

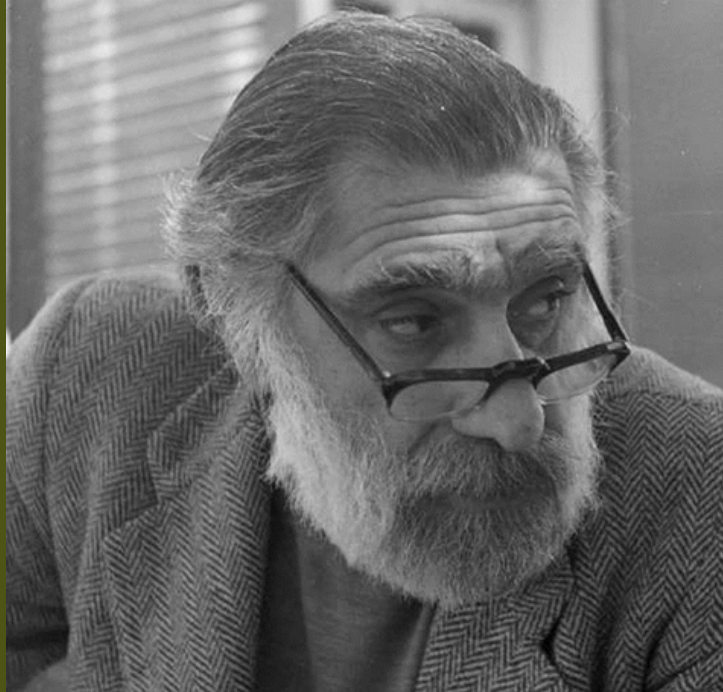
# HIS LIFE

Can Yücel was a modern Turkish poet and translator who used a coarse but sincere language and created a unique style in Turkish poetry.

He was born in Istanbul on August 21, 1926. He was fluent in German, English and French, and could read and write Latin and Greek. He worked as a translator in various embassies, and as a broadcaster in the Turkish section of BBC in London.

He served in the Korean War as a soldier in the Turkish brigade. He wrote for various magazines and newspapers, such as Yenilikler, Beraber, Leman and Öküz. He also translated works from Che Guevara and Mao Zedong, for which he was sentenced to 15 years. He was one of the founding members of the Labour Party in 1996. He died on August 12, 1999 in Izmir.

- Muhteşem Gatsby (The Great Gatsby, F. Scott Fitzgerald), Ağaoğlu Yayınevi
- Gerilla Harbi - MAO TSE TUNG - Ernesto Che Guevara - Payel
- Küba'da Sosyalizm ve İnsan - Ernesto Che Guevara - Payel
- Hamlet - Shakespeare - Papirüs Yayınları
- Kızıl Komser - Yaroslav Hašek - Cem Yayınevi
- Batı Yakasının Hikâyesi - ARTHUR LAURENTS - Gözlem Yayıncılık
- Maksat Samimiyet (Oscar Wilde) - İş Bankası Yayınları
- Fırtına - William Shakespeare - Adam Yayınları
- Bahar Noktası (Bir Yaz Gecesi Rüyası'nın çevirisi) - Shakespeare - Ağaoğlu Yayınevi



## Can Yücel (1926-1999)

Turkish translator, author,  
poet, journalist, broadcaster  
and tour guide



For Further  
Reading



# TRANSLATION

Can Yücel was an important and unique translator. He translated plays from famous writers such as Federico Garcia Lorca, William Shakespeare and Bertolt Brecht.

His translations of Shakespeare (Hamlet, The Tempest and A Midsummer Night's Dream) were not faithful to the original, but aimed to convey the essence of the works to the Turkish audience. He translated Shakespeare's famous "to be or not to be" as "bir ihtimal daha var, o da ölmek mi dersin" (there is another possibility, do you mean to die). His translation of Brecht's The Good Person of Szechwan was accused of being a distortion and a misrepresentation of Brecht's political and artistic vision. He altered the names, places and events in the play to make them more familiar and humorous for the Turkish audience, but he also changed the ideological and aesthetic aspects of the play.

He faced considerable criticism for his idiosyncratic language use and translation method. The evaluation of translations is usually based on the visibility of the translator, the appropriateness of the translation purpose and the loyalty of the target text to the source text.

He adopted the title of "Teller in Turkish" to rationalize his translation act. His translations were controversial and received mixed reactions from critics and readers.

Critics claimed that he changed the meaning, tone and form of the original works, and that he lost the subtlety, complexity and beauty of the original language.

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**IMT 4113 - HISTORY OF TRANSLATION**