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İSTANBUL 29 MAYIS ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM VE TERCÜMANLIK ANABİLİM DALI

**A NEW SCENE IN LITERARY TRANSLATION:
USING ARTLANG FOR TRANSCREATING IMAGINED
LANGUAGES IN FANTASTIC LITERATURE**

(YÜKSEK LİSANS TEZİ)

Betül SOYSAL

Danışman:

Doç. Dr. Sevcan YILMAZ KUTLAY

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Mütercim ve Tercümanlık Anabilim Dalı Çeviribilim (İngilizce) Yüksek Lisans Programı'nda 010519YL01 numaralı Betül Soysal'ın hazırladığı “*A New Scene in Literary Translation: Using Artlang for Transcreating Imagined Languages in Fantastic Literature*” konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 04/07/2022 günü (11:00 – 12:00) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

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BEYAN

Bu tezin yazılmasında bilimsel ahlak kurallarına uyulduğunu, başkalarının eserlerinden yararlanılması durumunda bilimsel normlara uygun olarak atıfta bulunulduğunu, kullanılan verilerde herhangi bir tahrifat yapılmadığını, tezin herhangi bir kısmının bu üniversite veya başka bir üniversitedeki başka bir tez çalışması olarak sunulmadığını beyan ederim.

Betül SOYSAL

04/07/2022

ÖZ

Yaratıcılık gerektirdiği için edebiyat çevirisi, çeviribilimde birçok eleştiri ve tartışmalara yol açmıştır. Bazı akademisyenler, şiir gibi edebi eserlerin yalnızca şairler tarafından çevrilmesi gerektiğini düşünmektedir. Diğer yandan da bazı akademisyenler, bu gibi eserlerin çevrilmemesi veya çevrilemeyeceğini düşünmektedir. Bir edebi eser çevrilirse ya da çevrildiğinde de başka bir sorun ortaya çıkmakta: çevirmenin görünürlüğü.

Dünyadaki en eski türlerden biri de fantastik edebiyattır, en eski örneklerinden bazıları da *Gilgamiş Destanı* ve Kral Arthur'un hikayesidir. Bu tür Clive Staples Lewis ve George MacDonald eserleri, ayrıca J. R. R. Tolkien'in *Yüzüklerin Efendisi* ile daha popüler hale geldiği için bu eserlerdeki yaratıcı unsurlar da ilgi çekmiştir. Fantastik edebiyatın söylem ve türünü eşsiz ve özel yapan sebeplerden biri de yapay dil kullanımıdır. Fantastik edebiyatta doğaüstü ve / veya tuhaf öğelerin olması beklendiği için bir grup varlık tarafından kullanılan sosyal lehçe, bir varlık tarafından kullanılan birey dil veya tamamen yeni bir dil de oluşturulabilir.

Son yıllarda, insanlar *artlang*, yani sanatsal yapay dil yaratmaya başlamıştır. Bu dil, sanatsal veya estetik amaçla yaratılan ve tek başına ya da kurgu romanda, dizide veya filmde kullanılmak için oluşturulan bir dildir (library.conlang.org). Fantastik edebiyatta kullanılan bu yapay diller, eserlerin okuyucuları arasında oldukça popüler olmuştur. Fantastik edebiyat eserleri çevrilirken, yazar gibi, çevirmenler de hedef dilde tutarlı bir dünya oluşturmak için yaratıcılıklarını kullanırlar. Yapay dilleri çevirirken de aynı derecede yaratıcı olmak gerekebilir çünkü onların doğuş yerleri de (birkaç kural şekillendirse de) tamamen yaratıcılıktır. Bundan dolayı yapay diller çevrilirken ve / veya çeviriyaratım yapılırken tutarlılık, dilin rolü ve özellikleri, çevirmenlerin geçmişi, yaratıcılıklarının farklı nedenlerden, mesela yazarın niyeti veya iş verenin kuralları, ortaya çıkan doğası ve çerçeveleri gibi etkenler de göz önüne alınmalı.

Bu tezin amacı, *Yüzüklerin Efendisi*'nde J. R. R. Tolkien'in yarattığı Sindarin ve Quenya, *Uzay Yolu*'nda Marc Okrand'in yarattığı Klingon, *Taht Oyunları*'nda George R. R. Martin ve David J. Peterson'ın yarattığı Dothraki ve Valyrian gibi yapay dilleri ve İngilizce ile Türkçe çevirilerini çeviriyaratım yoluyla analiz etmektir. Bu tezde, J. R. R.

Tolkien'in Sindarin ve Quenya dilleri, George R. R. Martin ve David J. Peterson'ın Valyrian ve Dothraki dilleri ve bu dillerin İngilizce ile Türkçe çevirileri, çevirmenin özerkliği, yaratıcılığı, görünürlüğü ve yabancılaştırma / yerleştirme yönünden betimleyici bir metot ile analiz edilecektir.

Anahtar Kelimeler: Edebiyat Çevirisi, Artlang, Fantastik Edebiyat, Çeviriyaratım, Görünürlük, Yabancılaştırma, Yerleştirme



ABSTRACT

In translation studies, literary translation has always caused many criticisms and debates since it requires creativity. Some scholars think that literary works such as poems should only be translated by poets. On the other hand, some think that such works shouldn't or can't be translated. If or when a literary work is translated, then another problem arises: translator's visibility.

Fantastic literature is one of the oldest genres in the world. *Epic of Gilgamesh* and King Arthur's story are one of the oldest examples for fantastic literature. Since this genre gained more popularity with Clive Staples Lewis and George MacDonald's works, and J. R. R. Tolkien's *Lord of the Rings*, creative elements in those works have also piqued interest.

One of the reasons that make fantastic literature's discourse and genre more unique and special is the usage of imagined languages. Since fantastic literature is supposed to have supernatural and / or strange elements to it, these can be a sociolect that is used by a group of beings, or an idiolect that is used by a being; but it also can be a completely new language.

In recent years, people started to create artlangs (short for artistic language). This is a language created for artistic or aesthetic reasons, whether to stand on its own merits or to be used in fiction (library.conlang.org). The artlangs that are used in fantastic literature have become quite popular among the fans of the works. While translating works of fantastic literature, like authors, translators use their creativity as well to create a coherent world in the TL. Also, artlang translation may require the same amount of creativity since its birthplace is pure creativity that is shaped by some set of rules. Thus, while translating and / or transcreating artlangs; coherency, the role and characteristics of the language, translators' background, their creativity's nature and borders caused by varying reasons (such as author's intention or commissioner's rules), etc. should be considered too.

This thesis aims to analyse artlangs (such as Sindarin and Quenya in *Lord of the Rings* which were created by J. R. R. Tolkien, Klingon in *Star Trek* which was created by Marc Okrand, Dothraki, and Valyrian in *Game of Thrones* which were created by David J. Peterson and George R. R. Martin) and their English and Turkish translations

through transcreation. In this thesis, a descriptive method is used to analyse J. R. R. Tolkien's Sindarin and Quenya, George R. R. Martin's Valyrian and Dothraki and their English and Turkish translations in terms of translator's autonomy, creativity, visibility, foreignization / domestication.

Key Words: Literary Translation, Artlang, Fantastic Literature, Transcreation, Visibility, Foreignization, Domestication



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TABLE OF CONTENTS

BEYAN	iii
ÖZ	iv
ACKNOWLEDMENTS	viii
LIST OF ABBREVIATIONS	xi
LIST OF FIGURES AND TABLES	xii
INTRODUCTION	1
1. FANTASTIC LITERATURE	4
1.1 Definition of Fantastic Literature	4
1.2 History of Fantastic Literature	5
1.3 Literary Components of Fantastic Literature	6
1.4 Fantastic Literature in Pop Culture	7
2. DISCOURSE OF FANTASTIC LITERATURE	8
2.1 Elements of Fantastic Literature	8
2.1.1 Creatures and Places	9
2.1.2 Proper Names	11
2.1.3 Neologism	12
2.1.4 Conlang	13
2.2 World Building in Fantastic Literature	14
2.2.1 World Building in J. R. R. Tolkien's <i>Lord of the Rings</i>	15
2.2.1.1 Characteristics of J. R. R. Tolkien's Arlangs	20
2.2.1.2 Characteristics of Quenya	20
2.2.1.3 Characteristics of Sindarin	23
2.2.2 World Building in George R. R. Martin's <i>A Song of Ice and Fire (Game of Thrones)</i>	24
2.2.2.1 Characteristics of George R. R. Martin & David J. Peterson's Arlangs	25
2.2.2.3 Characteristics of Dothraki	26
2.2.2.5 Characteristics of Valyrian	33
3. TRANSLATING FANTASTIC DISCOURSE	34
3.1 Creating Conlang & ConIdentities	34
3.3 Translator's Creativity: Its Role & Limits	37

3.4	Fantastic Literature in Translation Studies	41
3.5	Translation of ArtLangs	44
3.5.1	Translation of J. R. R. Tolkien's Languages	47
3.5.1.1	Quenya	47
3.5.1.2	Sindarin	51
3.5.2	Translation of George R. R. Martin & David J. Peterson's Languages ...	53
3.5.2.1	Dothraki.....	54
3.5.2.3	Valyrian.....	56
4.	THE POSITION OF FANTASTIC LITERATURE WITHIN TRANSLATION STUDIES	59
	CONCLUSION	62
	REFERENCES.....	69
	APPENDICES.....	73
	APPENDIX I: <i>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</i> (2001) OFFICIAL SOUNDTRACK "MAY IT BE" LYRICS AND TRANSLATION BY ROMA RYAN.....	73
	APPENDIX II: <i>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</i> (2001) OFFICIAL SOUNDTRACK "ANÍRON" LYRICS AND TRANSLATION BY ROMA RYAN.....	75
	APPENDIX III: <i>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</i> (2001) OFFICIAL SOUNDTRACK "THE RETURN OF THE KING" WRITTEN BY PHILIPPA BOYENS & VIGGO MORTENSEN	76
	APPENDIX IV: <i>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</i> (2001) OFFICIAL SOUNDTRACK "THE SONG OF BEREN AND LUTHIEN" SANG BY VIGGO MORTENSEN	77
	ÖZGEÇMİŞ	78

LIST OF ABBREVIATIONS

Artlang: Artistic Language

Auxlang: Auxiliary Language

Conlang: Constructed Language

Engelang: Engineered Language

Natlang: Natural Language



LIST OF FIGURES AND TABLES

Table I	21
Table II.....	21
Table III.....	22
Table IV	22
Table V.....	22
Table VI	23
Table VII.....	23
Table VIII	23
Table IX	24
Table X.....	24
Table XI	26
Table XII.....	30
Table XIII	31
Table XIV	31
Table XV	32
Table XVI	33
Table XVII.....	33
Table XVIII	34

A NEW SCENE IN LITERARY TRANSLATION: USING ARTLANG FOR TRANSCREATING IMAGINED LANGUAGES IN FANTASTIC LITERATURE

INTRODUCTION

In works of fantastic literature, aside from magical beasts, creatures, objects, places, and spells, the authors have been incorporating constructed languages into their stories to enhance the world and storytelling. Constructed languages have their own part in stories; they create the discourse, history, and coherence within the world. One of the most popular artistic languages ever created is by John Ronald Reuel Tolkien. His Elvish languages (along with Khuzdul / Dwarvish, Black Speech / The Dark Tongue of Mordor, and Entish; the language of Ents) paved the way for modern authors to use artistic languages in their works such as George Raymond Richard Martin. These conlangs also play a big part in TV and movie adaptations in capturing the audience's attention and interest.

As these created languages became more popular through TV or movie adaptations, students and scholars have started to focus on them more. There are more studies being done on recent artlangs / shows such as *Game of Thrones*' (2011-2019) Dothraki language. Even though J. R. R. Tolkien's Elvish languages are largely researched, analysed, and studied in literature for many years now in terms of their contribution to the storytelling, mythical aspects, or technical qualities of these languages, the number of research on artlangs in Translation Studies are limited. Especially analysing the artistic languages used in these magical works along with their translations to natural languages are a rarity. That is why, it may be important that these artlangs and their translations are analysed through a creative perspective in translation studies.

Innately, constructed languages are born from creativity. Since creativity is in their nature and heart, it might be best to look at their translations from a creative point of view. Despite not giving enough freedom to translators to deliver the message in their own creative way and restricting them to a set of rules in the past, in recent years scholars and translators realised that creativity is a big part of the translation process. Though it is important in advertisement or poetry translation, it may also be essential for artlang translations. That is

why, regarding this process as transcreation and not just an act of translation may be crucial in understanding the importance of translators' creativity.

In this thesis, fantastic literature and its discourse, creation of artlangs, and the translation of these works are analysed along with some examples from four artlangs; Quenya, Sindarin, Dothraki, and High Valyrian.

In the first section, the definition of fantastic literature, its history and birthplace, literary components such as magic, worldbuilding and characters are discussed. It is said that authors are influenced by their daily lives and the news of the world that their stories carry a part of them. Tolkien is said to be created these stories because he thought there was not enough folklore or myths surrounding English culture (Olsen, 2020). He, among many other writers, is inspired by mythologies, folklore, tales, and otherworldly creatures. Thus, a new, magical, unique, and supernatural world comes to existence to capture the audience's attention, interest, and heart. Finally, its position in the pop culture, the fan base of the stories, TV shows, and movies are discussed. Especially in fantastic literature, fan base is a large part of a story's existence because, in a way, they are the ones who keep these stories alive even after so many years they are first published. They have definite expectations from casting directors, scriptwriters, directors, and actresses / actors on how the world and the characters that the authors create should be portrayed in TV shows and movies. They also have specific expectations from translators on how a unique element to that particular story should be translated so that the coherence of the story and the world can be preserved.

In the second part of the thesis, fantastic literature's discourse is explained. Certain names, creatures, and places are used to set the mood for the story and prepare the audience as to what to expect from it. These components come together and, even though there may be some similarities between different stories, they build a unique world of its own. After these elements, J. R. R. Tolkien's worldbuilding in *The Lord of the Rings* (1954-1955) is examined and the basic characteristics of Quenya and Sindarin, the two main Elvish languages, are laid out. The same process is carried out as well for George R. R. Martin's worldbuilding in *A Song of Ice and Fire* (1996-) and the basic characteristics of the two artlangs, Dothraki and High Valyrian, designed by Martin and the conlanger David J. Peterson for the books and the TV show are examined.

In the last section, artlangs and their position in translation studies is discussed. First, the creation of conlangs and “conidentities” are analysed. In the further sub-sections, translators’ creative freedom while translating fantastic stories and conlangs are discussed. The translations of fantastic literature works are not only shaped by the author’s style and intention and publisher’s requests but also affected by the fans’ expectations from the translator. There may be expectations regarding the worldbuilding and how certain elements should be named and / or translated and the tone and discourse of the translation may be important for the fans. In this part of the thesis, what happens when translators are “allowed” to use their creativity while translating, meaning transcreation, are observed. These examinations are advanced by analysing a few examples from Tolkien’s two Elven conlangs Quenya and Sindarin, and Martin and Peterson’s two conlangs Dothraki and High Valyrian.

1. FANTASTIC LITERATURE

1.1 Definition of Fantastic Literature

When someone says “Fantastic Literature” there are couple of works that first come to mind, such as *The Lord of the Rings* (1954-1955) by J. R. R. Tolkien and *Harry Potter* (1997-2007) by J. K. Rowling. However, what is fantastic literature? William Robert Irwin makes a distinction between “fantasy” and “the fantastic”. The fantastic is not a literary form but a type of material. Such as mythical creatures; dragons, mermaids, and giants. “A narrative is a fantasy if it presents the persuasive establishment and development of an impossibility; an arbitrary construct of the mind with all under the control of logic and rhetoric” (Irwin, 1976: 9). A pirate story can include mermaids and sirens but, according to Irwin, this does not make the story necessarily “a fantasy story”. In order to achieve this, the worldbuilding and the plot of the story play a big part. However, there are many varying opinions among scholars about what “fantasy” and “fantastic” is.

Fantastic literature sets apart itself from science-fiction in the sense that, in science-fiction, though we are currently far from habituating other galaxies, it may be possible in the future. There may be “beasts” in those stories, such as giant worms, but since those galaxies have their own fauna and flora, it could be a completely normal and native creature to that planet. After all, once there were dinosaurs walking on this planet. For example, in Stephanie Meyer’s *The Host* (2008), the story takes place in our ordinary world, however, it is invaded by a parasite alien race. Yet, in fantastic literature, a whole world is being created, whether it has similarities with our own real world or not, and every single element in that world have a bizarre, unique, and supernatural trait to them.

One should bear in mind that there can be differences between fantastic “elements” and fantastic “literature”. As mentioned before, in a pirate story, characters may engage with a siren, but this is not to say that the story is part of the fantastic literature. Fantastic literature is much bigger than few fantastic elements. It is the whole system of the world that is supernatural. Almost every single element of the story can be odd to us and the real world we live in; only the abstract things or thoughts such as concepts, themes, feelings, and the hardships the characters go through may be relatable for the reader. When the reader sees the fantastic element in otherwise a “normal” story, they may question whether they are reading a

work of fantastic literature. Yet, as the story ends, they realise that it was just one aspect to the story or the characters in the story may thought so because of hallucinations. This “uncanny” effect of these fantastic elements are discussed further in chapter “Creating Conlang & ConIdentities”.

1.2 History of Fantastic Literature

It is almost impossible to say when the fantastic literature and genre was born because it starts with legends, fairy tales, myths, and folklore; and every culture and nation have their own sagas, tales, folklore, and myths so it may vary. Usually, these stories include supernatural elements since in the earlier times of humanity, when science was not as advanced as it is now, people used to explain natural phenomenon through myths, tales and sagas. Greek and Norse gods are good examples for this; Zeus and Thor were associated with thunder. Thus, when there was a storm, people assumed that the gods were angry with them, or they were fighting against someone or something. People also used these stories to teach children lessons or scare them from doing something. Hence, stories such as *Hansel and Gretel*, *Red Riding Hood*, and *Sleeping Beauty* were born. They also used stories to teach their culture and important people’s (heroes) lives and achievements; for example, in 14th or 15th century, *Dede Korkut* stories tell various legends about Turkish culture and people.

Even though there is no exact date of birth for fantastic literature, *The Epic of Gilgamesh* is considered to be the oldest written fantasy work along with *The Odyssey* by Homer, and *Beowulf*. Modern fantastic literature began with George MacDonald in mid-18th century in England with his fairy tales such as *The Princess and the Goblin*. MacDonald was also Lewis Carroll’s mentor and urged him to publish *Alice’s Adventures in Wonderland* (Behrens, 2015). In time, Carroll, J. R. R. Tolkien, Clive Staples Lewis, and Ursula Le Guin became the pioneers of the genre.

In late 1990s and 2000s, while there were quite new fantasy novels written such as *Harry Potter* series by J. K. Rowling and *A Song of Ice and Fire* by George R. R. Martin, the medium shifted to big screen. Canon works such as *Lord of the Rings*, *Chronicles of Narnia*, and *His Dark Materials* were adapted to big screen along with their new generation sibling *Harry Potter*. Other works such as *The Witcher* by Andrzej Sapkowski, *A Song of Ice and Fire*, and *All Souls Trilogy* were adapted as TV series. Also, there are TV series and movie

adaptations of DC and Marvel's comic books. *Thor: Ragnarok* by Taika Waititi (2017) and *Wonder Woman* by Patty Jenkins (2017) can be named as two examples of this. These works got their inspiration from mythologies and created characters, storylines, and objects that were influenced by mythological icons, events, and objects (Bifrost, Thor and Loki from Norse mythology in Marvel; Amazons, Ares, Zeus from Greek mythology in DC) Looking at their budget and box office information, it can be said that these were / are major hits. Whether they were successful pioneers at their time and even now, or whether there were negative things about those movies / series (such as the script not being in coherence with the real mythology, comic books, casting "mistakes", or changing major events / characters), they are still big works for both the movie / TV sector and fantastic literature, and they are loved all around the world. Their licensed merchandise and games are selling worldwide and there are panels and forums organised to talk about these works, with one of the biggest events being ComicCon.

Even if it's a book, game, movie, or TV series, fantasy works that draw inspiration from mythologies, tales, and folklore, are created and consumed all around the world.

1.3 Literary Components of Fantastic Literature

There are multiple elements and components to storytelling, whether it is oral or written. There might be slight changes or differences to some elements, such as the way the orator is using their voice. However, there are core components to every story that are essential in making it a cohesive and good story.

Since it is a work of fantastic literature, the "magic" component is essential, and it is the base of the story and what makes it "fantastic". Even if there are no spell casting or witches in the story, there should be a supernatural element that sets the work apart from other genres.

World building is another essential component to the fantastic literature. Many authors create a new world to express their creativity. Even if they don't create a whole new world and it resembles to an ordinary world, there is still that magic component that makes us believe otherwise.

Characters also play a big role in making the audience invest in the story. Usually, the reader relates or feels sympathetic / empathetic towards one or more characters. Point of view also matters here because if we see the story through one or multiple character's eyes, we may develop stronger feelings towards that character, other characters, places, or events.

People love fantasy works because it is a perfect place to escape from their daily life and its struggles. The events that take place in this new and magical world make them forget about their problems. Thus, a good conflict that the plot revolves around, whether it is an inner conflict such as Anakin Skywalker and Ben Solo had or a bigger conflict that affects an entire world such as Sauron's desires, is important.

Hierarchy, or the power dynamics also add to the world building and conflict. It may be bigger such as two kingdoms or nations competing with each other or smaller such as the relationship between two characters.

1.4 Fantastic Literature in Pop Culture

In 21st century, most of the fantastic novels have movie or TV series adaptations such as *The Chronicles of Narnia* (2005 – 2010), *The Twilight Saga* (2009 – 2012), *The Witcher* (2019 -), and Philip Pullman's *His Dark Materials* trilogy is adapted both as a movie called *The Golden Compass* (2007) and as a TV series called *His Dark Materials* (2019 -). These adaptations reach a broader audience all over the world and mostly at the same time thanks to social media, advanced technology and streaming services, global marketing, and translation teams.

However, turning a novel into a movie or TV series is risky because while some adaptations may disappoint the novels' fans as a whole or some parts of it, such as casting choices; other adaptations may be appreciated by them since fans get attached to these characters and have a strong opinion on who and how they should be presented in the movies / TV series. For example, *The Lord of the Rings* trilogy (2001-2003), directed by Peter Jackson, is loved by almost all the fans of the book series by J. R. R. Tolkien. Yet, *The Hobbit* trilogy (2012-2014), also by Peter Jackson, is criticised by the fans since a single book, *The Hobbit*, was turned into three different movies and there were characters that wasn't mentioned in the books such as Legolas and a brand-new character Tauriel. Another example is the last season of *Game of Thrones*; even though a vast majority of the fans love season 6

because of its brilliant scenario and acting, it was quite disappointing for the fans who really cared about these characters and watching them losing their minds “suddenly”, getting killed, or banished made the fans furious towards the producers and writers. Nonetheless, it shouldn’t be forgotten that novels and movies / TV series deal with completely different mediums. In a book, authors can describe and tell the story from a character’s view. We can understand the inner turmoil, thoughts, and feelings of the character deeply. However, in a time restricted movie or TV series, directors and writers must cut to the more “important” or “action” scenes to make the movie or TV series more interesting and / or compact. They don’t have time to dwell on the in-between or calmer scenes which we usually get to read in the books.

These novels, movies, and TV series have such a big fan base that not only fans gather among themselves and create blogs, social media accounts and various contents but also there’s a huge marketing of costumes and merchandise with license. Fans collect these merchandises as a hobby and attend events, such as ComicCon, dressed as their favourite characters. They also write fan fictions about the characters or the world and share it on social platforms, such as Wattpad and Tumblr, with other fans. These online social platforms have become a large socialising place for passionate fans. They play games, organise parties or (online) hangouts, do a movie / TV series marathon, do DIY projects of the significant objects from the novel / movie and make-up of the characters together. Fantastic literature is also important in the sense that it provides people a chance to escape from the real world and its burdens, responsibilities, and stress.

2. DISCOURSE OF FANTASTIC LITERATURE

2.1 Elements of Fantastic Literature

Discourse is a way of speech that has “various dimensions or levels” in terms of “grammar, style, rhetoric, pragmatic, argument, interaction, or other structures” (Van Dijk, 2006: 160). One can easily manipulate language by using specific words or terms, structuring sentences in an odd or unique way, or using strong arguments to persuade or send a message to the audience. Discourse is a convenient approach for authors to create a new world or set the mood for their work.

In a poem, for instance, if the poet wants to give a sense of uneasiness through the poem, specific words, sounds, or sentence structures can be used. For example, in William Shakespeare's one of the most well-known verses in *Hamlet*, "To be or not to be, that is the question / Whether 'tis nobler in the mind to suffer / The slings and arrows of outrages fortune, / Or to take arms against a sea of troubles", Shakespeare uses "feminine endings" in these four lines. By doing so, he transfers the hesitancy, haziness, and uncertainty of the meaning of that question. On the other hand, writers of fantastic literature can create and limit the world of their stories using supernatural elements and speeches that are specific to certain periods and eras. There are some archaic words that set the tone in the story immediately, such as "*kadim*" or "*şah*", and some words that had been used in the past and in present, even though its meaning shifted, within the context of the story it takes the reader to another time. We can give "*bey*" as an example; in present time, "*bey*" is a polite way to address men however, in a story during the Ottoman period, it refers to an earl or a lord who rules over a group of people. Discourse of fantastic literature is created by the author's culture, intentions, beliefs, and experiences as well as the myth, lore, tales, and sagas. These come together to create a world different from our daily lives that is unique to itself or at least similar to other works of fantastic literature.

These works are filled with mythical creatures (centaurs, elves, and giants), odd and magical places (Narnia, Hogwarts, and Westeros), unusual foods (Lembas, Bertie Bot's Every Flavour Beans, and chocolate frogs), and somewhat familiar proper names and words (Thranduil, Grey Worm, and muggle). Each of them sets a new and different kind of challenge for the translator. In the next four chapters (Creatures and Places, Proper Names, Neologism, and Conlang), aforementioned elements, i.e., different creatures, places, and names, that are distinct to fantastic literature are discussed.

2.1.1 Creatures and Places

Culture, mythology, and geography specific creatures and places help create a discourse in fantastic literature. Since every culture has its own values and characteristics, even though some core motifs or teachings may be the same, each story differs from the other. Europe is known for its many castles and Romania is not an exception. It is the birthplace of Dracula and thanks to this character, Romania has a great tourist attraction and there were many works

based on him. In Cherokee mythology, a creature named “Spearfinger” turns into an elderly woman or a family member to lure kids to eat them. This story is similar to Hansel and Gretel and Snow White even though there are some differences.

As stated before, these tales go back as far as 14th century; if not older. These creatures live with the country or nation that they were born into and are recognisable from their certain characteristics. For instance, Greek mythology has its own creatures, places, and stories that people can recognise almost instantly such as centaurs (which is a creature that has an abdomen of a human, but below the waist is a horse and, except for Chiron, all centaurs were known to be wild and savage), Pegasus (mostly white, winged horse who helped Hercules on his quests and was like a brother to him), Minotaur (which means Mino’s Bull is a creature that has a human body with a bull’s head), Athens (a city that was named after the goddess of wisdom Athena in result of a victory against the god of the seas Poseidon, which is also the capital city of Greece), Styx (which means “shuddering” is a river of the underworld that gods swear by and it’s so powerful and poisonous that Achilles’ mother dipped her son in this river’s waters to make him unwoundable however, since she held him by the ankle and it didn’t touch the water, prince Paris was able to kill him with a shot to his ankle and now “Achilles’ heel” is an expression commonly used to refer to people’s weak points), and significant characters and their stories inspired many songs, place / human / animal names, logos, tales, poems, and a part of the story line. Some examples of these are Icarus’s fall which is commonly used as a metaphor or in songs, Artemis / Diana is important especially to hunters. That is why, there are sacrifices for her in Deborah Harkness’ *The All Souls Trilogy* and its TV adaptation *A Discovery of Witches* (2018 -), and the story of Eurydice and Orpheus; two young lovers who faced a cruel fate caused by a snake that took Eurydice away on their wedding day and Orpheus’ failed quest to bring her back from the Underworld, is told in a song by the singer / songwriter Andrew Jon Hozier Byrne called “Talk”.

However, it’s not exclusive to Greek mythology; Norse mythology is also rapidly gaining popularity especially since the last 5 – 10 years because of Marvel movies, comics, and franchise and TV series such as *Vikings* (2013-2020) and *The Last Kingdom* (2015-2022), and *Ragnarok* (2020-). In early 2000s, for example, Egyptian mythology was quite popular because of movies such as *The Mummy* (1999) and *The Scorpion King* (2002). Even though it is less popular nowadays among the audience and fans, it is still a vast mythology that has the

king god Osiris, the witch goddess Isis, a villainous god Seth, guardian of the dead Anubis who is half dog and half human, and another hybrid god that has an eagle's head is God of sun Ra who is a quite important figure in the Egypt mythology. However, it may gain more popularity with Marvel's new TV series called *Moon Knight* (2022-) which centres around Egyptian mythology. In the comic books and their TV series adaptation, some gods and mythical creatures shape and lead the story. Some of them are Khonsu the moon god, a beast called Ammit who eat the hearts of the dead, and a council of the big gods such as Osiris, Isis, and Ra. If a story is taking place among sand dunes, palm leaves, magnificent palaces, and maybe pyramids, we automatically assume that there can be scorpions or some another reptile like serpents that will cause trouble or a seraph that will offer a hopeless relief for both the characters and audience.

2.1.2 Proper Names

One of the ways of creating a discourse in fantastic literature can be through proper names. One can use alliteration, assonance, repetition, and pun to create a discourse within their work. These can be subtle and specific to language and culture but also can be understood by anyone at a first glance.

If we look at *The Hobbit* and *The Lord of the Rings* trilogy, we can see that phonetically, proper names, whether they are in a natural language such as English, or a conlang such as Elvish and Black Speech, are used to hint the aura and mood of the places or creatures. While Shire sounds like a classic British village, Mordor sounds foreboding because of the sounds of this word; hard and round sounds, [r], [d], and [oo], are used to tell the audience that this place is not safe and peaceful. Also in Scandinavian languages, *mørk/mörk* means "dark" and since Tolkien studied the Eddas, he may be influenced by those languages and decided to use a part of it for his own creations. Another example is the Dwarves' former and most famous kingdom Khazad-dûm or Dwarrowdelf. After the Orcs took over the kingdom, its name changed from Khazad-dûm to Moria which indicates that this place no longer belongs to the Dwarves but to Sauron. With the storyline progressing and changing, the author also changes the moods of the people and places through their names alone. Thus, with this change, the author effects the audience's once innocent, pure, good, and empathetic perception and feelings towards the characters and turn those feelings into remorse, shock, disgust, hate, disappointment, and confusion. This change happens in *The*

Lord of the Rings not only on the name level but also on the appearance level; Mairon once was a beautiful Maia but when he turned to dark under the influence of Morgoth, he became dark and twisted and took the name Sauron as we know him. Later, when the Elves were tortured by them, they became wicked, evil, distorted, and not so clever Orcs; which have no common feature or characteristics with the intelligent, honourable, elegant, and beautiful Elves, except maybe their pointed ears. Also, given that Sauron's original name starts with an "m" and it has the general sounds of [r] and [oo] and ends with "-ron", this can be a foreshadowing as to his fate as Morgoth's most trusted man since the first syllable of his name which indicates he is a Maia changes. Such word / sound plays on names is a common way to create a discourse that is cohesive and harmonious within the story. It is also easier for people to remember and relate the characters to the plot.

2.1.3 Neologism

Neologism is a newly combined or created word, expression, or usage. It is useful to authors while building their magical worlds and this new world may require new words for the objects, phenomenon, and feelings since they do not exist in our real world. However, since there are multiple ways of creating a new word such as coinage, affixation, acronym, clipping, compounding, and loanwords, the authors can really get creative while coming up with new words that will eventually create the base of their worldbuilding thus, discourse of their story. One of the most common ways of creating a new word in a story is through affixation. For example, in Harry Potter series, *muggle* is used to describe people with no magical powers. J. K. Rowling says that she wanted a word that presented "foolishness" and "lovability" and thought of the word "mug" then she softened it (<http://www.accio-quote.org/articles/2004/0304-wbd.htm>). These words are especially useful for the concepts, elements, and objects that are exclusive to that particular story. Most of the fantasy novels have witches and wizards but there is always an element that sets them apart from other works. In this way, each work creates its own characters, story, world and discourse.

If new words alone are not enough to tell the story's elaborative, in-depth world, characters, creatures, elements, and objects, there is another way that an author can use to create the discourse that supports the vastness of the story; conlangs.

2.1.4 Conlang

Conlangs (Constructed Languages) are new languages engineered specifically for a purpose, whether be artistic, technical, or for more spiritual purposes. It has three main categories which are Engineered Language (Engelang), Auxiliary Language (Auxlang), and finally Artistic Language (Artlang). Conlangs, themselves, create a whole another realm in the fantasy literary works. They provide the audience with a background information, characteristics of that language's users, and the dynamics between the different creatures. The sounds, syntaxes, and grammars of conlangs can hint at the storyline or the significant places, characters, and events.

While creating the Elven languages, for instance, J. R. R. Tolkien both structured a whole new language and created a chronologic storyline that is consonant with the language. As his story has many layers with different ages, characters, events, and places, we can also see these layers in the languages he created; Tolkien created a whole family tree of the Elven languages that are prominent to the storyline he built that is inspired from fairy tales, mythology, and folklore. This usage of conlang not only creates a new language aspect to the story but also history of the communities who spoke that language and their relationships among themselves and to others. In Tolkien's works, Dwarves and Elves have their own language but we see and hear about Dwarves' language so little compared to Elves' language(s). This is due to Elves' higher rank among other nations and communities. Even Dwarves use Elven language as a password at the entrance of Moria. This "hierarchy" signals to the readers that the Elves are higher beings that are wise and everlasting. The magic in that world comes from the Elves and lives through them and their language (specifically Quenya) and eventually leaves with them.

Thus, conlangs become not only an artistic choice for the work but also a part, or even the story itself since it evolves with and shapes the characters, story, relations, and history. Same thing can be said for High Valyrian of Game of Thrones. In the show, Emilia Clarke who plays Daenerys Targaryen makes a "mistake"; she uses an Astapori Valyrian word in a High Valyrian sentence. However, according to the language's creator David J. Peterson, this is not a mistake but rather a show of power against the slave master who underestimated her. By both speaking his dialect and her own dialect of the language in the same sentence,

Daenerys proves that she not only understands him but can also speak both Astapori and *High Valyrian*. Thanks to this “mistake” the characters and audience can sense the power dynamics between those two characters thus, the two dialects of the same language.

The usage of different dialects in the conlangs help create a deeper, more elaborate world that feels real because of how intricate and complex the history is. It can be a great tool to create a new world and set the work apart from other works in fantastic literature since each language is unique in linguistic and aesthetic aspects and conlangs are shaped by and for the specific work it is constructed and designed for. For example, it can be functional, and the author may expect the reader to actively engage with the story and learn the language, or it can be solely for aesthetic reasons that learning it may not be necessary for the plot.

Artlangs can also be used in the movies’ and TV series’ post-production processes for example, Howard Shore, the composer of *The Lord of the Rings* trilogy (2001-2003) and *The Hobbit* trilogy (2012-2014) composed two soundtracks for the *The Lord of the Rings* trilogy in Quenya and Sindarin called “May It Be” and “Aníron” sang by singer and songwriter Enya and written by Roma Ryan. Also, in the movie, during the Aragorn’s coronation scene, Aragorn (played by Viggo Mortensen) sings a song in Elvish called “The Return of the King”. The song is written by Viggo Mortensen and features Sir James Galway and Renée Fleming. Listening to these artlangs in an “artistic” way during important scenes such as Aragorn’s coronation is important for the audience because they can feel the atmosphere, emotions and can be captured by the artlang’s beauty.

In the next chapter, world building in fantastic literature, specifically in *The Lord of the Rings* by J. R. R. Tolkien and *A Song of Ice and Fire* by George R. R. Martin, are discussed in terms of people, creatures, history, and languages (conlangs).

2.2 World Building in Fantastic Literature

In fantastic literature, world building can be named as the most crucial step. Though there might be similarities between the stories and places, this aspect sets one work apart from the other works of the fantastic literature. It is the magical world that takes the reader to an adventure; the reader is drawn to the beauty and complexity of the world. Hence, as in all literature works, a solid and interesting base is necessary for the world that the author is

creating for the story. Since mythologies were once told to explain the unexplainable events of the planet earth, fantastic literature also draws inspiration from the real world.

While creating *The Wheel of Time* (2021-) series, there were a lot of thought that went into the costumes of the characters. In the book, each Aes Sedai and community was inspired from a specific culture, community, and nation from the real world. In order to replicate this into the series, costume designers created a moodboard and handmade each costume while being in line with the specific character, Aes Sedai, and community's own unique patterns, materials, fabrics, and techniques. Even for creating the costumes of season 1 required deep research of the books. The designers created a map showing each tribe's and character's appropriate colour, textile, motif, pattern, and cultural references (https://www.youtube.com/watch?v=BVpWkeEuUgE&ab_channel=PrimeVideo).

Similar to Tolkien who served in World War I, the author of *The Wheel of Time*, James Oliver Rigney Jr. aka Robert Jordan served in the Vietnam War. This experience led him to create the world which we now know as *The Wheel of Time*. By this example, it can be said that the story is shaped and developed by both the real-world experiences of the author and the constructed magical world it lives in.

2.2.1 World Building in J. R. R. Tolkien's *Lord of the Rings*

In the Third Age, *Westron*, or namely "Common Speech", was spoken in West-lands of Middle Earth. In that age, except for Elves, it was the native language of almost all of the people who lived in the old kingdoms of Arnor and Gondor; that is along all the coasts from Umbar northward to the Bay of Forochel, and inland as far as the Misty Mountains and the Ephel Dúath. It was also spoken by the people from the north of Anduin, west of the River and east of the mountains as far as the Gladden Fields (Tolkien, 1954: 1480).

Even at the time of the War of the Ring at the end of the age, it was still the native language. However, large parts of Eriador were now deserted, and few Men lived on the shores of the Anduin between the Gladden and Rauros (Tolkien, 1954: 1480).

A few of the Wild Men still could be seen roaming in the Forest in Anórien; and in the hills of Dunland a remnant remained of an old people, the former inhabitants of much of Gondor. They did not abandon their own languages; while in the plains of Rohan there lived

now a Northern people, the Rohirrim, who had come to that land five hundred years ago. However, even by the Elves, Westron was used as a second language to communicate by all those who still spoke their own language. It was used not only in Arnor and Gondor but throughout the vales of Anduin, and eastward to the further eaves of Mirkwood. Although brokenly, some people could still speak it among the Wild Men and Dunlendings who shunned other people (Tolkien, 1954: 1480).

J. R. R. Tolkien loved the fairy tales from ancient ages about elves of all kinds; those who lived in castle ruins, played in rivers and wells, lurked between the moss-covered old trees. However, this fairy tale tradition that England had was borrowed from other countries or cultures and could not satisfy his wonder about myths and tales. Thus, he created one. He studied the languages that changed these fairy tales over time, and he made a timeline for these mythical people (Tolkien, 1954: 1481).

In his core story, the elegant Elves lived across the vast Sea, off to the west. They mostly lived on their own until one day a mariner sailed to the Elven lands. They welcomed him and shared their stories with him while he wrote them down; Tolkien refers to these tales as “*Book of Lost Tales*”. History of the Elves was crucial to Tolkien in the sense that he was able to create a whole new world with its sub worlds, tales, myths, and races, also he created a unique language with its own history of development (https://www.youtube.com/watch?v=yZvH4wIKGCM&ab_channel=WIREd).

The major division between Elves was based on the ones who stayed in Middle Earth and never left there and the ones who went to Valinor. The ones who stayed in Middle Earth was Wood Elves who were divided into two; Sindar and Nandor. The Nandor elves, later became a quite important allies and friends in *The Hobbit* and the *Lord of the Rings*. The elves who left Middle Earth and sail to Valinor are High Elves. However, a rebellion arises among the High Elves; the ones who return to Middle Earth revolts against the Valar but as a consequence, they get banished from Valinor. Yet, they still come back to fight the ultimate enemy; Melkor who had been renamed by the elves as Morgoth. The early mythologist's central drama was about the wars between the High Elves who returned to Middle Earth and Morgoth. Even though the elves are strong, heroic, and strategic beings they were still fighting against a creature who were the closest thing to a god that they get beaten down until

they are all gone in Middle Earth and the hope is lost. Right then, the aid comes from the Valar and the faith of the War of Wrath changes; they stomp Morgoth. Later this event will mark the first stage of the mythological period. The Elves we see in *The Hobbit*, who are Wood Elves from Mirkwood and High Elves from Rivendell, even though not identical; are very close to the Elves who were in his earlier mythology. As his writing and imaginary world develops and grows, the Elves starts to become a part of that world. At this point, the Elves do not go under much change since they are the base of his mythology and story (https://www.youtube.com/watch?v=yZvH4wIKGCM&ab_channel=WIREd).

Far back in the Elder days, the Elves divided into two: The West-elves and the East-elves. The latter kind were mostly from Mirkwood and Lórien however, their languages don't appear in this history since all the Elvish names and words are of *Eldarin* form. Two of the *Eldarin* languages are spoken in the *Lord of the Rings*; the High-elven or *Quenya*, and the Grey-elven or *Sindarin* (Tolkien, 1954: 1481).

Quenya (the High-elven) was an ancient language of Eldamar beyond the Sea, it was the first language to be recorded in writing. Later when High Elves returned in exile to Middle-Earth at the end of the First Age, it was no longer a mother-tongue, but rather became an 'Elven-latin' that was used for ceremony, and for high matters of lore and song (Tolkien, 1954: 1481).

Sindarin (the Grey-elven) was related to *Quenya*; since it was the language of some of the Eldar who, upon coming to the shores of Middle-Earth, hadn't passed over the Sea but had stayed on the coasts in the country of Beleriand. Their king was Thingol Greycloak of Doriath and in the long twilight, with the changefulness of mortal lands, their language had changed too and became far estranged from the speech of the Eldar from beyond the Sea (Tolkien, 1954: 1481).

The Exiles, dwelling among the more numerous Grey-elves, had used the *Sindarin* for daily use; hence it was the language of all those Elves and Elf-lords that appear in the story. Since they were all *Eldarin* race, even the folk that they ruled were of the lesser kindreds. Noblest of them all was the Lady Galadriel of the royal house of Finarfin and sister Finrod Felagund, King of Nargothrond. In the Exiles' hearts, the yearning for the Sea was never to be

stilled; however, in the Grey-elves' hearts it stilled, though once awakened it couldn't be appeased (Tolkien, 1954: 1481).

The *Westron* was a Mannish language, but it was enriched and softened under Elvish influence. Eldar called *Atani* or *Edain* (Fathers of Men) who spoke this language. They were especially from the Three Houses of the Elf-friends who came west into Beleriand in the First Age and aided the Eldar in the War of the Great Jewels against the Dark Power of the North (Tolkien, 1954: 1482).

Beleriand was mostly drowned or broken after the overthrow of the Dark Power so, as a reward, Elf-friends too -as the Eldar- was granted passage to west over Sea. However, since the Undying Realm was forbidden to them, an isle was prepared for them in the west and its name was *Númenor* (Westernesse). Most of the Elf-friends departed and settled in Númenor, and they became great and powerful, famous mariners and lords of many ships. They had beautiful faces and tall bodies, and their life span was three times longer than the Men of Middle-earth. These were the Númenóreans, the Kings of Men, whom the Elves called the *Dúnedain* (Tolkien, 1954: 1482).

The *Dúnedain* knew and spoke an Elvish language since their forefathers had learned the Sindarin language, and they passed it on to their children as a matter of lore, which changed a little over the years. Their men of wisdom also learned the High-elven Quenya and esteemed it above all other tongues, and they made names for many places of fame and reverence, and many men of royalty and great renown (Tolkien, 1954: 1482).

For the most part, Númenóreans' ancestral Mannish native language Aduniaic remained. In the latter days of their pride their kings and lords returned, abandoning the Elven-language, except the few that still held to their ancient friendship with the Eldar. In the years of their power the Númenóreans had maintained forts and havens on the western coasts of Middle-earth for the help of their ships and one of the chiefs of these was at Pelargir near the Mouths of Anduin. Adúnaic was the official language there and it was mingled with many words of the languages of lesser men and became a Common Speech that spread along the coasts that had dealings with Westernesse (Tolkien, 1954: 1483).

After the Downfall of Númenor, Elendil led the survivors of the Elf-friends back to the North-western shores of Middle-earth. There were already people settled who were in whole

or part of Númenórean blood but only a few remembered the Elvish language. Dúnedain were fewer than the lesser men among whom they lived and whom they ruled, since they were lords of long life and great power and wisdom. In their dealing with other folk and in the government of their wide realms, they used Common Speech, but they enlarged the language and enriched it with many words drawn from Elven-languages (Tolkien, 1954: 1483).

In the times of the Númenórean kings this ennobled Westron language spread far and wide, even among their enemies, and Dúnedain themselves used it more and more, by the time of the War of the Ring, only a small part of the peoples of Gondor knew the elven-language and spoken daily by fewer. They lived mostly in Minas Tirith and the townlands adjacent, and in the land of the tributary princes of Dol Amroth. However, the names of nearly all places and persons in the realm of Gondor were in Elvish form and meaning. A few names' origin was forgotten and descended from the days before the Númenóreans' ships sailed the Sea. Among these names there were *Umbar*, *Arnach* and *Erech*; and the mountain names *Eilenach* and *Rimmon*, and *Forlong* was also a name of the same sort (Tolkien, 1954: 1483).

Most of the Men of the northern regions of the West-lands were descended from the Edain of the First Age or from their close kin. Therefore, their languages were related to Adûnaic and some still preserved a likeness to the Common Speech. They were from the upper vales of Anduin: the Beornings, and the Woodmen of Western Mirkwood; and further north and east the Men of the Long Lake and of Dale. The folks that were known in Gondor as the Rohirrim, Masters of Horses, came from the lands between the Gladden and the Carrock. They spoke their ancestral language and gave new names in it to almost all of the places in their new country and they called themselves the Eorlings, or the Men of the Riddermark. However, the lords used the Common Speech and spoke it nobly after the manner of their allies in Gondor, since in Gondor Westron is still used in a more gracious and antique style (Tolkien, 1954: 1484).

The language which the Wild Men of Drúadan Forest used was wholly foreign. The language of the Dunlendings was foreign too, or only remotely akin. These were the descendants of the peoples that had lived in the vales of the White Mountains in ages past. The Dead Men of Dunharrow were their kin. In the Dark Years others went to the southern

dales of the Misty Mountains, and some had gone to the empty lands as far north as the Barrow-downs. From them came the Men of Bree; however long before these became subjects of the North Kingdom of Arnor and had spoken the Westron language. Only the people in Dunland who were a secret folk, unfriendly to the Dúnedain, and hated the Rohirrim, held onto their old speech and manners (Tolkien, 1954: 1484).

Nothing about their language appears in the book except for the name they gave to the Rohirrim: *Forgoil* (it is said that the name means Strawheads). Since they were swarthy and dark haired, Rohirrim called them *Dunland* and *Dunlending*. Thus, there is no relation between the word *dunn* in these names and the Grey-elven word *Dún* “west” (Tolkien, 1954: 1484).

2.2.1.1 Characteristics of J. R. R. Tolkien’s Artlangs

For Tolkien, the sounds of the languages he created was crucial. The melody, rhythm, and harmony of the sounds of the language were a reflection and representation of the people or creatures who spoke it. For example, we can say that the language of the Ents, since they are essentially trees who were taught how to talk by the Elves, is onomatopoeic, and spoken slowly; just like the lifestyle of the Ents. As well as a spoken language, Tolkien created a sign language for the Dwarves since they were working on the loud mines, and it would be hard for them to shout each time they had something to say.

Similar to how natural languages change over time in terms of phonetically and grammatically, it can be seen that in Tolkien’s conlangs, there are changes to the languages throughout the history of the Middle-earth. Even though he did not complete these languages, fans are able to learn and speak these languages to a degree.

Even though Tolkien created a number of writing systems whether they were related to *The Hobbit* and *The Lord of the Rings* or not, such as Rúmil, Tengwar is the script used for Quenya and Sindarin. This script appears on the West gate of Moria and the One Ring (however the writing on the Ring is in Black Speech; not Elvish).

2.2.1.2 Characteristics of Quenya

While constructing Quenya, Tolkien’s biggest inspiration was the sound of Finnish. As stated before, aesthetics was important for Tolkien, whether it was English, or his conlangs, he

wanted the sounds to be in harmony. This aspect is especially significant in Quenya because this is the “ceremonial” or “Latin-like” language of the Elves. It needs to sound flowy because they cast spells using this language and it is spoken by the graceful Elves; their language should align with their personalities and manners. Similar to Latin, this language is almost “dead” and exclusively used for ceremonial purposes in the later ages, it also has characteristics related to Latin.

Below, you can see the general characteristics of the conlang.

Table I

Stops	b [b]	p [p]	t [t]	d [d]	c [k]	q [k]
Fricatives	f [f]	v [v]	s [s]	hy [ç]	ch [x]	h [h]
Nasals	m [m]	n [n]	ng [ŋ]			
Liquids	l [l]					
Trills	r [r]					
Approximates	w [w]	hw [ʍ]	y [j]			

(Consonants)

As mentioned before, since Quenya was designed to be similar to Latin, its spelling resembles to that language and *c* is pronounced as *k* in both of the Eldarin languages.

The Orcs and some Dwarves used a back or uvular *r* however, the Eldar found this sound to be “distasteful”.

Table II

qu [kw]	ty [tj]	ly [lj]	ny [nj]	nw	cc	ht [xt, çt]	hty	lc	ld
Lf	ll	lm	lp	lqu [lkw]	lt	lv	lw	mb	mm
Mp	my [mj]	nc	nd	ng	ngw	nn	nt nty	ps	pt
Rc	rd	rm	rn	rp	rqu [rkw]	rr	rs	rt	rty
Rw	ry [rj]	sc	squ [skw]	ss	ts	tt	tw	x [ks]	

(Consonant Clusters)

In the third book, *The Return of The King*, Appendix E writes that these consonants such as tt, ll, and ss “represent long, ‘double’ consonants”. Usually, if they came at the end of a word, it was shortened. For instance, *Rochann* became *Rohan*.

Table III

a / á	[a] / [a:]
e / é	[ɛ] / [e:]
i / í	[i] / [i:]
o / ó	[ɔ] / [o:]
u / ú	[u] / [u:]

(Vowels / Elongated Vowels)

Table IV

Iu	[ju]
Eu	[ew]
Ai	[aj]
Au	[aw]
Oi	[oj]
Ui	[uj]

(Diphthongs)

Except these diphthongs, other clusters of vowels are dissyllabic and were shown as *ěa*, *ěo*, and *oě*.

Table V

	Singular	Plural	Dual
1st Exclusive	ni	me	met
Vanyarin 1st Inclusive	-	we	wet
Exilic 1st Inclusive	-	ve	vet
2nd Familiar	tye	-	-
2nd Reverential	le / lye	le / lye	le / lyet
3rd	-	te	tú
3rd Inanimate	sa	-	-
3rd Animate	se	-	-
Close	si / sin	sinar	sinat
Far	ta / sa	te	tú

(Pronouns)

2.2.1.3 Characteristics of Sindarin

Unlike Quenya, Sindarin is used daily by the Elves. However, this is not to say that it lacks the harmony of Quenya. Yet, this conlang is based on another natural language, Welsh.

Below, you can see the general characteristics of the conlang.

Table VI

Stops	b [b]	p [p]	t [t]	d [d]	c [k]	g [g]				
Fricatives	f [f]	v [v]	ph [f]	v [v]	th [θ]	dh [ð]	s [s]	lh [t]	ch [x]	h [h]
Nasals	m [m]	n [n]	ng [ŋ]	ng [ŋg]						
Liquids	l [l]	l [ɬ]								
Trills	r [r]	rh [r̥]								
Approximates	y [j]	i [j]	hw [ɰ]	w [w]						

(Consonants)

Since there were some changes at an earlier stage, some combinations switched a lot in time. for instance, since *mb* turned into *m* in all cases, it is not included in the table above.

Table VII

cha [xɰ]	gw [gw]	nth [nθ]	nth [nth]
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(Consonant Clusters)

Table VIII

a / á	[a] / [a]
e / é	[e] / [e:]
i / í	[i] / [i:]
o / ó	[o] / [o:]
u / ú	[u] / [u:]
Y	[y]

(Vowels / Elongated Vowels)

The *u* sound in Sindarin was partly a modified version of *o* and *u* and derived from the old diphthongs *eu* and *iu*. In Sindarin, instead of using the old diphthongs *eu* and *iu*, Elves started to use the vowel *y*. In Gondor, this sound was generally pronounced as *i*.

Table IX

Ae	[æ]
Ai	[aɪ]
Au	[aw]
Ei	[ej]
Oe	[oe]

(Diphthongs)

Except these combinations shown in the table above, other combinations are not diphthongal. A word ending with an *au*, is similar in pronunciation to English.

All of the diphthongs are “falling” diphthongs; they are “stressed on the first element and composed of the simple vowels run together” (Tolkien, 1954: 1465).

Table X

	1st Person	2nd Person	3rd Person
	Singular / Plural	Singular / Plural	Singular / Plural
Nominative	im / me	le, ci / le, ci	e, te / ti
Accusative	nin / men	len, cin / len, cin	ten, den / tin, hain
Genitive	- / mín	- / lín	dín / -
Dative	anim, enni / ammen	-	-
Enclitic	-n / -m	-ch	- / -r

(Pronouns)

In Eldarin languages, the placement of the stress is determined by the word’s form. If the word has two syllables, it falls on the first syllable. Unless a longer word ends with a long vowel, diphthong or is followed by two or more consonants, it falls on the last syllable. If the last syllable contains a short vowel along with / without a consonant, “the stress falls on the syllable before it, the third from the end” (Tolkien, 1954: 1466). In Eldarin languages, especially in Quenya, words of the last form are preferred.

2.2.2 World Building in George R. R. Martin’s *A Song of Ice and Fire* (*Game of Thrones*)

As in most cases, the book series of Game of Thrones, *A Song of Ice and Fire* (1996-) by George R. R. Martin, have deeper and wider geography, characters, and stories than the TV series. This world has a very long history and almost every person has their own stories to be told. Given that it has a large geography, it would be almost impossible to cover every detail

from the books. The TV series of *A Song of Ice and Fire*, named *Game of Thrones* begins with a generic that shows the world's map, silhouettes of the cities, and the various houses', such as Lannisters, Targaryens, and Starks, symbols. These help the audience, especially the ones who did not read the books, understand the logistics of the places in this world.

It can be said that Martin's world is greatly influenced by the real world, its people, cultures, places, social events, and dynamics of the people of power. However, it is also influenced by the mythical concepts, stories, and creatures such as mermaids, dragons, giants, and Valhalla.

As in geography, some places in the books and series resemble closely to the real world. For example, the Dorne region resembles to Spain and has similar cultural elements. Thus, it was shoot in The Royal Alcázar of Seville in Spain. Another place that is closely related to the real world is the Arrowhead Mountain where the Night King was born. It is far beyond The Wall in the Real North so; it makes sense that this story was shoot in Iceland's Kirkjufell Mountain. Also, the people who habitat the region and call themselves "Free Folk" (also known as "Wildlings") show similarities to Nordic people's way of life. While conceptualising Dothraks, he was inspired by Mongolians who live a nomadic life, value their horses, and stay in *yurts*.

Martin also created multiple houses, their banners, sigils, and slogans. Some of the most important and popular houses and their symbols are House of Targaryen represented by a three headed dragon, House of Stark represented by a Direwolf, House of Lannister represented by a lion, and House of Baratheon represented by a stag. These are the four main houses which shaped the history of Westeros.

2.2.2.1 Characteristics of George R. R. Martin & David J. Peterson's Artlangs

In this section, the artlangs created by George R. R. Martin and David J. Peterson are examined. In the books, Martin only provided a few sentences and expressions such as *valar morghulis* / *valar dohaeris*, *khaleesi*, and *dracarys*. Later, for the TV series, Peterson constructed Dothraki and Valyrian (along with its dialects).

2.2.2.3 Characteristics of Dothraki

David J. Peterson started creating the language with Martin's information on the language and people. He, then, drew inspiration from natural languages such as Estonian, Inuktitut, Turkish, Russian, and Swahili. The sound of the language is quite guttural and harsh; as the people who speak the language and the difficult conditions they live in.

In his book *Living Language Dothraki*, David J. Peterson explains the characteristics of Dothraki for people, especially the fans, who want to learn the language. Below, you can see the general characteristics of the conlang.

Table XI

Dothraki	English Example	Dothraki Examples
a	between hat and hot; hot (after q)	<i>astat</i> to say <i>qacha</i> firefly
ch	mischief	<i>chare</i> ear <i>sachat</i> to divide <i>M'ach!</i> Hi!
d	dog (dental)	<i>dothralat</i> to ride <i>adakhata</i> to eat
e	grey; bed (after q)	<i>eveth</i> water <i>qevir</i> forest
f	feather	<i>fonak</i> hunter <i>hlofa</i> wrist, ankle <i>darif</i> saddle

g	good	<i>Gwe!</i> Here!/Let's go!/Go! <i>khogar</i> clothes
h	hand	<i>haj</i> strong <i>tihat</i> to look, to see <i>rhoa</i> animal <i>fih</i> smoke
i	machine; grey (after q)	<i>iz</i> poison <i>fati</i> insult <i>qile</i> island
j	jungle	<i>jahak</i> braid <i>lajak</i> warrior <i>haj</i> strong
k	sky	<i>ko</i> bodyguard <i>akat</i> two <i>fonak</i> hunter
kh	Bach	<i>khefat</i> to sneeze <i>zhikhat</i> to be sick <i>rikh</i> rotten
l	leg (dental)	<i>lajak</i>

		warrior <i>malilat</i> to be finished <i>krol</i> flea
m	man, jam	<i>m'athchomaroon</i> hello <i>mem</i> sound
n	no, men (dental)	<i>ninthqoyi</i> blood sausage <i>majin</i> and then, then
o	open; not (after q)	<i>okeo</i> friend <i>qora</i> hand, arm
q	sky, but produced deep in the back of the throat	<i>qora</i> hand, arm <i>oqooqo</i> heartbeat <i>fasqoyi</i> destiny
r	rolled, as in Spanish, when at the beginning of the word and followed by a vowel, at the end of the word, or when doubled; everywhere else, tapped	<i>rai</i> hooray <i>rhaesh</i> land, country <i>mori</i> they <i>mhar</i> sore <i>jerriya</i> discussion <i>mithri</i> rest
s	see	<i>sajo</i> one's own horse

		<i>ase</i> word, command <i>vaes</i> city
sh	she	<i>shierak</i> star <i>kisha</i> we <i>hosh</i> giddyup
t	stop (dental)	<i>tih</i> eye <i>ataki</i> first <i>astat</i> to say
th	thin	<i>thir</i> alive <i>athrokar</i> fear <i>eveth</i> water
v	very, have	<i>vov</i> weapon <i>havzi</i> cat
w	water, anyway	<i>awazak</i> screamer <i>zoqwat</i> to kiss
y	yes, boy	<i>yer</i> you (sg.) <i>qoy qoyi</i> blood of my blood
z	zoo	<i>ziso</i> wound <i>kazga</i>

		black <i>laz</i> could/can
zh	measure	<i>zhavorsa/zhavvorsa</i> dragon <i>afazi</i> warm <i>rizh</i> son

(Pronunciation)

It should be noted that whether the speaker is native or not, the words will have variants. For instance, *khaleesi* has three different pronunciations: khal-eh-si, khal-ee-si, and kal-ee-si

Table XII

dd	addrivat <i>to kill</i>
ff	affin <i>when</i>
gg	rhaggat <i>cart</i>
hh	najahheya <i>victory</i>
jj	ajjalan <i>tonight</i>
kk	akka <i>also, as well</i>
ll	jelli <i>cheese</i>
mm	gomma <i>mouth</i>
nn	hanna <i>rose</i>
qq	jaqqa <i>executioner</i>
rr	tolorro

	<i>bone</i>
ss	disse <i>only, just</i>
tt	esittesak <i>braggart</i>
vv	inavva sister
ww	ewweya <i>olive pit</i>
yy	ayyathat <i>to lift</i>
zz	ezzolat <i>to teach</i>

(Double Consonants)

If a vowel or consonant is doubled, each syllable must be pronounced fully. Such as in the pronunciation of “misspent”.

Table XIII

cch	vosecchi <i>of course not</i>
kkh	lakkhat <i>to chew</i>
ssh	asshekh <i>today</i>
tth	atthirar <i>life</i>
zzh	Havazzhifi Kazga <i>Black Salt Sea</i>

(Doubled Consonants)

In Dothraki, a double consonant can change a word’s meaning so especially the pronunciation of these words which contain double consonants gain more importance.

Table XIV

aa	krazaaj <i>mountain</i>
----	----------------------------

ae	vaes <i>city</i>
ee	avees <i>father (accusative)</i>
ei	dei <i>shallow</i>
ia	chelsian <i>locust</i>
io	chiori <i>woman</i>
oa	choakat <i>to be bitter</i>
oo	m'athchomaroon <i>hello</i>

(Double Vowels)

Even if the vowels are same or different, similar to double consonants, each sound is pronounced. Some of the clusters are shown in the table above. However, they are not limited to these pairs; any vowel combination can happen.

Table XV

	Singular	Plural
First Person	anha <i>I</i>	kisha <i>we</i>
Second Person	yer <i>you (familiar singular)</i> shafka <i>you (formal plural and singular)</i>	yeri <i>you (familiar plural)</i> shafka <i>you (formal plural and singular)</i>
Third Person	me <i>he/she/it</i>	mori <i>they</i>

(Personal Pronouns)

Since Dothraki marks case, the nouns and adjectives change whether they are subject, direct or indirect object, etc.

2.2.2.5 Characteristics of Valyrian

Peterson started his process based on Martin's two sentences in the language: *valar morghulis* and *valar dohaeris*. The conlanger stated that, while Valyrian does not have an official writing system, he was imagining a writing system similar to Egyptian hieroglyphs in terms of functionality.

Below, you can see the general characteristics of the conlang.

Table XVI

Nasal	m [m]	n [n]	ñ [ɲ]					
Plosive	p [p]	b [b]	t [t]	d [d]	k [k]	g [g]	q [q]	
Fricative	v [v]	th [θ]	s [s]	z [z]	j [j]	kh [x]	gh [ɣ]	h [h]
Trill	rh [r̄]	r [r]						
Lateral	l [l]	ly [ɭ]						

(Consonants)

Though *kh* and *th* are not native to High Valyrian, it is present in loan words such as *arakh* in Dothraki.

Table XVII

a / á	[a] / [a:]
e / é	[e] / [e:]
i / í	[i] / [i:]
o / ó	[o] / [o:]
u / ú	[u] / [u:]
y / ý	[y] / [y:]

(Vowels / Elongated Vowels)

Similar to Dothraki, some words are identified by the presence of long vowels. However, these long sounds are lost in some of the dialects such as Astapori Valyrian.

The stress falls on the penultimate syllable unless it is light. If the antepenultimate syllable is heavy, stress falls on the antepenultimate. Even though the dialects no longer possess this feature, High Valyrian is an inflected language and sentences with relative clauses are head final.

Table XVIII

	Singular	Plural	Paucal	Collective
Nominative	vala	vali	valun	valar
Accusative	vale	valī	valuni	valari
Locative	valā	valoti	valunna	valarra
Genitive	valo	valoti	valuno	valaro
Dative	valot	valoti	valunta	valarta
Vocative	valus	valis	valussa	valarza
Instrumental	valosa	valossi	valussa	valarza
Comitative	valoma	valommi	valumma	valarma

(Pronouns)

There are four grammatical numbers in High Valyrian: singular, plural, paucal, and collective. Also, there are four grammatical genders: lunar class, solar class, terrestrial class, and aquatic class. Generally, animate and individuable nouns are in lunar or solar classes and others are in terrestrial and aquatic classes.

3. TRANSLATING FANTASTIC DISCOURSE

3.1 Creating Conlang & ConIdentities

Tolkien said, “[...] Your language construction will breed a mythology.”; this is true whether you intend it to or in Tolkien’s case, it *is* in fact intentional to create a new mythology through a conlang (<https://www.tolkienestate.com/scholarship/carl-hostetter-tolkiens-invented-languages/>). As stated by Dr. Corey Olsen (2020), J. R. R. Tolkien created his stories to fill the gap in English folklore and mythology. While creating his story, he drew inspiration from existing tales and the world we live in. He merged the natural elements with supernatural elements creating a unique but also familiar new world and characters, common motifs, and themes such as friendship which are shown in a different way, and words and names that seem ancient and true but are foreign and strange. He wrote about many odd pairings; a golden ring which gives invisibility power to its bearer if they are weak, giant eagles who serve a “God” who lives in the sky, a trial of a friendship through a journey to an evil place called Mordor to destroy a ring, a language that has the characteristics of a natural language but has never spoken before by anyone on earth. By creating these odd pairings, he gives us tales that are familiar but unique which would be mundane and boring if they did not have

those supernatural elements. We can relate to their feelings, features, or characters but we cannot fully understand their choices or opinions because of the unfamiliar situation they are in.

We can see these natural and supernatural elements merging in George R. R. Martin's stories too; we are familiar with the term "wolf" but a "dire wolf" is a foreign creature to us, we know that there are actors who portray characters other than their own or a mask that hides the face, but we are not quite familiar with "Faceless Men". Dothraki may sound familiar to people who know how to speak Arabic, but it is a different language than Russian or Swahili which were few of the languages that Dothraki was inspired from.

According to Freud, this is called "uncanny" (1919); something that terrifies us but also quite familiar and known to us. This thing can be a component or the core element of a story or a mundane thing that happens to us in our daily lives. For example, when we see a pile of clothes on a chair or hung up on the door in the dark, we resemble that general shape or figure to someone or a monster from the scary stories of our childhood. At first, the feeling of dread and fear may surface but as our eyes adjust to the low light and our brains put the pieces together, identifying the object(s), those feelings go away. However, there may be instances that those feelings remain, and we were right to be fearful because that is an actual person / monster that most likely here to cause harm and damage. Most of these "children" stories were created to teach something to young kids or scare them from doing something. These stories settle in our minds and most of them have a chance to turning into a phobia in our adulthood. Maybe the most common theme being "darkness". Using these different themes and motifs, i.e., darkness, scary old people, and forests, people create supernatural stories that actually seem like real stories because of these scary themes and motifs. In Tolkien's and Martin's stories, there are some characters and elements that may terrify us, such as The Wall or Sauron, but not all things are "terrifying", such as Rivendell or Ghost. Freud says that while some things may be "uncanny" and "terrifying", not all new things are "frightening". To make them "uncanny", something must be added to them (Freud 1919: 2).

When creating a tale, there can be natural or supernatural beings and those beings may or may not speak a different language. This language may be a natural language such as English, Turkish, Russian, or French; it can also be a constructed language such as Elvish,

Klingon, or Valyrian. These different languages are never created and assigned randomly; they indicate that there are various qualities and characteristics unique to those beings who speak that specific language. Especially in fantastic literature, these distinctions can shape the plot and dictate how certain characters perceive other characters or be perceived by them. In J. R. R. Tolkien's *Lord of the Rings*, Elves are the high beings, and their language is so musical that it has a healing power. However, the language is not the only thing that possesses this power; Elves, themselves, also have powers and a different celestial aura surrounding them. They are tall, beautiful, graceful, and reserved beings and this fact becomes more obvious compared to other races in the Middle Earth such as Dwarves. They also have their own language, but its sound is the opposite of Elvish. This language has a sharper and rougher sound than Elvish. Thus, Dwarves are much shorter, messier, and hot-headed than Elves. These two opposite races speak two different languages, and they have the same qualities as their own languages. In *Game of Thrones*, Emilia Clark who plays Daenerys Targaryen makes a "mistake" while speaking High Valyrian; she mixes the pronunciation of High and Astapori Valyrian. However, David Peterson, who invented the languages for the series, does not see it as a mistake (2019) because unintentionally, she shows that she can in fact speak High Valyrian, but she also knows how to speak Astapori Valyrian and puts herself in a higher position than Kraznys, the slave master. Even the names of the two versions of the same language indicates the status of the dialect and the person who speaks it: High and Astapori Valyrian. In the two Elven languages, this is not the case; if we don't know the history of these languages or the language itself, we cannot understand which is the more prestigious dialect of the language just by hearing the names; Quenya and Sindarin.

Both J. R. R. Tolkien and George R. R. Martin have created worlds and characters that we can relate to but also are completely different from us and almost each character speaks a different language, positioning us further from them and their world. However, this fact does not really put us apart; it also brings us closer; through translation, we can understand the "common tongue" in each story, which is usually the native language of the author, and sometimes translations of conlangs are also available or if they are to remain as "foreign languages" to the reader, since it is an important part of the story, we can still feel a connection to the situation or feelings or character.

3.3 Translator's Creativity: Its Role & Limits

When translation studies parted ways with linguistics and became a field on its own, the perception of what a translation should be was clear; it should have the exact same words, nothing should be “added”, “omitted”, or “explained” in the target text other than what the author wrote, and the translators should be invisible to the reader. This was also because of the translation of Bible; since it was a holy book, any changes in the text were believed to cause misunderstandings and people were punished since they were seen as heathens. Over time, most of these beliefs were abandoned and the ghosts of some of them are still present in some people's minds; the idea that the source text is “holy”; thus, untouchable, and unchangeable and that the translators shouldn't have a voice. Susan Bassnett McGuire, explains the early attitudes towards translation (how it should be done, which text or elements to convey, and whether the target language or the translator have any significance) in five categories:

- (1) Translation as a scholar's activity, where the pre-eminence of the SL text is assumed *de facto* over any TL version.
- (2) Translation as a means of encouraging the intelligent reader to return to the SL original.
- (3) Translation as a means of helping the TL reader become the equal of what Schleiermacher called the better reader of the original, through a deliberately contrived foreignness in the TL text.
- (4) Translation as a means whereby the individual translator who sees himself like Aladdin in the enchanted vaults (Rosetti's imaginative image) offers his own pragmatic choice to the TL reader.
- (5) Translation as a means through which the translator seeks to upgrade the status of the SL text because it is perceived as being on a lower cultural level.

(Bassnett McGuire, 1980)

These five categories sum up the early dynamics between the source and target text / language in terms of being on a higher position than the other, conveying a message through translation, attitude towards the readers, authors, and translators, showing a specific text / language is more elegant and its sound, images, and structure should be kept. Lately, these approaches seem to leave the scene, and instead, there are new approaches and aspects that are talked about and take place in the translation field. One should keep in mind that translation has so many aspects and layers than language alone. Source and target culture, purpose of the translation (Skopos Theory, see Vermeer 1996), target audience, and text type are some of the aspects that are now the “norms” that the translators take into consideration

while translating. Işın Öner, emphasises the importance of target culture-oriented approach and translation competence in her article “Söylem ve Çeviri” (Discourse and Translation) (2001: 108-109). She observed that students see the source text and language as superior, hence, they have trouble translating the cultural elements since they see them as linguistic elements and when they did translate these elements into Turkish, it was seen that they kept the source culture’s reference. Since the beginning of translation, people have a tendency to overlook the aspect of culture, especially the target culture. However, even if they translated the text as close to the source text’s use of language or the target language as possible, there were many different translations; there wasn’t a single “correct”, “ultimate”, or “right” translation; rather, there were different translation approaches to a single source text. This fact brings us to another point: creativity and individuality.

Writing a literature piece, especially a fantasy work, requires imagination and creativity to some degree. Even if some elements of the work are “supernatural” in an “ordinary” world or the whole world is fictitious and built upon “supernatural” elements, authors must use their imagination to create those unique aspects and maintain coherence. Then what about translators? Do they have to be creative to translate these fantasy works? Do they have to be creative at all since they are “only translating” the work from one language to another? Are they allowed to be creative while translating? If they can be creative, to what extent they can use their creativity?

In her paper “Fantastik Anlatı Çevirisinde ‘Çevirmenin Sesi’” (“Translator’s Voice” in the Translation of Fantastic Narrative) (2006), Ayşe Banu Karadağ analyses two different translations of *Flowers for Algernon* by Daniel Keyes. In one of the translations, the translator changes the font style according to the story. Thus, the reader feels more connected to the story, and it adds an aspect that is in coherence and harmony with the story line. However, this does not exist even in the source text. Karadağ states that the translator’s voice is clear in the target text and it does not have to depend heavily on the source text (2006: 206-207). Thus, it can be said that if translators are free to use their creativity, there may be coherent and interesting translations for the audience to enjoy.

If translators are free to use their creativity while translating a work from fantastic genre, the translation may become even more enjoyable for the audience. However,

translators should be aware of the expectations of the audience; it may be better if translator's creativity does not clash with the audience's expectations and previous translations. Their creativity should play within the limits of the literary work's world, terms, discourse, and previous translations that are accepted and used by the fandom.

In her paper “Çeviri Eğitiminde ‘Çeviri’yi Sorunsallaştırmanın Önemi” (The Importance of Problematising “Translation” in Translator Training) (2011), Ayşe Banu Karadağ conducts similar research to Öner's. In the article, she states that each translation was different from the other even if some of the students felt like they should stay “loyal” to the source text. Karadağ, then emphasises the importance of empowering students to feel more “confident” in their translations. She claims that translation (in any text type or genre) is not a “mechanical” act where you just translate words from one language to another; but rather, it is a “creative” act. Every single person has different lifestyles, backgrounds, values, experiences, and learnings; hence it is only natural there is to be various translations of a single source text. Even the same person can translate the same text differently at particular times in their life because there is not an ultimately correct translation of a text since people may have different interpretations or goals while translating.

Under the leadership of Gideon Toury (1995), translation shifted from linguistics influenced prescriptive methods to culture influenced descriptive methods. Scholars started to talk about concepts such as target oriented translation, culture specific elements, the aim of the translation, and translator's visibility and voice. As translators gained more “freedom”, voice, and control over the text they have created, various translations of the same work started to emerge. This diversity also enabled the audience to choose from different translations according to their specific needs and wants (children's books, abridged versions, ideologic views). Even though technical and informative texts are not as flexible in nature as their literary counterparts, this new “freedom” made way for translators to enhance the literary works' language, world, discourse, magic, and aesthetic. Thanks to this freedom, translators are able to use and show their creativity through transcreation.

Literary works have a big potential to use one's imagination since they born and feed from it. Thus, enabling translators to get more creative and create a discourse of their own in the target culture. As mentioned in the part titled “History of Fantastic Literature”, these

works come from myths, sagas, and folklore. Every culture has differing elements to their stories such as places, names, foods, clothes, fauna, flora, galaxies, creatures, and objects. These things also can be influenced by religion. That is why, translation of these fantasy works either create a similar discourse and text type tradition or change and shape the existing discourse and text type tradition. If a culture has a compilation of pioneer works in their literature, then translated fantasy works may not be consumed as much in that culture; they can even shape and dictate other works on how they are being written and what themes, patterns, motifs, and elements are being used. However, if a culture doesn't have any works or they are not enough to sustain the demand, then, translated works become canon. They shape the text type tradition and are consumed more than that culture's own works. This action can also be done intentionally to teach things through translation or create a new genre in the target culture (Polysystem Theory, see Even-Zohar 1978). For instance, in Turkish myths and sagas, there are a lot of wolves, bow and arrow, horse, sword, *Şaman*, and *Şahmeran* patterns and characters / creatures. Yet, under the influence, and demand, of Western / European cultures, people started to include creatures or characters from those cultures' tales and myths in Turkish TV series, books, and movies; for instance, in *Selena* (2006-2009), there was a character named Hades and he had a Rottweiler named "Cerberus" which directly comes from King of the Underworld Hades and his dog Cerberus in Greek mythology. People also abandoned creatures like *Gulyabani* in favour of werewolves and vampires since they were especially popular in early 2010s because of movies and TV series like *The Twilight Saga* (2008-2012) and *The Vampire Diaries* (2009-2017). Even though there are "witchy" figures like *Şamans* in Turkish culture, Western / European approach to witches and wizards are more popular and in demand by the audience. Since there is demand, fantasy works are mostly being translated into Turkish rather than writing an original work, especially a work that includes and evolves around Turkish myths, folklores, and sagas.

However, as the ideologies and values such as Turkic culture, nationalism, and the legacy of former generations and significant figures grow, producers and writers are creating movies and TV series based on Turkish mythology and / or history. *Muhteşem Yüzyıl* (2011-2014) and *Diriliş: Ertuğrul* (2014-2019) are series that gained a vast popularity among not only the Turkish audience but also foreign audience. In *Diriliş: Ertuğrul*, there were *şamans* as *Şamanizm* is a big part of Turkish culture. Through this series, young generations may get

familiar with these characters. In 2021, a new TV series called “*Destan*” was released. This project is one of the few examples of Turkish myths and sagas that has been adapted to screen. It tells the saga of “*Çift Başlı Kurt*” (The Two Headed Wolf); an orphaned child raised by wolves. This plot also has similarities with another Turkish saga called “*Ergenekon*”. In the series, we see that a baby is carried by a wolf, and later, the lead female character Akkız (played by Ebru Şahin) is seen with a wolf companion. As happened with the *Game of Thrones* series’ Dire Wolves, this may cause a huge demand for wolfdogs or dogs who look like wolves (Huskies, Alaskan Malamutes, Czechoslovakian, and Saarloos Wolfdogs, etc.) among the Turkish people. Wearing a head piece with a wolf face on it, Akkız is a fierce warrior who rides horses and uses swords and bow and arrows. The soundtrack of the series, which is composed by Zeynep Alasya, Caner Özkan, and Ertan Özkan, has traditional sounds from when Turks were living as mostly nomads in the meadows of Central Asia. One of the songs, “*Vatan (Nogay El)*” (Homeland) is composed by a famous artist Arslanbek Sultanbekov who also wrote and composed a quite famous song called “*Dombra*” (a string instrument) in Tataric. It is also seen that Old Turkic script (the rune alphabet) is used in the name of the series. All these elements; wolves, weaponry, music, and language, contributes to a sense of familiarity, nationalism, and teaches the young generation of old Turkish traditions, sagas, and myths.

3.4 Fantastic Literature in Translation Studies

Fantastic literature is created by and within both the writer’s and its own culture, lore, tales, and mythology. In these works, there can be so many unusual components to the world we live in such as creatures, places, foods, names, etc. This is one of the things that makes them unique while translating; the translator should consider the culture of the author, world within the work, and target audience.

According to translators who work on fantastic literature translation such as Ayça Sabuncuoğlu, Orçun Türkay, and Esen Tezel, one of the most important things in literary translation is using a fluent language while translating (Birkan Baydan, 2016: 164-165). However, translation of fantastic literature does not end with this because fantastic literature has unique elements some of which are mythical creatures, unusual places, or races. While translating these unique elements, translators should also consider the terminology of the

work. Whether it was translated before or is a continuation of a series, if there is a terminology created and used by the previous translator and accepted by the fans, as all text types, both the readers and publisher may expect the translator to not to change the existing terminology and names in the story.

In her article “İngilizce'den Türkçe'ye Fantastik Edebiyat Eserlerinin Çevirisinde Kültürün Aktarımı” (Cultural Transfer in Translation of Fantastic Literature from English to Turkish), Ayşe Şirin Okyayuz Yener talks about the translation process of these works. First, she mentions that the analysis process of the source text resembles of a technical text, it acts as a literary piece in the translation process. Then she argues that since this, almost “encyclopaedic”, type of terminology might not be easy to maintain and cannot be efficiently done until the deadline, Okyayuz Yener suggests that these translations can be done better within a group of three; the first member of the group will do the background research for all these terms, previous literary works, computer games, etc., the second member of the group is the translator who should consider the path that the translation will go according to translation theories and the background information, and lastly, the third member of the group is the editor who knows all the discourse, text type, translations, and the audience’s expectations (2006: 181-182).

Okyayuz Yener’s suggestion can be quite functional and efficient if the time is limited because the workload of the translator will be lessened. However, if we consider that a translator should do research before any type of translation, and with the developments in CAT Tools, the first member of the group may not be necessary. If they have enough time and use that given time efficiently, translators can both do the research and translate the text. It could be better if there is a significant amount of time for background research and this can be done by the translator. This can enable them to understand the constructed world deeply. It might also help that if the translator is a “fan” or familiar with fantastic literature since they will at least have the basic information about the story and its world. After the research, the information can be filed using a CAT Tool or even MS Office Tools such as Excel. This way, the information can be added, omitted, edited, reorganised, and kept neat. After the research and translation process, an editor who knows the discourse, text type, previous translations, terminology, storyline, and the characters can do the editing of the translation. After this step, additionally, a proof-reader can be hired too. Thus, a pair of a translator and an editor might

be enough for a translation project. According to Sevin Okay, especially in time restrained situations, it can be more useful and effective to work as a pair to translate a book. In her interview “Fantastik Edebiyat” (Fantastic Literature) she states that since she had a month and a half to translate the second book of Harry Potter, she worked with her son Kutlukhan Kutlu. They divided the chapters to be more time efficient and when there was a chapter that Okay was especially interested in, she says that she asked Kutlu to hand her that chapter. Okay expresses that towards the end of the translation process, they were arguing a lot because Kutlu was not satisfied with the translation, but Okay wanted to submit the work to the editor since they were running out of time (2006: 146-147). Here, we can see that a book can also be translated by two translators; however, in order to submit a “good” translation in a given time, this pair should be coordinated and have a good teamwork.

It is also important to consider the time period of the story since this can affect the choice of words for certain elements in the story. If the story is set in ancient or medieval times, there is a high chance that the author used old words, objects, or characters’ speech is not modernised. If there is spellcasting, it can be in ancient languages such as Latin, or it is cast through runes. This use of language creates a discourse that gives the audience a sense of magic, mystery, “uncanny”, and maybe even “foreignization” since the audience doesn’t use those kinds of words or type of speech. Even though they may have an idea of what they mean or know the meaning but it’s just an old unused word, they don’t quite understand these words or symbols if it’s not explained in the text, which creates the “uncanny” and “foreign” feeling especially if it’s a loan word from another language. Ayşe Şirin Okayayuz Yener, suggests that in the translation, it is better to use loan words from Arabic and Persian while translating into Turkish. Even though the audience don’t use such words in their daily lives, it gives the aforementioned feelings of the discourse. For instance, she says that instead of “*baş büyücü*”, “*Sihirşah*” can be used to help create the discourse (2006: 183). Fantastic literature shapes, changes the language, and creates a new jargon among “fans”; for instance, thanks to fantastic literature, people started to use words from the Ottoman era such as “*kadim*”. While translating these, a translator must decide which translation strategy to use. Okayayuz Yener (2006) suggests a source / target-oriented approach (Toury, 1980). By adapting these approaches, old expressions, words; new, coined, borrowed words, and many more can become canon and create a discourse not only for that specific story but also for the whole

fantastic genre. One translator may lean more towards a target-oriented approach while another uses source-oriented approach; even both strategies can be used together if done correctly, and coherently.

When old words are not enough for the world that the author is creating, some of them use artlangs to enhance the magic, mystery, uncanny and foreignness in their stories. This helps further develop the world that the author built for her / his story and sets the work apart from other works of fantastic literature since it is a language that is developed from scratch specifically for that story by either the author or a conlanger(s). However, some of the artlangs are not meant to be translated because of its contribution to the storyline, discourse, and the tone of the story. Yet, especially in movies or TV series, these artlangs are in need of a translation for viewers to understand and catch some important plot points in the story. Some shows even have interpretation and translation scenes of these artlangs whether it is between two artlangs (i.e., High and Astapori Valyrian in *Game of Thrones* (2011-19)) or between an artlang and a natural language such as English (i.e., Black Speech and “Common Tongue” in *The Lord of the Rings: The Fellowship of the Ring* (2001)).

Fantastic Literature is a vast world on its own and when translation gets included in the equation, the whole creativity process gets deeper and vaster. Instead of using an ordinary word in an unordinary world, translators use words that are forgotten to keep the magic and mystery of the work. Even though creativity is a big part of the writing and translation processes of the works that belong to the fantastic literature, translators should be aware of the existing terminology and the wishes and expectations of both the publisher and fans. Whether the translation is done by a couple of translators or a single translator, it requires a deep understanding and study of the language, culture, and work that is being translated and the language and culture that it is being translated into.

3.5 Translation of ArtLangs

To understand what artlang means, first, one needs to understand what conlang is. Conlang is short for “Constructed Language”, and it is an umbrella term for auxlang, artlang, and engelang. Conlangs are the languages that are invented by people for a purpose such as artistic, international communication, to make a specific statement, etc. They are constructed by creating a writing, sound, grammar system and lexicon. Jörg Rhiemeier, a conlang

community member, classifies these languages by their purpose (2012). He defines Auxiliary Languages (Auxlang) as “a language meant to bridge communication barriers between people of different native languages.” And he divides it into two sub-categories: Global, such as Esperanto and Regional, such as Folkspraak. Artistic Languages (Artlang) is defined as “a language constructed to be a piece of art.” And is divided into three sub-categories: Fictional such as Klingon, Personal such as Vorlin, Religious and Magical such as Enochian. However, he says that one language can be classified in more than one category. Rhiemeier says that Tolkien’s Quenya was his ideal language, which makes it a Personal language, but it was also a Fictional language. Lastly, he defines Engineered Languages (Engelang) as “a language designed to meet objectively testable goals.” He divides engelang into three sub-categories: Philosophical such as Ro (taxonomic languages) and Toki Pona, Logical such as Lojban, and Experimental such as Ithkuil. As mentioned above, Rhiemeier says that one conlang can’t be classified in just one category; it can possess the features of two or three classifications; for example, a conlang can consist of 80% artlang, 15% auxlang, and 5% engelang. Thus, making it easier to locate the language in the Gnoli Triangle.



The Gnoli Triangle. Image by Raymond A. Brown.

Rhiemeier also suggests a classification system based on the conlangs’ structure. They can be classified as *fusional and agglutinating*, *accusative*, *head-marking*, and *dependant-marking*, etc. Some structural classifications are specific to the conlangs such as *a priori / a posteriori distinction* and *naturalism*. Though it can be used for any kind of conlang, a priori / a posteriori distinction was created for auxlangs in the early 20th century. The reason this classification was created for auxlangs is that the neutrality of the language can be assessed according to the origin of the word. This distinction is based on the *origin of the lexicon*. A

Priori languages have their own original words that do not exist in other languages however, A Posteriori languages' words are based on already existing languages' vocabularies such as natural languages (Natlang). Nonetheless this distinction cannot be used for all conlangs since some of them use both techniques to create their vocabularies.

Naturalistic vs. schematic classification is also commonly used for auxlangs, can also be used for artlangs and rarely used for engelangs. However, this classification's meaning differs for auxlang and artlang. In the case of auxlang, it means that the language is strictly *a posteriori* which not only derives words from other languages and manipulates them in order to use it in its own system, but it also takes *complete words* from the source language. In the case of artlang however, the language can be either *a priori* or *a posteriori*; the origin does not matter. A natural artlang means that the conlang can be mistaken for a natlang and that is the goal for most artlangs; to be natural as much as possible. These languages can also be sub-grouped as *diachronic* artlangs such as J. R. R. Tolkien's Quenya and Sindarin which were derived from Common Eldarin (Rheimeier, 2012).

However, depending on the case, some components may be irrelevant to the language thus excluded in the final version of the conlang. These components may be writing since it depends on the people's or the creature's knowledge and/or ability to write; or it can be sound since the ones who "speak" that language may not be able to use sounds to communicate.

Artlang is short for "Artistic Language". They are created for artistic or aesthetic purposes to be used in a book, movie, TV series, etc. or they can be created just for the sake of pleasure. *Star Trek's* (1966-1969) Klingon, *1984's* (1949) Newspeak, *Avatar's* (2009) Na'vi, and even *Harry Potter's* (2001-2011) Parseltongue can be given as an example for ArtLangs (<http://library.conlang.org/about/glossary.html>).

It is widely accepted that translators should first read and analyse the source text to produce a coherent translation. It is especially important for translation of fantastic literature because the works have so many layers (creatures, places, foods, characters, languages, names) that are intertwined in each other. An analysis is a must to better understand their relationship and function. In her article "Discursive Constrains of Fantastic Literature" (2020), Sevcan Yılmaz Kutlay talks about the discursive challenges of translating fantastic literature and she states that "[...] translators need a detailed discourse analysis process before

their translation process to overcome challenges of translation no matter which techniques, methods or approaches they choose (especially if they have to translate a constructed language)” (2020: 12-13).

These unique languages, as well as any other natural language, can be challenging to translate since they can have a completely different culture, writing and grammar system, ideas, aims, and concepts specific to the artlang. For instance, the author of *A Clockwork Orange* (1962) states that, since the book’s intention is to “brainwash” the reader, he intended that for his readers to understand Nadsat, they must learn a little bit of Russian (Burgess 1990: 38). If it was translated, it would disrupt the whole purpose and function of this artlang. In the case of Elvish, it can be said that these languages’ aim is to define the Elves’ status among other races, cast spells such as healing spells, and they are aesthetically pleasing which in turn ties to the grace of the Elves.

In this thesis, four artlangs’ translations are analysed. These are two of the Elvish languages, Quenya and Sindarin from *Lord of the Rings* which were created by J. R. R. Tolkien and Dothraki and Valyrian from *Game of Thrones* which were created by George R. R. Martin and David J. Peterson.

3.5.1 Translation of J. R. R. Tolkien’s Languages

In this section, two conlangs (Quenya and Sindarin) that J. R. R. Tolkien created are examined along with their Turkish and English translations. However, the translators are unknown which makes the translator invisible to the audience.

3.5.1.1 Quenya

First, we will be looking at the five examples of the “ancient” dialect Quenya.

<i>Quenya</i>	<i>English</i>	<i>Turkish</i>
<i>Galadriel: Am meleth dîn. I ant e guil Arwen Undómiel píḡatha.</i>	Galadriel: For her love. I fear the grace of Arwen Evenstar will diminish. (lit.	Galadriel: Onun sevgisi için. Arwen Akşam Yıldızı’nın zerafetinin
<i>Aragorn: Aníron i e broníatha, ad ae periatham athar i methid en-amar hen.</i>	‘the gift of life of Arwen will dwindle.’) Aragorn: I would have her	zayıflayacağından korkuyorum. Aragorn: Onun bu kıyıları

<i>Aníron i e círatha na Valannor.</i>	leave these shores and be with her people. I would	terk edip halkıyla beraber olmasını dilerdim. Valinor'a
<i>Galadriel: Namárië.</i>	have her take the ship to	bir gemi almasını dilerdim.
<i>Nadath nâ i moe cerich.</i>	Valinor. (lit. I wish that she	Galadriel: Elveda. Henüz
<i>Dan, ú-'eveditham, Elessar.</i>	endures, even if we separate	yapacağın çok iş var. Bir
	beyond the limits of this	daha görüşmeyeceğiz,
	world. I wish that she sails	Elessar.
	to Valinor').	
	Galadriel: Farewell. There is	
	so much you have yet to do.	
	We shall not meet again,	
	Elessar.	

(accessed November 30, 2020)

As mentioned before, Tolkien wanted Elvish to sound magical and harmonious and in order to do that, he created a sound system that fit to his criteria and mostly used Finnish phonetics. When we hear these sentences, it feels like we are in that realm witnessing and feeling the same emotions as the characters. Elvish is also particularly essential in this sense since it is mostly spoken during intense war or dream-like scenes in the movies. Thus, heightening the audio-visual experience and in turn, our emotions. We see in the first example, there is a “literal” English translation that was not used in *The Lord of the Rings: The Fellowship of the Ring* (2001). Since Quenya is a highly aesthetical language, the same effect was tried to be created in the target languages. Instead of simply saying “life”, the translator chose to say “grace” which is a word that sounds more delicate, divine, and prestigious. This life is also “gifted” to Elves by Ilúvatar. So, it makes sense that this life, her grace that was kindly gifted to her, is Ilúvatar’s grace. It also reminds us of the soul and spirit. In *Supernatural* (2005-2020) angels have something similar to a soul called “grace” which is shown as a glowing blue fog and without it, angels don’t have their celestial and divine powers; they become regular people. Just like this, without her “grace” Arwen, and all the other Elves, will become a regular human in a world without magic and perish. In Aragorn’s lines, we see that his speech resembles of a poem, and it is coherently structured to his time. In the English translation, the strong and urgent desire of Aragorn for Arwen to live is

transmitted through “I would have her...” which shows that he actually wants her to live a long and healthy life. In the Turkish translation, we see that this word is translated as “zarafet”. Its immediate connotation may not be “soul” or “life” among the Turkish audience but the physical and / or characteristic elegance and beauty of someone. As Galadriel departs, she says “Farewell / Elveda”; since they will not see each other again, these words are stronger in their meanings of finality. Other expressions such as “Goodbye / Hoşçakal” may be too informal for their relationship and Galadriel’ status, and they may not deliver the actual meaning as much.

<i>Quenya</i>	<i>English</i>	<i>Turkish</i>
<i>Saruman: Cuiva nwalca</i>	Wake up cruel Redhorn!	Uyan zalim Kızılboynuz!
<i>Carnirassë! Nai yarvaxëa</i>	May your blood-stained	Kanla lekeli boynuzun;
<i>rasselya taltuva ñotto-</i>	horn fall upon the enemy-	düşman kafalara saldırın!
<i>carinnar!</i>	heads.	

(accessed November 30, 2020)

In this example, Saruman cast a spell using Quenya in *The Lord of the Rings: The Two Towers* (2002). In order to give the “spell” an “ancient” effect, both English and Turkish translators used words and expressions accordingly; in the English translation, the translator used the word “shall” that mostly used in law texts and poems in present time. However, this was a commonly used word in old English, especially in poems. In the Turkish translation, the translator’s wording resembles a battle cry and spell. The use of “zalim” and “lekeli” in particular, gives an uneasy feeling to the audience. Also, “zalim” is not a commonly used word in modern Turkish hence, it counts as an archaic word and contributes to the “ancient” element of the times and speech.

<i>Quenya</i>	<i>English</i>	<i>Turkish</i>
<i>Elrond: Nai tiruvantel ar</i>	May the Valar protect you	Valar gök kubbe altındaki
<i>varyuvantel i Valar</i>	on your path under the sky.	yolunuzda sizi korusun. ¹
<i>tielyanna nu vilya.</i>		

(accessed November 30, 2020)

¹ Translation is mine.

The stars are the most important celestial being in the space since they were created long before the sun and moon and Elves were born under the light of the stars. Valar fought Melkor to protect Elves and captured him and brought safety to Elves. Thus, as in this story in *The Lord of the Rings: The Fellowship of the Ring* (2001), Elrond wishes the Fellowship to be safe on their journey under the protection of Valar and the stars in the sky. In the older times, “may” was a common way to wish a good fortune to someone instead of saying “I hope...”. Thus, this fits the times and speech style of the story’s times. In the Turkish translation, instead of saying “gök” or “gökyüzü”, “gök kubbe” was used. Dome quickly became a symbol in religions such as Christianity and Islam and was used in architectural designs such as Florence Cathedral (Cattedrale di Santa Maria del Fiore) in Italy, Hagia Sophia in Turkey, Kul Sharif Mosque in Russia, Sheik Zayed Grand Mosque in United Arab Emirates, and Al-Aqsa Mosque in Palestine. Since the Elves respect and believe in the stars (and Valar) as a religion, “sky” is translated as “gök kubbe”. “Kubbe” also gives the feeling of an embrace since it cradles you in because of its shape. “Allah sizi korusun” and “may God protect you” are commonly used religious expressions thus, it enhances the meaning, especially in the Turkish translation.

<i>Quenya</i>	<i>English</i>	<i>Turkish</i>
<i>Gandalf: Ando Eldarinwa a lasta quettanya, Fenda Casarinwa!</i>	Gate of Elves listen to my word, Threshold of Dwarves!	Elflerin kapısı sözlerimi dinle, Cücelerin Girişi!

(accessed November 30, 2020)

In this line in *The Lord of the Rings: The Fellowship of the Ring* (2001), the gate of Khazad-dûm is opened by an Elvish word and in order for this door to be visible and open, the starlight must shine on it. The word Gandalf uses for “Elves” is “Eldar” which means “People of the Stars”; this shows the intelligence of the Dwarves. In the Turkish translation, instead of “dinle”, “işit” could be used to make it more like a spell and it would give off the feeling that he was talking to a higher ancient being. The same can be said for the English translation; instead of “listen to”, “hear” could be used.

<i>Quenya</i>	<i>English</i>	<i>Turkish</i>
<i>Frodo: Aiya Eärendil Elenion Ancalima!</i>	Hail Eärendil brightest of the Stars!	Selam Eärendil Yıldızların en parlağı!

(accessed November 30, 2020)

In this last example of Quenya in *The Lord of the Rings: The Return of The King* (2003), Frodo calls upon the brightest star Eärendil in one of his most desperate moments. Since it holds a higher status among other stars, because Eärendil was Elrond's father, and he sacrificed his life to protect the light from the dark and he was carrying on his forehead a Silmaril, that his wife (and Elrond's mother) Elwing gave to him, which provided Eärendil the ultimate light. Thus, this light has a special place in the hearts of Elves. Thus, they call upon it with respect. In English and Turkish translations, the star is greeted with "hail" and "selam". While "hail" has a more subservient feeling compared to "selam", they both transmit the feeling of respect, trust, and love.

3.5.1.2 Sindarin

<i>Sindarin</i>	<i>English</i>	<i>Turkish</i>
<i>Elrond: Tangado haid! Leithio i philinn!</i>	Hold (your) positions! Fire the arrows!	Pozisyon alın! Okları yağdırın!

(accessed November 30, 2020)

In the first example of Sindarin in *The Lord of the Rings: The Fellowship of the Ring* (2001), Elrond gives these commands during War of the Last Alliance. It can be seen that in the Turkish translation, instead of saying "fırlatın" or "atın" which would mean essentially the same thing, the translator made a little nuance and chose to use the verb "yağdırın". This decision gives the importance, heaviness, terror, force, and power of that moment and war against Sauron. As the Lord of Rivendell, Elrond must stay strong and show no weakness against the enemy while giving courage to his soldiers. By choosing to use "yağdırın" as the command, it gives the sense that they will defeat their enemy.

<i>Sindarin</i>	<i>English</i>	<i>Turkish</i>
<i>Arwen: Nîn o Cithaeglr lasto beth daer; Rimmo nîn Bruinen dan in Ulaer!</i>	Waters of the Misty Mountains listen to the great word; flow waters of Loudwater against the Ringwraiths!	Sisli Dağlar'ın suları, bu büyük sözü dinleyin, Gürültülüsu'nun sularını Yüzüktayfaları'na karşı akıtın!

(accessed November 30, 2020)

This example is one of the most popular Elven lines from *The Lord of the Rings: The Fellowship of the Ring* (2001). Even though this sentence is in Sindarin and not in Quenya, Arwen casts a spell to save Frodo from the Ringwraiths. Usually, spells are cast in Quenya however, Arwen is a powerful Elf and there is also magic in Sindarin. In the English translation, the structure of the sentence indicates that this is a powerful spell that urges the Mountains to obey. Yet, in the Turkish translation, the translator could invert the sentence and instead of using “büyük”, “yüce” could be placed there. This might give the aura of a spell since in movies, books, TV series, and real practitioners, spell sentences are usually inverted and rhymed.

<i>Sindarin</i>	<i>English</i>	<i>Turkish</i>
<i>Gandalf: Losto Caradhras, sedho, hodo, nuitho i 'ruith!</i>	Sleep Caradhras, be still, lie still, hold (your) wrath!	Uyu Caradhras, sakın dur, sakın uzan, gazabını salıverme!

(accessed November 30, 2020)

Here, in *The Lord of the Rings: The Fellowship of the Ring* (2001), Gandalf casts another spell in Sindarin. In the English translation, the usage of short words and the sounds, while giving a stern command, still sounds soothing and it feels like a lullaby especially if read slowly. On the other hand, “gazabını salıverme” in the Turkish translation fits the time period in terms of the choice of words and suffix. The translator could choose to form this verb with another suffix such as “salma” but instead, “salıverme” is used and it both fits the period, and the audience can feel the urgency behind those words.

<i>Sindarin</i>	<i>English</i>	<i>Turkish</i>
<i>Arwen: Law, hîr nîn, ú dollen i Rîw. Anírach, nui lû, gwannad uin gwaith lín?</i>	No, my lord, the winter hasn't come. Do you wish, before the time, to leave your people?	Hayır, efendim, kış henüz gelmedi. Zamanından önce halkınızı bırakmak ister misiniz?

(accessed November 30, 2020)

This line is from *The Lord of the Rings: The Return of The King* (2003). Arwen is a headstrong, direct, and decisive character, and these qualities show in this example. She is voicing her opinions unapologetically and challenges him with her sharp words. This is transmitted to the audience through the words in both translations. In the Turkish translation, “henüz” is used which gives the impression that there is still time for them to defeat the enemy and return safely.

<i>Sindarin</i>	<i>English</i>	<i>Turkish</i>
<i>Aragorn: Men le trasta, Brego? Man cenich?</i>	What troubles you Brego? What did you see?	Ne kuşkulandırdı seni Brego? Ne gördün?

(accessed November 30, 2020)

The last example is from *The Lord of The Rings: The Two Towers* (2002). While Aragorn tries to soothe and understand as to why Brego is acting strange, he utters these words to him. In the translations, “trouble” and “kuşku” are both have rough sounds, and these enable the audience to understand that there is something wrong with the cave and it is dangerous. And there is indeed something that is suspicious and troubles them in the cave.

3.5.2 Translation of George R. R. Martin & David J. Peterson’s Languages

In this section, two conlangs (Dothraki and Valyrian) that George R. R. Martin and David J. Peterson created are examined along with their Turkish and English translations. The examples and English translations are taken from David J. Peterson’s Archive of Our Own (AO3) account and Turkish translations are from BluTV. The English translations are translated by the creator and conlanger Peterson. However, the Turkish translator’s name is unknown.

3.5.2.1 Dothraki

<i>Dothraki</i>	<i>English</i>	<i>Turkish</i>
<i>Daenerys: Zhey Drogo ast me-Dothraki thasho h'anhaan ven anha ray yol mehas. Me azh maan atjakhar.</i>	Drogo said I spoke Dothraki like one born to it. It gave him great pride.	Drogo, Dothrakçayı anadilim gibi konuştuğumu söylerdi. Bu onu çok gururlandırır.

(accessed November 30, 2020)

Daenerys claims that her skills in Dothraki “gave him great pride” and thus, gave Daenerys a great pride. However, she still makes a pronunciation mistake and Missandei corrects her. Daenerys is trying to prove herself to Missandei about her competence and skills in Dothraki.

<i>Dothraki</i>	<i>English</i>	<i>Turkish</i>
<i>Drogo: Vezh fin saja rhaesheseres vo zigereo adoroon shiqethi</i>	The stallion who mounts the world has no need for iron chairs.	Dünyanın sırtına binen aygıra demir koltuklar gerekmez.

(accessed November 30, 2020)

In this example, Drogo dismisses Daenerys’ desire for the Iron Throne since he does not understand the idea of sitting still in one place to rule. To him, he can conquer every land where his horse can run and he is unapologetic about it because, as he said, he is the stallion who mounts *the world*. He has every right to rule over wherever he goes. It is also a nice nuance that in Dothraki, there is not a word for “throne” since it is a foreign and never seen before concept to a nation that has no use for a throne. That is why, he has a hard time understanding that concept and Daenerys’ wish to claim that “iron chair”.

<i>Dothraki</i>	<i>English</i>	<i>Turkish</i>
<i>Daenerys: Qoy qoyi! Shafka vernish ei asqoy shafki anhaan. Shafka addrivish dozge anni ma khogaroon shiqethi mori! Shafka ohharish okrenegwin mori! Shafka ray azhish anhaan Rhaeshis Andahli!</i>	Blood of my blood! You kept all your promises to me! You killed my enemies in their iron suits! You tore down their stone houses! You have given me the Seven Kingdoms!	Kanımın kanları! Bana verdiğiniz sözü tuttunuz. Demir giysili düşmanlarımı öldürdünüz. Taştan evlerini başlarına yıktınız. Bana Yedi Krallık'ı verdiniz!

(accessed November 30, 2020)

In one of her last scenes where Daenerys addresses the Dothraki to thank them what they have done for her, she uses her late husband Drogo's words that he uttered to promise Daenerys the lands of the Seven Kingdoms. We can see the cultural differences between Dothraki people who spend their lives on horseback, wandering the meadows, and stay in straw or dirt houses and the people of the King's Landing who live in stone houses, wear finer fabrics, and have a completely different lifestyle compared to Dothraki. The "savage" Dothraki tear down those supposedly sturdier and safer houses and armours to keep their promises to their Khaleesi. In the Turkish translation, a commonly used phrase "evini başına yıkmak" is used. This holds so much meaning than just "tearing down" a house because, when Daenerys, Drogon and her army of Dothraki and Unsullied tear down the houses, there were still people inside and the buildings came down on people on the streets. So, they literally tore down the houses on their heads (evlerini başlarına yıktılar). This was especially the cause of death of two of the most famous characters in the series, Cersei and Jamie Lannister.

3.5.2.3 Valyrian

High Valyrian	English	Turkish
<i>Daenerys: Zaldrīzes buzdari iksos daor.</i>	A dragon is not a slave.	Ejderhalar köle değildir.

(accessed November 30, 2020)

Even though, Daenerys is supposed to speak High Valyrian, the creator of the language David J. Peterson switches the High Valyrian word “*dohaeriros*” which means “slave” to Astapori Valyrian word “*buzdari*” to show the Slave Master that she can understand and speak Astapori Valyrian as well as her own mother tongue Valyrian. In this example, the actress Emilia Clarke who plays Daenerys Targaryen, makes a “mistake” while pronouncing the word “iksos”. In Astapori Valyrian, which descended from High Valyrian, “ks”, “ps”, and “ts” sequences switched places; “iksos” (High Valyrian) turns into “iskos” (Astapori Valyrian) which how Clarke pronounced the word. However, according to Peterson, it can be seen as a power move and that she is still speaking Astapori Valyrian before switching back to High Valyrian. In all of the three languages, the sentence sounds final; it shows that Daenerys is not tolerating the slave master anymore.

High Valyrian	English	Turkish
<i>Behemoth Fighter: Aohor jaqiarzir ivilibin imorghulin, jaqiarzus Darys.</i>	I fight and die for your glory, O glorious Queen.	Şanın için savaşıp öleceğim şanlı kraliçem.

(accessed November 30, 2020)

In a Gladiator fight-like scene, the fighters “honour” Daenerys by praising her. In the English translation, “O glorious Queen” sounds like it was a Shakespearean poem. In the Turkish translation, “şan” is used to describe Daenerys which is a word that is not used daily but attributed to mostly great leaders.

<i>High Valyrian</i>	<i>English</i>	<i>Turkish</i>
<i>Tyrion: Nyke mōzun ipradagon bartanna rāelio. Nyke jaelio ipradagon bartanno rāelia. Nyke jaelion urnegon bartanno—‘</i>	I drink to eat the skull keeper. I want to eat the skull keeper. I want to see the--	Kafatası bekçisini yemeye içiyorum. Kafatası bekçisini yemek istiyorum. Görmek istediğim--

(accessed November 30, 2020)

In this example, as Peterson said, Tyrion struggles to find the right words to communicate with the Unsullied soldier. This is a common challenge with the new learners, people who are “rusty” in the language, or simply, who are bad at the language. So, while he was trying to say “chained-kept person” instead of “prisoner”, since he does not know that word either, Peterson made him do multiple mistakes in the language he's not fluent in. In the translations, the sentences do not make sense in both languages. There are no “skull keepers” in English or “kafatası bekçisi” in Turkish and even if there was, people would not want to drink or eat them.

<i>Astapori Valyrian</i>	<i>English</i>	<i>Turkish</i>
<i>Kraznys: Ivetra ji veby tuzis ez orgoz.</i>	Kraznys: Tell the old man he smells of piss.	Kraznys: Söyle o ihtiyara sidik kokuyor.
<i>Missandei: Zvagizi, aeske?</i>	Missandei: Truly, master?	Missandei: Gerçekten mi Sahip?
<i>Kraznys: Do zvagizi, ska tala ja hubre pindagho kuno masino?</i>	Kraznys: No, not truly, are you a girl or a goat to ask such a thing?	Kraznys: Tabii ki hayır. Keçi kadar bile mi aklın yok ki bunu soruyorsun?

(accessed November 30, 2020)

We can see that in this dialogue, between Missandei and Kraznys, how the interpretation is done by Missandei and the power dynamics between these two characters. Also, the interpretation process is quite different from a “proper” interpretation which requires

the interpreter to be invisible. In Missandei's case, she changes Kraznys' belittling words to respectable sentences. The English expression "such a thing" is not something used frequently in the present time. However, in old times this was a common usage. The Turkish version of the last line, however, does not flow as naturally with "mi" and "ki" being in the middle.

<i>Astapori Valyrian</i>	<i>English</i>	<i>Turkish</i>
<i>Missandei: Bizy sa Daenerys Targaryen, Jelmaemo, Dorzalty, Daria Sikudo Daryti Vestero, Muña Zaldrizoti. Sa va zer sko enkat jiva derve.</i>	This is Daenerys Targaryen, the Stormborn, the Unburnt, the Queen of the Seven Kingdoms of Westeros, the Mother of Dragons. It is to her you owe your freedom.	O, Daenerys Targaryen. Fırtınadoğan, Yanmayan, Westeros'un Yedi Krallığı'nın Kraliçesi, Ejderhaların Anası. Özgürlüğünüzü ona borçlusunuz.

(accessed November 30, 2020)

In this example, we see that Missandei is using all of Daenerys' title to prove her power and status and that thanks to all these attributes, they have their freedom. Instead of saying "Ejderhaların Anesi", the translator chose to say "Ejderhaların Anası"; "ana" is mostly used in rural areas in present time but in earlier times, people would use "ana" instead of "anne" when referring to their mothers. "Ana" also gives a motherly feeling to the audience; it's not as ordinary as "anne". This may also because of there are female figures and goddesses in Turkish sagas and myths who have "ana" in their names such as Umay Ana, Ak Ana, and Kartal Ana. If we adapt Daenerys into a Turkish goddess, she would be called "Ejder(ha) Ana".

<i>Astapori Valyrian</i>	<i>English</i>	<i>Turkish</i>
<i>Grey Worm: Yn teba kiza rigne, Mysa espo Zaldrizes. Do vrogzlivan oa greze.</i>	Allow me this honour, Mother of Dragons. I will not disappoint you.	Bu onuru bana bahşedin Ejderhaların Anası. Sizi hüsranı uğratmam.

(accessed November 30, 2020)

Grey Worm is a character that has a great respect for Daenerys because she set him, and all the other slaves, free; he did not even change his slave name Torgo Nudho (Grey

Worm) to something else because Daenerys first knew him by this name. That is why, he addresses her courteously. Since he wants to prove himself to her, he is willing to be his champion, but he's too valuable to Daenerys as the commander of the Unsullied. "Hüsrân" is a word that is mostly used in poems and songs, and in the daily life, it can be used when the situation is dire for the person going through it.

4. THE POSITION OF FANTASTIC LITERATURE WITHIN TRANSLATION STUDIES

As stated in the previous chapter "Translator's Creativity: It's Role & Limits", scholars' and translators' approach to the act of translating a text has changed in time. It started out with the strict rules under the influence of prescriptive approach of linguistics then, Toury put forth the descriptive approach. Apart from these two strategies, there were also Eugene Nida's equivalence which was based on linguistic influences. In 1995, Lawrence Venuti proposed a new theory: Domestication and Foreignization. This approach was more suitable for translation studies in terms of its attitude towards culture and language; the two pillars of translation studies. However, it was also criticised, also by Venuti himself, that since he favoured foreignization, there may be "subjectiveness" and "evolving of the terms because it was being translated for the target audience" (Munday 2001: 145). Since people had different expectations from a translation, especially a literary translation, there were a lot of talks about "norms" in translation studies.

Before there were original content created in Turkish, there were plenty of translations of the fantastic literature, most popular ones being Tolkien's *Lord of the Rings* and J. K. Rowling's *Harry Potter* series. Since they were being translated from one language and culture to a completely different language and culture, there were challenges to how to convey the meaning. Thus, different strategies, such as domestication and foreignization, were used while translating these books since Venuti states that these strategies are "not binary opposites but a continuum" (Munday, 2001: 227). Even if the translators use and stick to a specific strategy, it is almost impossible to please both the audience and publishers since they all have different expectations from the translation. One example for this case is Okyay and Kutlu's experience while translating *Fantastik Canavarlar Nelerdir, Nerede Bulunurlar?* and *Çağlar Boyu Quidditch*. She mentions that before even translating these books, there were certain

bans to which words to translate and which words to leave it as is (Okay 2006: 148). These types of situations pose a “threat” to both translator’s freedom of creativity and the audience’s ability to fully understand the text.

The two works analysed in this thesis have an aspect that supposedly cause more challenges to the translator: conlang. They are a great help to broaden the world and story and even though, at first glance, they can be seen as “problems”, if the world and its dynamics are understood deeply, they can be great tools for the translation process. Though, in some cases, the author may request not to translate the conlang but through this element, a new discourse can be created. Even though all three languages and cultures (fictional, Anglo-American, and Turkish) have different aspects and characteristics to them, when the source material is translated to other languages, it is still possible to create a coherent text. As seen in the examples in the previous chapter, at some degree, translators selected specific words, speech style, or syntax that are in coherence with the time period and context of the story.

This is made possible due to the translator’s ability to understand the setting and context which the story unfolds and creativity that help overcome any “problems” or challenges. Some people may disagree because they think that “the original work should not be changed”. However, it is good to bear in mind that translation is also considered as an act of “rewriting” and there is so much more than language that goes into the translation process such as culture and audience’s expectations. While it is true that foreignization can be used as a strategy while translating, it is also possible to use domestication if the translator sees fit and it is coherent throughout the text. The question here is not the text being more on the foreign side or the domestic side let alone being faithful to the source text; it is whether the text and its components are in harmony, aligned and makes sense to the reader while delivering the message.

As mentioned before, thanks to the creativity of *Flowers for Algernon*’s translator, the Turkish text has gained a different, and maybe more special, aspect from other translations, and even the source text, enabling the readers to relate or emphasise with the character. Instead of trying to fit translation into a “box” through a set of rules, providing translators with freedom to use their creativity in line with the story’s meaning and message can be more useful to everyone involved, from the publisher to translator, and finally the reader, in the life

of a translation. As long as they are not lies, using one's creativity to tell an event should not be considered "unethical", especially in translation since terms such as "faithfulness" and "loyalty" (to the source text) are no longer functional in the Translation Studies. Publishers and readers should trust the translators that they are not here to "destroy" the story by simply translating it. Given translators are also researchers, experts, or even in some cases fans of the story, they are here to enhance it by using their own imagination as well. These magical worlds feed from imagination and creativity, trying to limit them is the opposite of their nature. Providing translators the freedom to create can result in more in-depth and enhanced translations. This freedom can actually lead to transcreation which is quite important for works in fantastic literature. Translators do not just translate words from one language to another in any type of text. However, this gains more significance in literary, especially in fantastic literature, because of the unique elements that require not only to be translated but transcreated in the target culture. Although, at the core, translation and transcreation may be seen as the same thing, naming the translation process as transcreation process may empower the translators and justify their creative decisions. Writing a text may be technical in some respects but to be able to write a fantastic story, one must use their imagination and creativity. Same can be said for translation; it is an act that require technicality in some degree, for instance there are strategies to use while translating however, it is not exclusively technical. The creative process is as important especially in the translation of the fantastic genre. These works are written to enable people to use their imagination and think the unthinkable while pushing the boundaries. It is conflicting to expect the translator to translate the text without any creative addition on their part.

As seen in the examples in the previous chapter, translators did not destruct or take away from the meaning of the text that they transcreated from an artlang but rather built up on it. This shows that even if there are three distinct creative processes, cultures, and rules (the fantastic literature text, artlang, and their translations), they can all come together harmoniously in one single text (and language).

In recent times, word for word translation is not favoured either in written form or oral form and this is because of a reason. While people claim that they want to read the "original" text, they would find it bizarre if they actually read a word for word translated text especially

in fantastic literature. However, transcreation may offer a fascinating, unusual, marvellous, and otherworldly text that can be enjoyed more by the audience.

CONCLUSION

It is almost impossible to say when the fantastic genre was born and when it will end, if it will end, because parallel to its “birth”, this genre started with people’s imagination and creativity and as long as this creative freedom and process exists, so will the fantastic genre. Every culture has its own fairy tales, myths, sagas, and folklores. These legacies come together to create a new and unique world of magic in the modern world that is so much bigger than just a few supernatural creatures. It is a whole system and even though it may seem similar or relatable in some respects, it is still a different world from our own reality.

Similar to how people developed their skills and the mediums they used over time, so did the fantastic genre. Over time, the paradigm shifted from oral narrative tradition to written expression. Some of the oldest written works are considered to be *The Epic of Gilgamesh* along with *The Odyssey* by Homer, and *Beowulf*. However, in mid-18th century in England, modern fantastic literature began with George MacDonald’s fairy tales; one of them being *The Princess and the Goblin*. MacDonald passed the button to Lewis Carroll, J. R. R. Tolkien, and Clive Staples Lewis who became the pioneers of the genre.

There are multiple elements and components to storytelling in order to create a coherent and interesting world and story. Some of these elements are magic, worldbuilding, characters, and the power dynamics between them. It is the composition of these elements that readers are drawn into.

In late 1990s and 2000s, there was another paradigm shift in the fantastic literature. Even though there were quite new fantasy novels written such as *Harry Potter* series by J. K. Rowling and *A Song of Ice and Fire* by George R. R. Martin, the medium shifted to big screen. Written tradition is not abandoned but it seems like the books and their TV / movie adaptations are going hand in hand. In a way, oral and written narrative started to merge with one another.

Nonetheless, novels and movies / TV series are created in completely different mediums. In books, authors can express one or multiple characters’ feelings, sometimes from

other characters' point of view, and describe the events and places at length. This way, the readers can have a better understanding of the inner turmoil, thoughts, and feelings. However, movies and TV series are bound to time. Hence, directors and script writers focus more on the "important" or "action" scenes to make the movie or TV series more interesting and / or compact. Whether the story is being told in a written form or in an audio-visual form, there is one thing that is unchanged: words.

Specific words or terms, distinct structuring of the sentences, and using ideas to persuade the reader or to send a message create a unique discourse for the story. Discourse can easily set the work aside from other stories and construct a world.

In a poem, for instance, in order to give a specific message or emotion through the poem, specific words, sounds, or sentence structures can be used. Just as the authors of fantastic literature create and limit the world of their stories by using supernatural elements and speeches that are specific to certain mythologies, cultures, periods, and eras. In Turkish literature, some archaic words such as "*kadim*" or "*şah*", set the tone in the story immediately. Although some of the old words' meaning shift over time, within the context of the story it takes the reader to another period. However, discourse creation is not exclusive to the words. It is also built by the author's culture, beliefs, and experiences and the myths, lore, tales, and sagas that are the inspirations for the story that is being written.

In fantastic literature, discourse can be built through culture, mythology, creatures, and places. Some values, beliefs and teachings may be same or similar across cultures. Yet, there are still differing motifs and characteristics that set the story apart. These supernatural creatures are authentic the country or nation that they were first formed and are recognisable from their certain characteristics. For instance, creatures such as chimera, nymphs, Pegasus, and hippocampus exist in Greek mythology. Hence, people can recognise that a story is from Greek mythology almost instantly.

Using proper names to build a discourse is also a widely used strategy. Alliteration, assonance, repetition, and pun create a discourse that is interesting and sometimes fun and enjoyable for the reader. While the storyline progresses and changes, the author also manipulates the moods of the people and places through their names alone. Thus, the author

changes the discourse within the story and effects the audience's perception and feelings towards the characters.

In fantastic literature, world building can be the most crucial step. The construction of this magical world takes the reader to an adventure; the reader becomes fascinated by the beauty and complexity of this world. Fantastic literature draws inspiration from mythologies and folklores. However, considering mythologies were once told to explain the unexplainable events happening in the earth, fantastic literature also draws inspiration from the real world.

While authors build their magical world, it may require new words for the objects, phenomenon, and feelings since they do not exist in the real world. Thus, they come up with new words for their world. By doing this, eventually create the base of their worldbuilding meaning, the discourse of the story.

Sometimes merely creating new words are not sufficient to portray the story's elaborate and vast world, characters, creatures, elements, and objects. In order to fill this gap, some authors construct one or multiple new languages to support the discourse.

Conlangs' characteristics can hint the audience of its users' background information, characteristics, and the dynamics between the different races and creatures. The sounds, syntax, and grammar of conlangs can also imply at the storyline or the significant places, characters, and events.

Tolkien structured a couple of new languages and created a chronologic storyline that is consonant with these languages. As his story has many layers, these layers are also visible in the artlangs. Being a linguist and an author, Tolkien created a full family tree of the Elven languages that are prominent to the storyline he built that is inspired from fairy tales, mythology, and folklores.

The usage of conlangs is not only an artistic choice; it is also a part, or even the story itself. Since it evolves with and shapes the characters, story, relations, and history. the story revolves around the One Ring and the writings and artlang on it are one of the major plot points of the story.

Incorporating different dialects into the conlangs help create a deeper, more elaborate world that feels real because of how intricate and complex the history is. It can be a great tool

to create a new world and, in this world, various stories from different times can be told. As each natural language is unique in linguistic and aesthetic aspects, conlangs are also unique and they are shaped by and for the specific work it is designed for.

Tolkien gave the utmost attention to the sounds of the languages he created. The melody, rhythm, and harmony of the sounds of the language were a reflection and representation of the people or creatures who spoke it. Natural languages change over time phonetically and grammatically. It can also be seen that in Tolkien's artlangs, there are changes to the languages throughout the history of the Middle-earth. There are different dialects, specific usages, messages, and meanings behind every artlang.

It can be said that Martin's world is greatly influenced by the real world, its people, cultures, places, social events, and dynamics of the people of power. However, it is also influenced by the mythical concepts, stories, and creatures such as mermaids, dragons, giants, and Valhalla. His and Peterson's artlangs are also intertwined with the characters, history, and events. Similar to Tolkien's Quenya, High Valyrian is largely spoken by the priests and priestesses and House of Targaryen who are the native speakers of the conlang are almost extinct.

Tolkien once said, "[...] Your language construction will breed a mythology." (<https://www.tolkienestate.com/scholarship/carl-hostetter-tolkiens-invented-languages/>). It can be clearly seen in both cases. Tolkien and Martin created a magical world, and its dynamics are heavily influenced by the artlangs they constructed for their stories. Especially in Tolkien's case, it did not only breed a mythology but also paved a way for authors and conlangers. He was the pioneer who merged conlang with fantastic literature. His conlangs and stories bred new stories, artlangs, tales, and mythologies.

Tolkien and Martin also merged the natural elements with supernatural elements and created a unique but also familiar new world and characters, common motifs, and themes. By creating these "uncanny" pairings, they gave us familiar yet enchanted and fascinating tales. They, and Peterson, also created languages that are known to us but still not quite familiar with. Learning how to speak these artlangs may seem like learning any other second language however, their culture, words, writing system, syntax, and grammar are all constructed. Even in the artlangs, there is still an "uncanny" effect.

These different constructed languages are created intentionally. They can be created for a specific character or a nation; or a specific character or a nation can be created based on the artlang's characteristics. As seen in Tolkien's and Martin's stories, in fantastic literature, these artlangs almost act as a character and can shape the plot and dictate how the dynamics between characters will play out.

Some may expect that since there are languages that no one knows, it will not be possible to understand the story. However, since authors also speak these languages fluently and they are not as developed to be fit for daily use, there is always a "common tongue" which almost all races in the story speak. Sometimes translations of conlangs are also available especially in TV series and movies or if they are to remain as "foreign languages" to the reader, however since it is an important part of the story, the reader may be expected to learn and understand the language at least to some degree.

While writing fiction, authors use their imagination at least to some degree. Even if the world is ordinary without any magic, there is still a need for imagination to create a story. Translating these stories which also have a constructed language can be challenging in some levels; some scholars may think that it is not possible to convey the message and like in poetry translation, they may consider it to be being almost untranslatable, the nature of the conlang may be challenging to translate it to another language, publishers can ban translating some words or the whole language and may have different expectations, or translators may have difficulty choosing a strategy to translate these languages and the story.

Translator's freedom may be a crucial step to overcome these issues. There may be more enjoyable translations and more enhanced worlds presented to the audience if translators are free to use their creativity while translating. As Karadağ (2011) says, translation is not a "mechanical" act where you just translate words from one language to another. It is a "creative" act. It may be best to use transcreation while translating these works which were also born from creativity.

Since Toury (1995) suggested a descriptive approach to Translation Studies, scholars started to talk about concepts such as target oriented translation, culture specific elements, the aim of the translation, and translator's visibility and voice. This way, translators are able to

use and show their creativity through transcreation and can enhance the story's language, world, discourse, magic, and aesthetic.

Okyayuz Yener (2006) proposes to use a source /target-oriented approach while translating the fantastic genre. As stated before, favouring the usage of archaic words and old structures of the sentences and speech patterns when translating / transcreating a period work, it enhances the discourse and can create an “uncanny” and “foreign” feeling in the audience. The transcreation of the fantastic literature shapes and changes the language and creates a new jargon. In time, the transcreated usage of archaic words, changing the speech pattern and syntax according to the story's time or creating new words can become canon in the source culture and create a discourse in the whole fantastic genre.

As seen in the examples in the previous chapters, translators used different strategies, while translating the *Harry Potter* books. It can be hard for the translator to please both the publisher and fans because of their restrictive expectations. Because of this, the transcreation process becomes jeopardised.

The two works, *The Lord of the Rings Trilogy* and *Game of Thrones*, analysed in this thesis that may seem as causing more challenges to the translator because of the existence of artlangs. However, it should be remembered that artlangs are also a language with their own structures and cultures. Instead of viewing them as a “problem” they can be a great tool to enhance the story while transcreating.

In the examples, the translators understood the dynamics between the characters, the world they lived in, time period, and characteristics of the artlang and transcreated accordingly. They chose specific words and sentence structure to deliver the little nuances to the audience. When a translator understands the work, the world and culture within, its dynamics between characters and events, “problems”, whether it's a creature, place, food, name, or constructed language(s), become merely a challenge in the creative process.

Since translation is also seen as “rewriting”, the translator becomes the author and creates their own magic in the story. The important aspect is, even if opposing strategies such as foreignization and domestication were used in the same book, TV series or movie, for the text to be coherent and harmonious from start to finish. It may be best not to forget that translators do not disrupt the original text, rather they add to the story with their own

creativity and strengthen the storytelling with their own strategies they use while transcreating. Fantastic literature was born from creativity and trying to limit the creative process at any point of a story's life is against of its very nature.



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APPENDICES

APPENDIX I: *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* (2001)
OFFICIAL SOUNDTRACK “MAY IT BE” LYRICS AND TRANSLATION BY ROMA
RYAN

May It Be by Enya (Quenya)
May it be an evening star shines down upon you May it be when darkness falls your heart will be true You walk a lonely road Oh! how far you are from home Mornie utulie (darkness has come) Believe and you will find your way mornie alantie (darkness has fallen) A promise lives within you now May it be the shadows call will fly away May it be you journey on to light the day When the night is overcome you may rise to find the sun mornie utulie (darkness has come)

Believe and you will find your way

mornie alantie (darkness has fallen)

A promise lives within you now

A promise lives within you now



APPENDIX II: *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* (2001)
OFFICIAL SOUNDTRACK “ANÍRON” LYRICS AND TRANSLATION BY ROMA
RYAN

Aníron by Enya (Sindarin)	I Desire by Enya (English)
E mor henion i dhu: Ely siriar, el sila. Ai! Aníron Undomiel.	Out of darkness I understand the night: Dreams flow, a star shines. Ah! I desire Evenstar.
<i>Tiriel arad ‘ala mor</i> <i>Minnon i dhu- sad oltha.</i> <i>Ai! Aníron Edhelharn.</i>	<i>Having watched the day grow dark</i> <i>I go into night - a place to dream.</i> <i>Ah! I desire Elfstone.</i>
Alae! Ir el od elin! I ‘lir uin el luitha guren. Ai! Aníron Undomiel.	Behold! The star of stars! The song of the star enchants my heart. Ah! I desire Evenstar.
<i>I lacha en naur e-chun</i> <i>Sila, eria, bronía.</i> <i>Ai! Aníron Edhelharn</i>	<i>The flame of the fire of the heart</i> <i>Shines, rises, endures.</i> <i>Ah! I desire Elfstone.</i>

APPENDIX III: *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* (2001)
 OFFICIAL SOUNDTRACK “THE RETURN OF THE KING” WRITTEN BY PHILIPPA
 BOYENS & VIGGO MORTENSEN

The Return of the King by Viggo Mortensen (Elvish)	The Return of the King by Viggo Mortensen (English)
Et Eärello Endoreнна utúlien Sinome maruvan ar Hildinyar tenn' Ambar-metta!	Out of the Great Sea to Middle-earth I am come In this place will I abide, and my heirs Unto the ending of the world!



APPENDIX IV: *THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING* (2001)

OFFICIAL SOUNDTRACK “THE SONG OF BEREN AND LUTHIEN” SANG BY

VIGGO MORTENSEN

The Song of Beren and Luthien (Elvish)	The Song of Beren and Luthien (English)
Tinuviel elvanui Elleth alfirin edhelhael O hon ring finnil fuinui A renc gelebrin thiliol...	Tinuviel [the] elven-fair, Immortal maiden elven-wise, About him cast [her] night-dark hair, And arms [like] silver glimmering...



ÖZGEÇMİŞ			
Adı, Soyadı	Betül		SOYSAL
Doğum Yeri ve Yılı			
Bildiği Yabancı Diller	İngilizce	Arapça	Rusça
Yetkinlik Düzeyi	C1	B2	A1
Eğitim Durumu	Başlama – Bitirme Yılı		Kurum Adı
Lise	2011	2015	Kadıköy Ahmet Sani Gezici Kız Anadolu İmam Hatip Lisesi
Lisans	2015	2019	İstanbul 29 Mayıs Üniversitesi
Yüksek Lisans	2019	2022	İstanbul 29 Mayıs Üniversitesi
Çalıştığı Kurum(lar)	Başlama – Ayrılma Yılı		Çalışılan Kurumun Adı
1.	2021	2021	Özel Şirket
2.	2021	2021	İLKE Vakfı
3.	2021	2021	NUN Okulları
4.	2022	Devam Ediyor	Raw For Us
5.	2022	Devam Ediyor	VSI / Voice & Script International
İletişim (e-posta):			
Tarih		04/07/2022	
İmza			
Adı Soyadı		Betül SOYSAL	

