the ancient structures and sculpted of various kinds of marbles, is composed of a single part and one of it is composed of two parts. The head of these columns bear different features in parts. 98 of them reflect the Corinthian style and part of them reflect the Dorian style. The cistern has 4.8 m high brick walls, and the floor is covered by bricks, and plastered by a thick layer of brick dust mortar for water tightness. Covering 9,800 sqm area in total, the cistern has an estimated water storage capacity of 100,000 tons.</u></p>

Medusa Başlarının Gizemi (= The Myth of Medusa Heads)

Note: Deleted

Sarnıcın kuzeybatı köşesindeki iki sütunun tabanını oluşturan iki Medusa başı, Roma dönemi heykel sanatının şaheserlerindedir. Sarnıçta ziyaretçilerin en çok ilgisini çeken yapılar olan Medusa başlarının hangi yapılardan alınıp buraya getirildiği ise bilinmemektedir. Araştırmacıların çoğu sarnıcın inşası sırasında sütun altlığı olarak kullanılması amacıyla getirildiklerini düşünmektedir. Yine de bu görüş, Medusa başları hakkında efsaneler türetilmesine engel olamamıştır.

Bir efsaneye göre Medusa, Yunan Mitolojisinde yeraltı dünyasının dışı canavarı olan üç Gorgona'dan biridir. Bu üç kız kardeşten yılanbaşı Medusa kendisine bakanları taşa çevirme gücüne sahiptir. Bir görüşe göre o dönemde büyük yapıları ve özel yerleri korumak için Gorgona resim ve heykelleri kullanılırdı ve sarnıca Medusa başının konulması da işte bu yüzdendir. Başta bir rivayete göre de Medusa siyah gözleri, uzun saçları ve güzel vücudu ile övünen bir kızdı. Medusa, Zeus'un oğlu Perseus'u seviyordu. Bu arada Athena da Perseus'u sevmekte ve Medusa'yı kıskanmaktaydı. Bu yüzden Athena, Medusa'nın saçlarını yılanı çevirdi. Artık Medusa'nın baktığı herkes taşa dönüşüyordu. Daha sonra Perseus Medusa'nın başını kesmiş ve onun bu gücünden yararlanarak pek çok düşmanını yenmiştir.

Buna dayanarak Medusa başı Bizans'ta kılıç kabzalarına işlenmiş ve sütun altlarına bakanların taş kesilmemesi için ters olarak yerleştirilmiştir. Bir rivayete göre de Medusa aynaya bakıp kendisini taşa çevirmiştir. Bu sebeple buradaki heykeli yapan heykeltıraş ışığın yansıma açlarına göre Medusa'yı üç ayrı konumda yapmıştır.

Medusa Heads as Guardians

Except for couple of the edged and grooved columns of the cistern, majority of them are shaped as a cylinder. Two Medusa heads, which are used as supports under the two columns at the northwest edge of the cistern, are the great work of art from the Roman period. What attracts most attention from the visitors is that the structure from which the Medusa heads have been taken is unknown. The researchers often consider that it has been brought for being used as supports to the column at the time of construction of the cistern. However, this has not prevented myths for the heads of Medusa.

As the legend has it, Medusa is one of the three Gorgonas that are female monsters in the underground world in Greek mythology. The snake-head Medusa, one of the three sisters, has the power of gorgonising the ones that happen to look at her. Accordingly, Gorgone paintings and sculptures were being used for protecting big structures and special venues in that time. And putting the head of medusa in the cistern was for protecting purposes. According to another rumour, Medusa was a girl who boasted for her black eyes, long hair and beautiful body. She loved Perseus, the son of Zeus. Athena was also in love with Perseus and this made Medusa jealous. Therefore, Athena converted medusa's hairs into snakes. Now, everybody that looked at Medusa was gorgonised. Afterwards, Perseus headed off medusa and beat many enemies by using her power.

Sarnıcın İşlevi	Function of the Cistern
<p>Bizans zamanında imparatorların ikamet ettiği büyük sarayın ve bölgedeki diğer sakinlerin su ihtiyacını karşılayan Yerebatan Sarnıcı, İstanbul'un 1453'te Osmanlılar tarafından fethedilmesinin ardından bir müddet daha kullanılmış ve padişahların oturduğu Topkapı Sarayı'nın bahçelerine buradan su verilmiştir. <u>Ancak Osmanlı kültüründe duran su yerine akan suyun tercih edilmesi sebebiyle</u> zaman içerisinde başta Yerebatan olmak üzere tüm sarnıçlar işlevini yitirmiştir.</p>	<p><u>In the early</u> Byzantine Period, emperors built cisterns around the interior of the walled city to meet the water needs of residents, particularly during wars where sieges were a dire threat. <u>Water was brought from the hills of Belgrade Forest located 20 kilometers away.</u> After the Ottoman conquest of Constantinople, the Ottomans used water of the Basilica Cistern to irrigate the gardens of Topkapı Palace. After they installed their own relatively modern water system, <u>however, the Ottomans stopped using the Cistern's water.</u></p>
	Re-exploration of Basilica Cistern
	<p>This Cistern went unrecognized by the Western world until P. Gyllius, a Dutch traveller, discovered it during his visit to Istanbul in 1544-1550. Gyllius came to Istanbul to conduct research on its Byzantine remains. While he was around Hagia Sophia, he was surprised to see people getting water with buckets from some well holes, and even catching fish. Gyllius decided to explore this well. To his amazement, during his boat trip to the large well, he ended up discovering a historical cistern. Almost 2 million domestic and international tourists visit Basilica Cistern every year. Moreover, the Cistern is a perfect escape from a tranquil respite from the busy city above. Its ancient site is full of history and mystery.</p>

Restorasyon	Restoration
<p><u>Her yıl iki milyona yakın turistin ziyaret ettiği</u> Yerebatan Sarnıcı geçmişten günümüze kadar pek çok onarımdan geçmiştir. Osmanlı İmparatorluğu döneminde iki defa restore edilen sarnıcın ilk onarımı 18. yüzyılda III. Ahmet zamanında yaptırılmıştır. 19. yüzyıldaki ikinci büyük onarım ise Sultan II. Abdülhamid zamanına isabet eder. 1955-1960 yıllarında yapılan bir inşaat sırasında ise <u>8 adet sütun kırılma tehlikesiyle karşı karşıya kaldığı için bunların her biri kalın beton tabaka içine alarak dondurulmuştur</u> ve bu yüzden eski özelliklerini kaybetmişlerdir. Cumhuriyet döneminde <u>de pek çok onarımdan geçen</u> Yerebatan Sarnıcı son olarak <u>1985-1987</u> yılları arasında temizlik ve onarımdan geçirilmiştir. <u>50.000 ton çamur çıkarılan sarnıca yürüme platformları yapılmış, yerli ve yabancı</u> turistlerin hizmetine açılmıştır.</p>	<p>The cistern was subject to repeated renovations since its establishment. Renovated twice during the reign of the Ottoman Empire, the cistern was repaired during the rule of Ahmed III (1723) for the first time and the second repair was made during the rule of Sultan Abdulhamid II (1876-1909). <u>In Republican Era, the cistern was cleaned by Istanbul Municipality in 1987, and was opened to visits for creating a route.</u></p> <p><i>50.000 tons of mud were removed and walking platforms were built to the service of domestic and foreign tourists.</i></p>
<p>Yerebatan Sarnıcı hakkında daha detaylı bilgi edinmek için <u>www.yerebatan.com</u> adresini ziyaret ediniz</p>	<p>For more (<i>further</i>) information about Basilica Cistern, please visit <u>www.yerebatan.com/homepage</u></p>

3. Evaluation of the Junior Student's Assignment

Both source text and target text are evaluated in consideration for the barriers the trainee might have encountered in compiling the texts in Turkish and in English. The texts are evaluated in consideration for its ultimate function as a tourist brochure as well as the statements taking place in trainee's notes in the thinking aloud protocol.

The trainee referred to brochures and magazines in Turkish and English as sources of reference and tried to compile them in consideration for the medium as a standing panel and the addressees of all ages and cultures. Referring to foreign resources of knowledge in producing target text is inescapable since knowledge is universal. Therefore, it cannot be assumed as plagiarism. On the other hand, in cases where there is no foreign editor, or specialist, referring to original texts helps the trainees to stand on sound grounds since one of the main goals of tourism brochures is providing the tourists with sound information. Accordingly, referring to foreign sources of knowledge saves the translator from falling into the trap of linguistic errors.

The trainee subdivides the Turkish text into four sections as seen in the table; however, the English text is subsumed under six subtitles. The number of subtitles enhances the readability of the brochures. He justified himself by claiming that the foreign tourists are more interested with architectural and historical knowledge especially when it concerns their own history. Accordingly, while the sections under the subtitles of "The Prominent Architecture" concerning the art history of Byzantium, and the section under the subtitle of "the re-exploration of the cistern", which tell the story of P. Gyllius, a Dutch traveler, who visited Istanbul and re-explored the cistern, are taking place in the English version of the brochure; however, there is no reference to P. Gyllius in the Turkish version. The trainee translator may have arranged the number of sections in consideration for the analytical reading habits of English readers.

In the introduction, he did not use the title "About Us" as in the of Istanbul municipality; Instead, he used different the subtitles as "Yer Altındaki Saklı Tarih (= The Hidden History under the ground) in Turkish and "In the depths of History" in English. The contents of texts are also different; while the Turkish brochure covers both historical knowledge and architectural details in this section, the English version only submits historical knowledge. That is to say, a brief architectural information is given at the end of the first section

of the Turkish version instead of a new section as in the English version. In the English brochure, the architectural information takes place in the following section under the title of “The Prominent Architecture”. One more point to mention in the introduction concerns the linguistic decision in explaining the “Basilica Cistern” as “Bazilika Sarnıcı”. However, in English version it is translated as “Sunken Palace”, which indicates the position and the magnificence of the cistern as an architectural masterpiece.

The subtitles concerning the Medusa heads are also different in both texts. While the Turkish subtitle is “The Myth of Medusa Heads, it is “Medusa Heads as Guardians” in the English version of the brochure. Perhaps it is because the Turkish visitors are not familiar with the myth of the Medusa heads. It might be for this reason that the trainee has submitted more information on the story of Medusa heads. He might have thought it would draw more attention of domestic tourists. On the other hand, the subtitle of the English brochure focuses on the role, function of Medusa heads as guardians of the Basilica Cistern.

As for the first sentence in English version, it starts with “Except for couple of the edged and grooved columns of the cistern, majority of them are shaped as a cylinder.” However, this sentence does not take place in Turkish version. In fact, it is not related with the content of the text, and seems irrelevant to start with a sentence depicting the shape of the columns where the myth of Medusa heads is told. On the other hand, it would have been much better if he had given further information on Medusa heads in Turkish version since Turkish tourists are not familiar with mythological knowledge. For example, he introduced Medusa as one of the three Gorgonas that are female monsters; however, there is no information on Athena as Goddess of Wisdom, who lived in Parthenon, Athena. Furthermore, there is a mistake in the sentence “and this made Medusa jealous” since it was Athena who was jealous of Medusa since they both fell in love with Perseus, the son of Zeus, and that was the reason why Medusa’s hair was converted into snakes, and everybody who looked at her gorgonized. This mistake and misinformation on Medusa head is related with lack of knowledge in processing in information. Therefore, trainers may infer from these findings what they should emphasize in processing and transferring information from one language to another.

As for the lexical and terminological problems, he used the term “gorgonize” in English version, which derived from mythology. In Turkish version, he used “taşa çevirme” (=petrify). He did not transfer it as mythological term.

Since we do not share the same cultural heritage with the West, there is no equivalent term in Turkish. On the other hand, he preferred to use “taban” in place of “kaide” as an equivalent of “support” in English version. The trainee might have associated the term “kaide” with the first entry as “rule” in the dictionary. However, the word “kaide” is a term in the sense of “taban” in the field of archeology. Such lexical and terminological choices yield us clues in translator training, which extends to paying more attention on teaching how to look up words or terms in the dictionaries.

The sections under the titles of “Function of the Cistern” and “Re-exploration of Basilica Cistern” are compiled from the website of Electrum magazine. However, the latter section does not take place in Turkish version. As for the section concerning the function of the cistern, it yields the underlying reasons why it was built in the early Byzantium period. According to the text, it was built to meet the requirement of water of the city in case of threat of sieges. However, there is no mention of threat of sieges in Turkish text. Instead, it explains its function as the irrigation of the gardens of Topkapı Palace. Here, the trainee tried to discern domestic tourists from foreign tourists by basing the function of the cistern on different historical records. Furthermore, he inserted one more sentence in Turkish version by stating that the cistern lost its function during Ottoman reign since the Ottomans preferred running water to stagnant water. However, the underlying reason was not cultural, but religious. In Islam, one should perform ablution for ritual prayers by running water. It means the trainee confused religious factors with cultural factors in explaining why the cistern lost its function during the period of Ottomans.

As for the section under the title of “Re-exploration of Basilica”, it is directly transferred from the Electrum magazine compared to the summarized version of the previous section. This section also does not take place in Turkish version of the brochure. The trainee might have thought Turkish tourists would not be interested in this piece of information, which tells the story of Petrus Gyllius. However, the information on Petrus Gyllius in the English text was erroneous. He was introduced as a Dutch traveler, who conducted research on the Byzantian remains. However, he would have seized and transferred the true information on P. Gyllius as a French natural scientist, a topographer and translator if had searched for further information on him. P. Gyllius studied the topography of Mediterranean, and he even wrote a book on the topography of Istanbul as well as a book on the fish of Bosphorous, which would have certainly drawn the interest of Turkish readers if the trainee had

shared this piece of information on the standing panel. For example, the story Gyllius told on his boat trip to the large well (the Basilica Cistern) was also very interesting. He told how people were catching fish from the well-holes, which would have drawn the interest of Turkish tourists if this section had taken place in Turkish brochure. Today the profile of tourists has changed; the gap between the domestic and foreign tourists is narrowing largely due to the fast exchange of information through information technologies. Accordingly, tourists have changed into “global tourists”, and the sketch depicting the life of citizens would certainly attract the attention of both domestic and foreign visitors. Sharing this kind of information would have had appellative effect on tourists of our age.

Moreover, Gyllius appeared as a translator in history. He discovered a Greek manuscript of the geographical work of Dionysius of Byzantium, and paraphrased it into Latin ([https:// upclosed.com](https://upclosed.com)). He also translated the work of Claudius Aelianus (175AD-235AD) on animals in 1533. On the other hand, his profile as a translator may not have caught the interest of domestic tourists, but sharing this piece of information with us, or academics would have been a contribution to those studying in the field of translation history.

From all these findings, we may ask the following questions:

- 1) How can we enhance curiosity of our students?
- 2) How can we teach them to retrieve and process information in producing texts even in compiling them?

On the other hand, the trainees’ decision on the division of the sections and insertion of photos next to them are appropriate in terms of drawing the tourists’ attention on the highlights of the Basilica Cistern. However, the brochures did not fully fulfill the “appellative function” since the trainee focusses only on the informative aspect of them. On the other hand, the brochures on the standing panels in the West refers to the popular films, novels or songs related with the historical sites to appeal to the tourists since most of the visitors are not archeologists, or historians, but common people of all ages and of all educational backgrounds. For example, the following information on the website of TripAdvisor may have helped the trainee to refer to this piece of knowledge related with popular culture:

Cistern was on the silver screen all around the world thanks to the film adaptation of Dan Brown’s thriller “Inferno” directed by Ron Howard. The Basilica Cistern, also hosted some scenes of the latest James Bond series “Skyfall” as well as Australian actor Russell Crowe’s film “The Water Diviner.”

Sharing this piece of knowledge would have enhanced “the appellative force” of the brochure. On the other hand, he did not cite the names of well-known political figures who visited the Basilica Cistern as publicized on the website of Istanbul Municipality. This is another point to discuss since each culture has its own values in introducing historic heritage assets. The values of the West and the East differ from each other; while the Western brochures refer to the artistic works in the promotion of historical sites, the brochures of the East cite the names of famous visitors, politicians, or celebrities. This may be related to the value the East attributed to the hospitality. Accordingly, the reason why the trainee did not mention the names of celebrities may have been related to his cultural awareness concerning the Western visitors, or it may have been solely related to the concern of page limitation. Instead, the trainee was satisfied with inserting the website of the Basilica Cistern for further information. It gives us clues that the trainee still sees tourism brochures as informative texts full of factual statements rather than operative texts that fulfill an appellative mission in introducing national heritage to the world. On the other hand, sharing all the points evaluated above will act as a feedback in developing research skills, and avoiding misinformation in compiling texts as well as revising them in consideration for the expectations of “global tourists”. Undoubtedly, cooperation with the specialists, or experts would enhance the quality of the brochures.

Conclusion

One can draw up following conclusions from the model I have developed for research techniques class:

1. Project-based methods change the past image of translation as an indoors activity. As a performance-based activity, the trainers should develop such activities to arouse sense of curiosity. This would help to question the functionality of the translations the trainees produce. Within this framework, such a teamwork illustrates the trainees the fact that the translation of tourism brochures just like other technical brochure, which addresses the readers to perform a task by reading it, act as agents in contributing to the promotion of historical assets of a country. It is not just limited to the direct interlingual transfer of information. These brochures remind the trainees of producing functional translations in target culture.

2. Similarly, project based trials prepare students to real life conditions and develop their perceptive skills as translators. When they work as a team, they

learn how to cooperate and communicate in fulfilling a task. In this occasion, they cooperate with not only academic staff, but also each other to do the task as indicated in the brief. They also get into contact with each other to discuss and consult their problems to the academic staff to overcome the translation procedures they have encountered in translation process. In a way, research assistants act as commissioners in this project-based study. At the end of the study, the trainees' assignments are scored in return for their tasks. This also help them internalize the notion translation as a task based on the division of labor. Meanwhile, we seize the team spirit by bridging the gap between the members of academic staff and the trainees for a common cause.

3. Lastly, from the perspective of translator trainees, developing such cooperative and constructive project-based models help us to collect data on the points we should focus on in training the trainees and supports awareness and creativity in taking translatorial decisions.

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Enclosures:

End Note 1: Yerebatan Sarnıcı Yer Altındaki Saklı Tarih (Turkish and English Versions of Junior Student's Assignment)

End Note 2: Yerebatan Sarnıcı Tarihin Derinliklerinde (Paper Brochure)

End Note 3: The Basilica Cistern In the Depths of History (Paper Brochure 2)

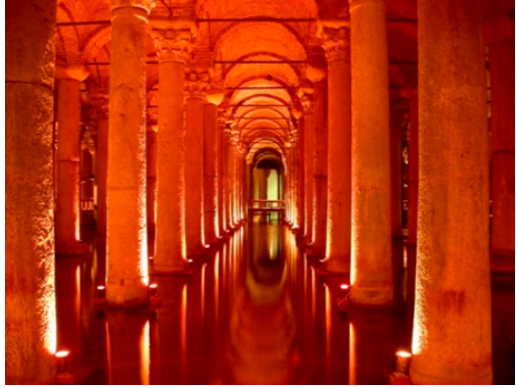
End Note 4: Yerebatan Sarnıcı (Paper Brochure 3 - On the Standing Panel)

ENCLOSURES

End Note 1: Yerebatan Sarnıcı: Yer Altındaki Saklı Tarih

Yerebatan Sarnıcı İstanbul'un görkemli tarihsel yapılarından biri olarak kendine yer edinmiştir. Bizans İmparatoru I. Justinianos (527-565) tarafından 542 yılında yaptırılan bu sarnıç İstanbul'daki en büyük kapalı sarnıçtır. Sarnıcın bulunduğu yerde daha önce bir bazilika bulunduğundan, Bazilika Sarnıcı olarak da bilinir.

Sarnıcın 140 metre uzunluğu ve 70 metre genişliğinin yanı sıra 9 metre yüksekliğindeki bu dev yapıda 336 adet sütun bulunur. 4,8 metre aralıklarla dikilen bu sütunlar, her biri 28 sütun içerek 12 sıradan oluşmaktadır.



Medusa Başlarının Gizemi

Sarnıcın kuzeybatı köşesindeki iki sütunun tabanını oluşturan iki Medusa başı,



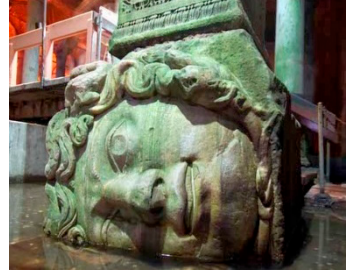
Roma dönemi heykel sanatının şaheserlerindedir. Sarnıçta ziyaretçilerin en çok ilgisini çeken yapılar olan Medusa başlarının hangi yapılardan alınıp buraya getirildiği ise bilinmemektedir. Araştırmacıların çoğu sarnıcın inşası sırasında sütun altlığı olarak kullanılması amacıyla getirildiklerini düşünmektedir. Yine de bu görüş, Medusa başları hakkında efsaneler türetilmesine engel olamamıştır.

Bir efsaneye göre Medusa, Yunan Mitolojisinde yeraltı dünyasının dışı canavarı olan üç Gorgona'dan biridir. Bu üç kız kardeşten yılanbaşı Medusa kendisine bakanları taşa çevirme gücüne sahiptir. Bir görüşe göre o dönemde büyük yapıları ve özel yerleri korumak için Gorgona resim ve heykelleri kullanılırdı ve sarnıca Medusa başının konulması da işte bu yüzden. Başta bir rivayete göre de Medusa siyah gözleri, uzun saçları ve güzel vücudu ile övünen bir kızdı. Medusa, Zeus'un oğlu Perseus'u seviyordu. Bu arada Athena da Perseus'u sevmekte ve Medusa'yı kıskanmaktaydı. Bu yüzden Athena, Medusa'nın saçlarını yılanlara çevirdi. Artık Medusa'nın baktığı herkes taşa dönüşüyordu. Daha sonra Perseus Medusa'nın başını kesmiş ve onun bu gücünden yararlanarak pek çok düşmanını yenmiştir.

Buna dayanarak Medusa başı Bizans'ta kılıç kabzalarına işlenmiş ve sütun altlarına bakanların taş kesilmemesi için ters olarak yerleştirilmiştir. Bir rivayete göre de Medusa aynaya bakıp kendisini taşa çevirmiştir. Bu sebeple buradaki heykeli yapan heykeltıraş ışığın yansıma açılarına göre Medusa'yı üç ayrı konumda yapmıştır.

Sarnıcın İşlevi

Bizans zamanında imparatorların ikamet ettiği büyük sarayın ve bölgedeki diğer sakinlerin su ihtiyacını karşılayan Yerebatan Sarnıcı, İstanbul'un 1453'te Osmanlılar tarafından fethedilmesinin ardından bir müddet daha kullanılmış ve padişahların oturduğu Topkapı Sarayı'nın bahçelerine buradan su verilmiştir. Ancak Osmanlı kültüründe duran su yerine akan suyun tercih edilmesi sebebiyle zaman içerisinde başta Yerebatan olmak üzere tüm sarnıçlar işlevini yitirmiştir.



Restorasyon

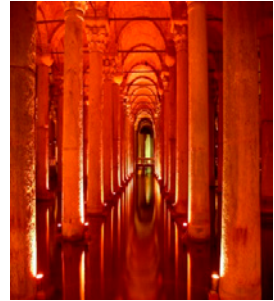
Her yıl iki milyona yakın turistin ziyaret ettiği Yerebatan Sarnıcı geçmişten günümüze kadar pek çok onarımdan geçmiştir. Osmanlı İmparatorluğu döneminde iki defa restore edilen sarnıcın ilk onarımı 18. yüzyılda III. Ahmet zamanında yaptırılmıştır. 19. yüzyıldaki ikinci büyük onarım ise Sultan II. Abdülhamid zamanına isabet eder. 1955-1960 yıllarında yapılan bir inşaat sırasında ise 8 adet sütun kırılma tehlikesiyle karşı karşıya kaldığı için bunların her biri kalın beton tabaka içine alarak dondurulmuştur ve bu yüzden eski özelliklerini kaybetmişlerdir. Cumhuriyet döneminde de pek çok onarımdan geçen Yerebatan Sarnıcı son olarak 1985-1987 yılları arasında temizlik ve onarımdan geçirilmiştir. 50.000 ton çamur çıkarılan sarnıca yürüme platformları yapılmış, yerli ve yabancı turistlerin hizmetine açılmıştır.

Yerebatan Sarnıcı hakkında daha detaylı bilgi edinmek için www.yerebatan.com adresini ziyaret ediniz.

The Basilica Cistern

In the Depths of History

One of the magnificent historical structures of Istanbul is the Basilica Cistern. This enormous underground cistern was built by the Byzantine Emperor Justinian (527-565). Thanks to the marble columns rising from water level and seeming like countless in number, it was nicknamed "the Sunken Palace" by the public.



Prominent Architecture



The cistern is 140 m long, and 70 m wide, and covers a rectangular area as a giant structure. Accessible with 52-step staircase, the Cistern shelters 336 columns, each of which is 9 m high. Erected at 4.8 m intervals from one another, the columns are composed of 12 rows, each has 28 columns. The case-bay of the cistern is conveyed by the columns through arches. Majority of the columns, most of which is understood to have been compiled from the ancient structures and sculpted of various kinds of marbles, is composed of a single part and one

of it is composed of two parts. The head of these columns bear different features in parts. 98 of them reflect the Corinthian style and part of them reflect the Dorian style. The cistern has 4.8 m high brick walls, and the floor is covered by bricks, and plastered by a thick layer of brick dust mortar for water tightness. Covering 9,800 sqm area in total, the cistern has an estimated water storage capacity of 100,000 tons.

Medusa Heads as Guardians

Except for couple of the edged and grooved columns of the cistern, majority of them are shaped as a cylinder. Two Medusa heads, which are used as supports under the two columns at the northwest edge of the cistern, are the great work of art from the Roman period. What attracts most attention from the visitors is that the structure from which the Medusa heads have been taken is unknown. The researchers often consider that it has been brought for being used as supports to the column at the time of construction of the cistern. However, this has not prevented myths for the heads of Medusa.



As the legend has it, Medusa is one of the three Gorgonas that are female monsters in the underground world in Greek mythology. The snake-head Medusa, one of the three sisters, has the power of gorgonising the ones that happen to look at her. Accordingly, Gorgone paintings and sculptures were being used for protecting big structures and special venues in that time. And putting the head of medusa in the cistern was for protecting purposes. According to another rumour, Medusa was a girl who boasted for her black eyes, long hair and beautiful body. She loved Perseus, the son of Zeus. Athena was also in love with Perseus and this made Medusa jealous. Therefore, Athena converted medusa's hairs into snakes. Now, everybody that looked at Medusa was gorgonised. Afterwards, Perseus headed off medusa and beat many enemies by using her power.

Function of the Cistern

In the early Byzantine Period, emperors built cisterns around the interior of the walled city to meet the water needs of residents, particularly during wars where sieges were a dire threat. Water was brought from the hills of Belgrade Forest located 20 kilometers away. After the Ottoman conquest of Constantinople, the Ottomans used water of the Basilica Cistern to irrigate the gardens of Topkapi Palace. After they installed their own relatively modern water system, however, the Ottomans stopped using the Cistern's water.

Re-exploration of Basilica Cistern

This Cistern went unrecognized by the Western world until P. Gyllius, a Dutch traveller, discovered it during his visit to Istanbul in 1544-1550. Gyllius came to Istanbul to conduct research on its Byzantine remains. While he was around Hagia Sophia, he was surprised to see people getting water with buckets from some wellholes, and even catching fish. Gyllius decided to explore this well. To his amazement, during his boat trip to the large well, he ended up discovering a historical cistern. Almost 2 million domestic and international tourists visit Basilica Cistern every year. Moreover, the Cistern is a perfect escape from a tranquil respite from the busy city above. Its ancient site is full of history and mystery.

Restoration

The cistern was subject to repeated renovations since its establishment. Renovated twice during the reign of the Ottoman Empire, the cistern was repaired during the rule of Ahmed III (1723) for the first time and the second repair was made during the rule of Sultan Abdulhamid II (1876-1909). In Republican Era, the cistern was cleaned by Istanbul Municipality in 1987, and was opened to visits for creating a route.

For more information about Basilica Cistern, please visit www.yerebatan.com/homepage

End Note 2: YEREBATAN SARNICI: Tarihin Derinliklerinde (Paper Brochure)

İstanbul'un görkemli tarihsel yapılarından biride, Ayasofya'nın güneybatısında bulunan Bazilika Sarnıcı'dır. Bizans imparatoru I. Justinian (527-565) tarafından 542 yılında yaptırılan bu büyük yeraltı sarnıcı, suyun içinden yükselen ve sayısız gibi görülen mermer sütunlar nedeniyle halk arasında "Yerebatan Sarayı" olarak isimlendirilmiştir. Sarnıcın bulunduğu yerde daha önce bir Bazilika bulunduğundan, Bazilika Sarnıcı olarak da anılır.

Sarnıç, uzunluğu 140 m. genişliği 70 m. dikdörtgen biçimde bir alanı kapsayan dev bir yapıdır. 52 basamaklı taş bir merdivenle inilen bu sarnıcın içerisinde 9 m. yüksekliğinde 336 sütun bulunmaktadır. Birbirine 4.80 metre aralıklarla dikilen bu sütunlar, her biri 28 sütun içeren 12 sıra meydana getirirler. Sarnıcın tavan ağırlığı kemerler vasıtasıyla sütunlara aktarılmıştır. Çoğunluğu daha eski yapılardan toplandığı anlaşılan ve çeşitli mermer cinslerinden yontulmuş sütunların büyük bir kısmı tek parçadan, bir kısmı da iki parçadan oluşmaktadır. Bu sütunların başlıkları yer yer farklı özellikler taşır. Bunlardan 98 adedi Korint üslubunu yansıtırken bir bölümü de Dor üslubunu yansıtmaktadır. Sarnıcın tuğladan örülmüş 4.80 m. kalınlığındaki duvarları ve tuğla döşeli zemini Horasan harcından kalın bir tabakayla sıvanarak su geçirmez hale getirilmiştir. Toplam 9.800 m² alanı kaplayan bu sarnıç yaklaşık 100.000 ton su depolama kapasitesine sahiptir.

Sarnıçtaki sütunların, köşeli veya yivli biçimde olan birkaç tanesi hariç büyük çoğunluğu silindirik biçimindedir. Sarnıcın kuzeybatı köşesindeki iki sütunun altında kaide olarak kullanılan iki Medusa başı, Roma dönemi heykel sanatının şaheserlerindedir. Sarnıcı ziyaret eden insanların en çok ilgisini çeken Medusa başlarının hangi yapılardan alınıp buraya getirildiği bilinmemektedir. Araştırmacılar, genellikle sarnıcın inşası sırasında salt sütun kaidesi olarak kullanılması amacıyla getirildiklerini düşünmektedirler. Yine de bu görüş, Medusa başları çevresinde efsanelerin oluşmasına engel olamamıştır. Bir efsaneye göre Medusa, Yunan Mitolojisinde yeraltı dünyasının dışı canavarı olan üç Gorgona'dan biridir. Bu üç kız kardeşten yılanbaşı Medusa kendisine bakanları taşa çevirme gücüne sahiptir. Bir görüşe göre o dönemde büyük yapıları ve özel yerleri korumak için Gorgona resim ve heykelleri kullanılırdı ve sarnıca Medusa başının konulması da bu yüzdendir. Başka bir rivayete göre de Medusa siyah gözleri, uzun saçları ve güzel vücudu ile övünen bir kızdı. Medusa, Zeus' un oğlu Perseus'u seviyordu. Bu arada Athena da Perseus'u sevmekte ve Medusa'yı kıskanmaktaydı. Bu yüzden Athena, Medusa'nın saçlarını yılanla çevirdi. Artık Medusa'nın baktığı herkes taşa dönüşüyordu. Daha sonra Perseus Medusa'nın başını kesmiş ve onun bu gücünden yararlanarak pek çok düşmanını yenmiştir.

Buna dayanarak Medusa başı Bizans'ta kılıç kabzalarına işlenmiş ve sütun kaidelerine (bakanların taş kesilmemesi için) ters olarak yerleştirilmiştir. Bir rivayete göre de Medusa aynaya bakıp kendisini taşa çevirmiştir. Bu yüzden buradaki heykeli yapan heykeltıraş ışığın yansıma açılına göre Medusa'yı üç ayrı konumda yapmıştır.

Yerebatan Sarnıcı günümüze kadar çeşitli onarımlardan geçmiştir. Osmanlı İmparatorluğu döneminde iki defa restore edilen sarnıcın ilk onarımı XVIII. yy.'da III. Ahmet zamanında (M 1723) Mimar Kayserili Mehmet Ağa tarafından yaptırılmıştır. XIX. yy.'da ikinci büyük onarım Sultan II. Abdülhamid (1876-1909) zamanına isabet eder.

Sarnıcın ortasına doğru kuzeydoğu duvarı önünde yer alan 8 sütun, 1955-1960 yıllarında yapılan bir inşaat sırasında kırılma tehlikesine maruz kaldıklarından bunların her biri kalın bir beton tabaka içine alınarak dondurulmuş ve bu yüzden eski özelliklerini kaybetmişlerdir. Bizans Devri'nde bu çevrede geniş bir sahayı kaplayan ve İmparatorların ikamet ettiği büyük sarayın ve bölgedeki diğer sakinlerin su ihtiyacını karşılayan Yerebatan Sarnıcı, İstanbul'un Osmanlılar tarafından 1453 yılında fethinden sonra, bir müddet daha kullanılmış ve padişahların oturduğu Topkapı Sarayı'nın bahçelerine buradan su verilmiştir. Durgun su yerine çeşme suyunu yani akan suyu tercih eden Osmanlılarınşehirde kendi su tesislerini kurduktan sonra kullanmadıkları anlaşılan sarnıç XVI. yüzyılın ortalarına gelinceye kadar Batılılar tarafından fark edilmemiş, nihayet 1544-1550 yıllarında Bizans kalıntılarını araştırmak üzere İstanbul'a gelen Hollandalı gezgin P. Gyllius tarafından yeniden keşfedilerek Batı âlemine tanıtılmıştır. P. Gyllius, araştırmalarından birinde, Ayasofya civarında dolaşırken, buradaki evlerin zemin katlarında bulunan kuyu benzeri yuvarlak büyük deliklerden ev halkının aşağıya sarkıttıkları kovalarla su çektiklerini, hatta balık tuttıklarını duymuştur. Eline bir meşale alan P. Gyllius, büyük bir yeraltı sarnıcının üzerinde bulunan bir evin avlusundan, yerin altına inen taş basamaklarla, sarnıcın içerisine girmiştir. P. Gyllius çok zor şartlarda sarnıcı sandalla dolaşarak ölçülerini alıp, sütunlarını tespit etmiştir. Gördüklerini ve edindiği bilgileri seyahatnamesinde kaleme alan Gyllius, birçok seyyahı etkilemiştir. Yüzyıllar boyu İstanbul'a gelen bütün gezginler bu muhteşem eseri görmeden gitmek istememişlerdir. Yerebatan Sarnıcı Cumhuriyet döneminde İstanbul Belediyesi tarafından birçok kez onarılmıştır. En son 1985-1987 yılları arasında yapılan büyük temizlik ve onarım neticesinde 50.000 ton çamur çıkarılarak, yürüme platformları yapılmış, yerli ve yabancı turistlerin hizmetine açılmıştır. Sarnıç, tıpkı geçmişte olduğu gibi balıklarla birlikte yaşam serüvenine devam etmektedir. Sarnıcı ziyarete gelenler; suların içinde süzülen balıkların ve kulakları okşayan bir müziğin eşliğinde Medusa başını görmek için sütunların arasında gözden kaybolmaktadırlar.

End Note 3: THE BASILICA CISTERN: In the Depths of History (Paper Brochure 2)

One of the magnificent historical structures of Istanbul is the Basilica Cistern southwest of Hagia Sofia. This enormous underground cistern was built by the Byzantine Emperor Justinian (527-565). Thanks to the marble columns rising from water level and seeming like countless in number, it was nicknamed “the Sunken Palace” by the public. As there was a Basilica where the Cistern is today, it is also called the “Basilica Cistern”. The cistern is 140 m in length, 70 m in width, and it is a giant rectangular structure. You can enter the cistern going down a 55 step stairway. There are 336 columns in it with 9 m height each. The columns compose 12 rows, with 28 columns in each row, standing away 4.80 m from each other. The ceilings weight is distributed to the columns through arches. The majority of the columns taken from older buildings once, consist of one whole part of marble, whereas some of them consist of two parts. The column capitals are of different styles. 98 of them are Corinthian style, while others are of Doric style. Walls of the cistern, built 4.80 m.-thick with bricks, and the brick floor were made waterproof by covering them thickly with Khorasan mortar. The cistern is 9.800 square meters and has the capacity of 100.000 tons of water storage.

Except for some of the columns that are cornered or ribbed, the most are cylinder shaped. Two Medusa heads used as plinths in the southwestern part of the Cistern are masterpieces of sculpture art in the Roman Period. It is not known where these Medusa heads were taken from and brought in the cistern, yet they are the ones attracting visitors the most. Researchers in general believe that they were brought here simply to be used as column bases. However, this opinion is not totally convincing, so there are some myths about the Medusa heads.

According to one of the myths, Medusa is one of the three Gorgones who are female monsters of the underground world. Of these three sisters, Medusa has the power to turn people, who look at her, into stones. According to another opinion, big Gorgone pictures and sculptures were used in old times to protect important and special places and that is the reason why Medusa heads are put in the cistern. Another myth says that Medusa was a beautiful girl to be proud of her black eyes, long hair and well-shaped body and she was in love with Perseus, the son of Zeus. Meanwhile, Athena was also in love with Perseus, jealous of Medusa. So Athena turned Medusa’s hairs into snakes, from then on, whoever Medusa looked at, has turned into stones.

Later on, Perseus cut the head of Medusa, and taking advantage of her power, he was able to defeat many of his enemies. Stemming from this myth, Medusa heads were put to hafts by Byzantines placing them upside down so that people who look at them wouldn’t turn into stones. According to another myth, Medusa herself looked at the mirror and turned herself into stone. Therefore, the sculptor, who made her, placed Medusa in three different positions.

The Basilica Cistern underwent many restorations until today. In the Ottoman period, the cistern was restored twice. The first was in the 18th century, during the reign of Sultan Ahmet III. (1723 A.D.), Architect Kayserili Mehmet Aga conducted the restoration.

In the 19th century, during reign of Sultan Abdulhamid II. (1876-1909), the cistern underwent restoration again. Later a time 8 columns to the middle part in front of southeast wall were embedded in a concrete wall losing their artistic outlook, during a restoration work taking place in 1955-1960, as they were in a danger of collapse. In the Byzantine period the cistern covered the water needs of the imperial palace and other residents living in this area, and it was in use for a period of time after the Ottoman conquest of Istanbul in 1453 when the gardens of Topkapı Palace were watered from this cistern. It seems that the Ottomans preferred running water to stagnant water and after they installed their own water system in the city, they gave up using the cistern water. The cistern was forgotten for centuries, and finally P.Gyllius, who came to Istanbul to conduct research on Byzantine remainders, discovered it and introduced it to the Western world. During one of his research trips while he was around Hagia Sofia, he was told that people were taking water with buckets out of large well holes; they even caught fishes, so Gyllius entered the cistern with a torch going down stone stairs in the backyard of a house. Under hard conditions P. Gyllius took a tour around the cistern on a boat and determined where the columns were. He impressed many travelers after publishing his experiences in his travel book. Each and every traveler after him longed for to see this magnificent masterpiece in Istanbul for centuries. In the Republican Era, the cistern underwent restoration many times. In a comprehensive renovation work that took place between 1985-1987, 50.000 tons of mud were taken out and walking platforms were placed in the cistern, opening it for the visits of domestic and international tourists. The cistern, like in the past, is hosting fish once again. And visitors get mesmerized to see the Medusa head, the fishes and the soft ambient music.