T.C.
DOKUZ EYLÜL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
MÜTERCİM-TERCÜMANLIK ANABİLİM DALI
İNGİLİZCE MÜTERCİM-TERCÜMANLIK PROGRAMI
YÜKSEK LİSANS TEZİ

DISCOURSES ON TRANSLATORS AND TRANSLATION IN THE TURKISH FICTION

A.Selin ERKUL

Danışmanlar

Yrd. Doç. Dr. Filiz Özbaş
Öğr.Gör.Dr. Şehnaz Tahir Gürçağlar

2005

Acknowledgements

I would like to Express my principal indebtedness to my advisors Asst.Prof. Dr. Filiz Özbaş and Dr. Şehnaz Tahir-Gürçağlar. My thesis would not acquire its present shape without their indefatigable assistance expressed in their highly stimulating guidance, insightful remarks and encouraging suggestions. I am especially grateful to Müge Işıklar Koçak not for only her valuable academic advice and constructive criticism but also for her patience, encouragement and kindness that were essential in the completion of this thesis.

I would like to thank Ayşegül Başer, Pelin Şulha and Şeyda Eraslan for their invaluable support and company.

I would like to thank all the members of my big family for all their support and encouragement and for everything they have done...

YEMİN METNİ

Yüksek Lisans Tezi olarak sunduğum "Discourses on Translators and Translation in the Turkish Fiction" adlı çalışmanın, tarafımdan, bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliyografyada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

Tarih

28./06/.2005

A.Selin ERKUL

İmza

II

TUTANAK

Dokuz Eylül Üniversitesi Sosyal Bilimler Enstitüsü' nün 0.6../.0.7../200Starih ve .15..sayılı toplantısında oluşturulan jüri, Lisanüstü Öğretim Yönetmeliği'nin ....18.maddesine göre İngilizce Mütercim-Tercümanlık Anabilim Dalı Yüksek Lisans öğrencisi Ahu Selin Erkul'un "Discourses on Translators and Translation in the Turkish Fiction" konulu tezi/projesi incelenmiş ve aday 25.../.08./200Starihinde, saat ..10..' da jüri önünde tez savunmasına alınmıştır.

Adayın kişisel çalışmaya dayanan tezini/projesini savunmasından sonra ..60.. dakikalık süre içinde gerek tez konusu, gerekse tezin dayanağı olan anabilim dallarından jüri üyelerine sorulan sorulara verdiği cevaplar değerlendirilerek tezin/projenin ....başarılı...........olduğuna oy. birliği........ile karar verildi.

BAŞKAN

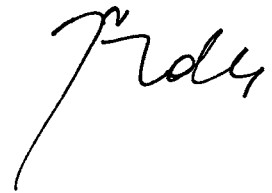Yrd. Doç. Dr. Filiz ÖZBAŞ

ÜYE

Prof. Dr. Lütfiye OKTAR

ÜYE

Yrd. Doç. Dr. Nuray ÖNDER

III

YÜKSEKÖĞRETİM KURULU DOKÜMANTASYON MERKEZİ
TEZ/PROJE VERİ FORMU

Tez/Proje No: Konu Kodu: Üniv. Kodu

- Not: Bu bölüm merkezimiz tarafından doldurulacaktır.

Tez/Proje Yazarının
Soyadı:Erkul   Adı: Ahu Selin

Tezin/Projenin Türkçe Adı: Türk Romanında Çeviri ve Çevirmen Söylemleri

Tezin/Projenin Yabancı Dildeki Adı: Discourses on Translation and Translators in the Turkish Fiction

Tezin/Projenin Yapıldığı
Üniversitesi: Dokuz Eylül   Enstitü: Sosyal Bilimler   Yıl: 2005

Diğer Kuruluşlar:

Tezin/Projenin Türü:

Yüksek Lisans: ☑   Dili: İngilizce

Doktora: ☐   Sayfa Sayısı:

Tıpta Uzmanlık: ☐   Referans Sayısı:

Sanatta Yeterlilik: ☐

Tez/Proje Danışmanlarının

Ünvanı: Yrd. Doç. Dr.   Adı: Filiz   Soyadı: Özbaş

Ünvanı: Dr.   Adı: Şehnaz   Soyadı: Tahir-Gürçağlar

Türkçe Anahtar Kelimeler: İngilizce Anahtar Kelimeler:
1- Çeviri Tarihi   1- Target-Oriented Translation
2- Çeviri Söylemi   2- Discourses on Translation

Tarih:25. 08. 2005
İmza: *Selulut*

Tezimin Erişim Sayfasında Yayınlanmasını İstiyorum   Evet ☒   Hayır ☐

ÖZET

Çeviri ve çevirmenler üzerine söylemler konulu bu araştırma Türk romanındaki çevirmen karakterler ve çeviri söylemi üzerine yoğunlaşmıştır. Bireyin öyküsü üzerine odaklansa bile belli bir toplumsal zamanı ve yapıyı ele alan roman türünün, incelenen dönemlerin tarihsel, toplumsal ve kültürel özellikleri hakkında oldukça geniş bir bilgi kaynağı olabileceği savından yola çıkan bu çalışma çevirmen-yazarlar tarafından yazılan romanlardaki çevirmen karakterleri ve çeviri söylemini incelemeyi ve genel çeviri söylemiyle arasında bağlantılar kurmayı amaçlamaktadır. Çeviribilim ile Yazın Kuramları kavramlarının iç içe geçirilerek kullanıldığı ve romansal söylemden çeviri edimi ve çevirmenler hakkında elde edilen bilgilerin "Kültür Planlaması" ve "İnsan Faktörü"(agency) gibi Çoğuldizgeci kavramlarla tartışıldığı bu çalışma Türk Çeviri Tarihi çalışmalarına farklı bir bakış açısı sunmayı hedeflemektedir. İki bölümden oluşan oldukça geniş bir bütüncedeki romanlardaki çevirmen karakterlerin ve çeviri söyleminin incelenmesi hem çevirmenlik mesleğinin toplumdaki yeri ve statüsü hakkında hem de toplumun çeviriye bakış açısı hakkında bilgi sağlayacaktır. Ayrıca bu romanların çevirmen-yazarlar tarafından yazılmış olmaları bize çevirmen ve çevirinin görünürlüğü/görünmezliği hakkında fikir verecektir.

ABSTRACT

This study on discourses on translation and translators focuses on the fictional translators and discourse on translation in the Turkish novel. Despite dealing with the history of the individual, the novel as a genre depicts a given social time and structure. This study which is based on this representational aspect of the novel, aims to correlate fictional translators and novelistic discourse created by translator-writers to the actual situations. The thesis, combining concepts of Translation Studies and Literary Studies, discusses data on the translator characters and discourse on translation obtained from the novelistic discourse by using Polysystemic concepts such as "Culture Planning" and " Agency" and aspires to bring a different perspective to researches on the Turkish History of Translation. The analysis of the translator characters and discourse on the translation in the novels of the corpus which consist of two main parts provides information on both the position and status of the profession of translating and the society's perception of translation. Moreover, the fact that these novels are written by translator-writers offers insights into the in/visibility of translation and translators.

DISCOURSES ON TRANSLATION AND TRANSLATORS IN THE TURKISH FICTION

INTRODUCTION

This thesis is an attempt to write a history of translators, properly saying, it essays to write one of possible "histories" (Tahir-Gürçağlar 2001: 1). It is quite apparent that historical focus on literary translations and translation discourse sheds light on various questions on the processes of translation, including selection, production, distribution and reception since historical research would systematically "quarry, catalogue, document and explicate the phenomena of translation" (Hermans 2002:1). As Tahir-Gürçağlar states:

> The main objective of a research project in translation history is to explore the socio-cultural contexts in which translated texts are produced and received. Contextualization requires a methodology that can take both translated texts and the meta-discourse on translation into account (Tahir-Gürçağlar 2002a:44).

This study, correspondingly, aims to contextualize the concepts of translator and translation in the Turkish historical, social and cultural environment by questioning their status, role and position. It will be an alternative way towards a better understanding and a more multifaceted description of these two concepts - translation and translators-. These are the first questions to be answered in the first stage of such a study: Where to look for Turkish translators? From which sources can we learn about translators and translations? Besides translated texts, the material required to answer these questions includes mainly translators' prefaces and afterwords, their footnotes, personal essays and memoirs, interviews with translators, TV programmes about translators or interpreters and so on (Williams and Chesterman 2002: 25). These materials can be used not only as self-expressive data but also as a key to a broader area- the discourse on translation in general- that is what people say and think about translation and the translator. Hermans in *Translation into Systems* further claims that:

> The history of a society's thinking about translation informs us about that society's changing values and beliefs regarding language, identity and otherness. It further leads to a self-reflexive appraisal of our own contemporary thinking about translation (1999: 44).

A change in the contextualization and reception of translation will certainly lead to some conclusions which are firmly bound with cultural, ideological, economic and political factors. The present study will modestly attempt to widen the content of the material to be analyzed in answering these questions by adding another source: novels

Why choose novels as materials to focus on while studying discourse on translation? It is obviously the first question to be answered. Literature, as accepted by many scholars, has always been a colorful and promising source for those who are willing to study culture and individual-society related themes. As the aim of this thesis is to study the image and status of translations in the Turkish novel from a historical perspective, an interdisciplinary approach combining literature, history, translation and sociology, fundamentally based on the human agent, is necessary for a thorough analysis. A series of doctoral and academic research on literary materials has been carried out by a series of scholars from a variety of fields. For instance, Nükhet Esen discusses the notion of family by using novels in *Türk Romanında Aile* (Family in the Turkish Novel) (1980), Herkül Millas in his doctoral dissertation *Öteki: Türk ve Yunan Romanlarında Kimlik* (The Other: Identity in the Turkish and Greek Novels) (2004) scrutinizes Turkish and Greek novels to trace identity problems and "other"ness. These examples illustrating possible usages of literary materials in different fields may be multiplied. Moreover, prominent historians Şerif Mardin (see 1997, 1999, 2001) and İlber Ortaylı (2003) also make use of literature especially that of novels to contextualize and illustrate their ideas.

Accordingly, Chapter I of the present thesis will focus on literary theory and the novel. It will deal with the concepts of "mimesis" and "character" and underline the mimetic and parodic importance and role of novels. It will also offer an overview of the chronological development of the novel as agenre in Turkey.

Besides its literary implications, this thesis, as clearly stated at the beginning, has a historical focus aiming to (re)write an alternative history of Turkish translators by using data coming from novelistic discourses. Different researchers and

translation scholars have carried out researches on the history of translation in Turkey to shed light on different aspects of translation activity and on different periods. Saliha Paker's works focusing on the translation activity in the Ottoman – Turkish polysystem (see Paker 2002, 1997, 1995, 1991, 1986) may be cited among the most influential ones. Suat Karantay's (1991 and 1989) and Bülent Bozkurt's (1995) works are also worth mentioning.

Moreover, there is a series of academic research especially in literary histories which focus on the socio-political and cultural aspects of the Tanzimat and Post-Tanzimat periods which are characterized by a remarkable proliferation in translation activity. Although these scholarly researches do not have exclusive focus on the translation activity itself, many assumptions on the indispensable role translation played in the culture repertoire in the last decades of the Ottoman Empire may be deduced from these works (see Moran 2002a, Parla 1993, Evin 1964, Finn 2003).

Furthermore, doctoral research with a historical focus on Turkish translation discourse and translations into Turkish has gained considerable momentum in recent years. These doctoral dissertations survey the translation activity and discourse on the translation in the Tanzimat, Post-Tanzimat and in the Post-Republican periods. Özlem Berk, firstly, demonstrates the role and function translations served in the Turkish history from the 1840s to the 1980s, especially within the framework of the country's westernization movement. She argues that the period from the mid-nineteenth to the late twentieth century in Turkey was a major phase of acculturation inspired by the West (Berk 1999:272). Cemal Demircioğlu, on the other hand, surveys the discourse on translation in the Post-Tanzimat period. (Demircioğlu 2005). These literary histories and doctoral dissertations underline the central position translation occupies within the Ottoman-Turkish polysystem. In her doctoral dissertation, *The Politics and Poetics of Translation in Turkey 1923-1960*, Şehnaz Tahir-Gürçağlar traces the implications of the political transformation Turkey undergone in the early Republican period for the cultural and literary fields including translated literature. She reveals the complex and diversified nature of the Turkish

polysystem of translated literature consisting of the systems of canonical translated literature, popular translated literature, children's literature and of possible others (Tahir-Gürçağlar 2001: 585). She argues and demonstrates the role the private publishers played together with the activities of the Translation Bureau in the official culture planning in language, publishing and translation while discussing how translation can be used as a tool of culture planning within the westernization and modernization of the Republican regime (Tahir-Gürçağlar 2001:112).

Arzu Eker in her Master thesis investigates the policies of publishing houses in the 1980's (2001). Gökçen Ezber discusses the concept of "editor-translator" via a large corpus of poetry anthologies (2004). Müge Işıklar Koçak, correspondingly, focuses her research on the role of translation on the female edification in the Post-Republican period (2004). Besides these academic researches, the periodicals *Tercüme, Metis, Yazko Çeviri, Dünden Bugüne Çeviri, Çeviribilim ve Uygulamaları*, the memoirs of men of letters of the period under study, literature reviews and critiques such as *Varlık, Virgül, Kitaplık* etc. and weekly book reviews may be cited as noteworthy sources that provide us the discourse on translation and the image of translators embedded in these discourses.

As mentioned above, the present thesis will survey the discourse on translators and translation by focusing on novels as a productive source to see how translations and translators are regarded. Such a study deriving from textual representations of translators may be seen as an effort to reconstruct the conception of translatorship in Turkey; and it is eclectic by its very nature since it essays to explore the intersection of translation studies and literary studies. A bi-dimensional stance and an eclectic perspective which comprises these two fields are needed for a better contextualization and interpretation. As Edoardo Crisafulli points out "the predicament of translation studies is the lack of an eclectic methodological framework (in Hermans 2002: 26-27), then, the combination of translation studies and literary studies will help translation researchers to correlate discursive elements

in novels to real life situations enabling them to contextualize translators and translation.

To this end, Chapter II will concentrate on the concept of "translator" and will offer a wide range of literature review and discussion on the historical and cultural role of translators. Literature reviews will provide data on the conception of translatorship in the theoretical discourse. It will further deal with the concepts of polysystem and culture planning providing the theoretical framework for the case study. The theoretical framework initially embraces the Polysystem theory of Itamar Even-Zohar. The context depicted in the novels will be described and analyzed in relation to Even-Zohar's systemic point of view. It will also deal with metaphors which give clues about the translator's socio-historical analysis. The concepts of in/visibility of translators will also be discussed in Chapter II.

Within this theoretical framework, novels that include discourses on translators and translation have been used as primary sources that will serve to carry out a descriptive analysis on the discourses and thus to study some crucial aspects such as the status and role of the translators and the contextualization of translation in the Turkish society. The study focuses on the translator as a social and historical agent. In order to attain significant conclusions, a corpus of 30 Turkish novels has been collected; their publication dates range between 1875 and 2003, which means a rather long period including the Late Ottoman and Republican Turkish periods. Although it seems to be a short period of time when looking from the perspective of the history of the novel, it represents the whole as far as the Turkish novel is concerned. It will be helpful to divide the corpus chronologically into two main parts: first, the Late Ottoman period, which covers both novels published between 1875 and 1923 and secondly the Republican Turkish period covering the years 1923 to 2003. Such a division will enable us to observe the shifts that translation and translators have undergone in the Turkish society. According to the data from the corpus four novels are published in the Late Ottoman period, and when these novels are investigated, some recurrent patterns are observed. The case study will focus on these four novels and a thorough descriptive analysis of the characters and the

novelistic discourse will be carried out. In the Late Ottoman and Early Republican periods, being a newly established genre, novels were used sometimes for educational and ideological purposes and most writers of this period (Ahmet Mithat, Recaizade Ekrem, Namık Kemal etc.) severely criticized the extreme westernization of some parts of the Ottoman society. Within this context, these first examples of the novel may be said to offer a panoramic view of the transformation process of the Ottoman-Turkish society. Since novels in the corpus are written by translator-writers, may this study also reveal some evidence on the (in)visibility of translation and the translator? What do these discourses denote? And are the translator-writers attempting to efface this second-order status and become visible by using translator characters and discourse on translation? To what extent, can discourses in novels stand in relation to general discourse on translation? Do the discourses in the novels and the general discourse of translation go hand in hand from a historical perpective? Do these discourses display both the stance of the writer and the given society? These questions are attempted to be answered in the case study.

To sum up, research on translation will remain partial unless discourses on translation and translators are analyzed. When we study existing translations, we only see the outcome of the translator's choices –the translator being an inaccessible black box- but when we study discourse on translation (statements by translators, critics, interviews, preface, afterwords and of course novels), we may acquire relevant information on the following questions: What do translators say and think about themselves? What do translators think about their work, their working conditions and translation in general? What are their educational backgrounds? How are these concepts received? What do people say and think about them? Probable answers to these questions can be useful in making inferences on the general discourse on translation and its interaction. Following the footsteps of the mimetic theory, if we claim that novels represent society, these discourses in novels become representative of the situation and context of translation and translators as the individual writer sees it. Discourses on translation and translators in novels can be instrumental in clarifying the translation culture and its reception at a certain time at a certain place. Such a study can contribute broadly to our knowledge of the

reception /contextualization of translators and translation in the Turkish society. The present study also aims to trace back the (in)visibility of translation and translators specifically in the Turkish novel, generally in the Turkish society.

Furthermore, it can be stated that like all other cultural products, these novels do show how the Turkish target culture receives these concepts. The changes that the translator and translation underwent in the Late Ottoman Period and in the Republic of Turkey can be traced back by scrutinizing the discourses in the novel, all of which reflect the socio-cultural frame. And a parallelism may be drawn between discourses in the novels and general discourse on translation which will provide a great contribution to ongoing research.

I.   A HISTORICAL AND SOCIAL ANALYSIS OF THE NOVEL

1.1 History of the Novel

The novel is often defined as fiction in prose of a certain length, typically more than 50 000 words, with characters, incidents and usually a plot. The novel is a relatively recent genre, first flourishing widely in the early 18th century in Europe. Miguel Cervantes is credited with writing the first western novel, *Don Quixote*, the first part of which was published in 1605. But the Chinese *Romance of the Three Kingdoms* predates Don Quixote by centuries and is easily a novel by modern standards. *The Tale of Genji*, by Murasaki Shikibu, a Japanese noblewoman, was written even earlier, in the early 11th century, and it is often considered to be the world's first novel (Parla 2000).

Prior to the rise of the novel, very little work written in prose was taken seriously as artistic literature. People used prose for science, law, history and philosophy, but the general attitude was that work written in prose could hardly count as aesthetically interesting on its own. What are then the main characteristics of the novel that make it different from the other types of prose? What sets the novel apart from a short story is that it is longer and more complex, and deals with more than one issue in the lives of its characters. What sets it apart from a play is that it is not confined by the restrictions of the stage, human actors or the audience. What sets it apart from history is that it includes fictional characters. The fact that a so-called historical or biographical novel uses historically real characters in real geographical locations doing historically verifiable things does not alter the fictional quality of the work. Nor does it qualify a work labeled a novel by the author as a historical text. However, one may straightforwardly assert that the novel is a genre particularly close to history since it focuses on the individual. The personal history of the individual may be seen as a reflection of the period the novel depicts.

The term *novel* is derived from *novella*, the Italian for a compact, realistic, often ribald prose tale popular in the Renaissance and best exemplified by the stories in Giovanni Boccaccio's *Decameron*. The novel can, therefore, be considered a work of imagination that is grounded in reality. On the other hand, during the Middle Ages a popular literary form was the romance, a type of tale that describes the adventures, both natural and supernatural, of such figures of legend as the Trojan heroes, Alexander the Great, and King Arthur and his knights etc.. Thus, the modern novel is rooted in two traditions, the mimetic and the fantastic, or the realistic and the romantic. Indeed, the conflict between romantic dreams and harsh reality has been the theme of many great novels, and the historical development of the novel continually reflects this dual tradition. The realistic and romantic tendencies converge in Cervantes's *Don Quixote de la Mancha* which describes the adventures of an aging country gentleman who, inspired by chivalric romances, sets out to do good things in an ugly world. A brilliant, humanistic study of illusion and reality, *Don Quixote* is considered by many critics to be the most important single progenitor of the novel (Parla 2000).

In English literature, against the mainstream represented by the foregoing novels Daniel Defoe's *Robinson Crusoe* and *Moll Flanders*, Samuel Richardson's *Clarissa* and *Pamela*, Henry Fielding's *Tom Jones*, with their emphasis on external reality, stands Laurence Sterne's *Tristram Shandy*, a rambling nine-volume novel replete with blank pages, digressions, chapters in reverse order and unconventional punctuation. All of these literary features combine to reveal an internal, psychological reality explored by Sterne would resurface as a fictional preoccupation early in the 20th century (Watt 1992: 24-48).

The novel became the dominant form of Western literature in the 19th century, which produced many works that are considered milestones in the development of the form. The novel has evolved in diverse ways in diverse nations;

2

this thesis will concentrate on the evolution of the novel in the Ottoman Empire and in the Republican Turkey.

1.2 History of the Turkish Novel

The novel entered the Turkish literary polysytem via translations in the last three decades of the 19th century, namely in the post-Tanzimat period[1]. The period 1839-1876 was a time of social, economic and political reformations in the Ottoman Empire. In 1839, under the rule of Sultan Abdülmecit, the edict entitled *Hatti-i Sharif* of Gülhane laid out the fundamental principles of the Tanzimat reformation. Foremost among the laws was the security of honor, life, and property for all Ottoman subjects, regardless of race or religion. Other reforms, which sought to reduce theological dominance, included the lifting of monopolies, fairer taxation, secularized schools, a changed judicial system, and new rules reorganizing military service. Tanzimat ended in 1876 under Abdülhamit the Second's reign, when the ideas for a Turkish constitution and parliament promoted by the vizier Mithat Paşa were rejected by the sultan (Ortaylı 2003: 24-45). Tanzimat literature which developed under Western influence, produced novels, plays, stories, articles and critical essays which were alien to "divan" (court)[2] literature. Journalism and writing editorials for the dailies influenced the authors of this period, when literature with a social context became the vogue while journalism and literature became interlinked. The editors of the dailies in this period were men of letters who were working zealously to reach and inform the public. Intellectuals in this period, who were basically western oriented and inclined to French culture, began translating numerous

---

[1] In this study, the term "Tanzimat period" is used to refer to the period between the years 1839-1876 and "post-Tanzimat" is used to refer to the years between 1876-1908.

[2] The most important literary activity of the Ottoman period, Divan Literature, which many scholars have claimed to be the product of cultural alienation, was mostly an adaptation of the Arabic and Iranian art. It addressed people who had Medrese (theological school) training and religious knowledge. It however was not appreciated, or read by the masses, and so remained merely as court literature. Its language was a mixture of Turkish, Arabic and Persian, which was later called the Ottoman Language. Although this genre produced mostly poems, it also produced history books, letters and travel notes.

fictions and non-fictions from several languages (Evin 1964, Finn 2003). These first literary translators introduced new genres to the Turkish literary system. Among these genres, the novel obtained popularity and became the most translated, written and read genre in the following years. Yusuf Kamil Paşa is credited for translating the first novel into Turkish *Télémak* (Télémaque) a political-philosophical work from Fénélon in 1861 (Paker 1998: 577). Namık Kemal's *Intibah* (1876) is cited as the first Turkish novel that contains a literary sense by many scholars. On the other hand, Berna Moran claims that Ahmet Mithat's *Hasan Mellah* (1876) is the first Turkish novel (2002a). During these last decades of the Ottoman Empire, until the foundation of the republic, the novel was accepted as a tool for education and the emphasis was mostly on the romances including morals. Almost all of the contemporary authors tried to write novels (Moran 2002a).

Western literary historicists generally correlate the rise of the novel with the rise of the bourgeoisie (See p. 16 for further discussion) claiming that the novel arose out of conflicts and it reflects two new ideologies liberalism and empiric positivism. The Turkish novel has also arisen out of the social and political fluctuations, but its roots go back to a much older epistemological origin that is the Islamic culture and epistemology. Ilber Ortaylı in *İmparatorluğun En Uzun Yüzyılı* (The Longest Century of the Empire) defines the Tanzimat as a western-oriented process of legislation (2003: 230). However, the initiators of this modernization programme were ironically aiming to regain the old grandeur of the Empire by restructuring western oriented codes on the sound and safe Ottoman modus operandi. This contrast in the epistemological background did not, however, prevent the authors from adopting the novel that had originated from an empiricist and positivistic world view. Hence, it is not surprising to see that Turkish novelists were initially influenced by romantic authors such as Alexander Dumas and Victor Hugo rather than realistic authors as Charles Dickens or Honoré de Balzac since these romantic authors were writing under the influence of deductionist and idealist Aristotelian epistemology (Parla 1993: 13).

The novel in Turkey, then, was an outcome of a unique kind of social and cultural development, and it encompasses the traces of the traditional story-telling technique as well as the historical and social conditions of this era. The problematic of westernization constituted the leitmotif of the first Turkish novels. Many novelists in the Late Ottoman period used novels for educational and ideological purposes. For example in Ahmet Mithat's case, novels were used to educate the Ottoman people about latest developments in science, philosophy or actual life. In brief, novels were the doors of a rather oriental nation towards the occidental world (Moran 2002a). On the other hand, most writers of this period (Ahmet Mithat, Recaizade Ekrem, Namık Kemal etc.) severely criticized the extreme westernization of some part of the Ottoman society. Binary oppositions were usually used to make comparisons and to praise the established Ottoman norms based on the Islamic culture. For example, Bihruz Bey in Recaizade Ekrem's *Araba Sevdası*, Felatun Bey in Ahmet Mithat's *Felatun Bey ile Rakım Efendi* are typical Ottoman people in the Tanzimat period. They are rich (rather parvenu), they speak foreign languages (usually French) and they totally admire the Western life style, but they fail at the end because they underestimate the established norms of the Ottoman society and culture. Apart from this typical Tanzimat character, in novels, there is also an idolized personage who is poor but honest, who has command in foreign languages which he uses to earn money, who appreciates the Western life without exaggeration but who still lives according to well-established Ottoman rules; at the end, this second character succeeds in life. Rakım Efendi in *Felatun Bey ile Rakım Efendi* illustrates succesfully this second type.

In brief, Tanzimat novelists agreed on the superiority of the Ottoman norms and values although they shared rather different political and ideological views. The problematic of westernization continued to be a highly influential topic in the early Republican period's novels. This conflict promoted the authors to question their values and to defend their ideologies. Until the proclamation of the Republic by Mustafa Kemal after an ardent and bloody Independence War in 1923, several literary schools became respectively dominant in Turkish literature: the Edebiyat-

Cedide (New Literature), the Fecr-i Ati (Dawn of the future) and the Ulusal Edebiyat (National literature). The Tanzimat, the Edebiyat- Cedide and the Fecr-i Ati groups that came together to create a modern Turkish literature made great strides towards this objective, but their works stopped short of being a national literature with distinctive characteristics, for in spirit, it was French-oriented but in language and style it was traditional and Ottoman. The National Literature was created between the years 1911 and 1923. The leading literary figures of the period were Ziya Gokalp, Ömer Seyfettin, Yakup Kadri Karaosmanoglu, Halide Edip Adivar, Refik Halit Karay, Resat Nuri Güntekin and Peyami Safa. The authors and poets of the National Literature Movement shaped the first generation of authors in the Republican period. The triumphant conclusion of the Turkish War of Independence and proclamation of the Republic were the victory of the ideas that had inspired nationalism in literature. However, the real literary progress, which had been expected, was realized only after the Alphabet Reform of 1928. Authors of this period favored a simple clear language, poetic forms, syllabic meter of folk literature and topics from Anatolia.

In the 1930s, the first examples of social-realist literature began to appear. Most of the authors in this period wrote about the issues of recent history within the framework of the ideology of the Turkish revolution and tried to base their observations concerning political and social issues on social realities. In the 1940s, Sabahattin Ali developed the social-realist line further, writing about the effects of cultural changes on individuals belonging to different social classes from a psychological point of view in his novels *Içimizdeki Şeytan* (The Devil Inside Us) and *Kürk Mantolu Madonna* (Madonna with a Fur Coat). Other writers of the period such as Tarik Bugra, Oktay Akbal, Cevat Sakir Kabagaçlı, Haldun Taner, Cevdet Kudret and Samim Kocagoz produced realistic novels, plays and short stories. Moran claims that the Turkish novel until the 1950's, despite changing historical, social and economic conditions, basically deals with the problematic of westernization (2002a).

During the years which followed the transition to a multiparty system in 1950, many authors were mainly inclined to village life. This tendency was spread with various works of the writers who had their education in Village Institutes or who came from villages. The novels of these years may be mainly considered as a rebellion against the injustices of the new political and economic system, novels and short stories which were based on rural realities and village life. The novels of Yaşar Kemal, Orhan Kemal and Sabahattin Ali may be cited among the best examples of rural literature. Besides, the 1950s was a decade when urbanization accelerated, resulting in social and psychological problems and the problem of alienation aggravated by the routine, mechanical and repetitive work patterns. The writers of the young generation influenced by existentialism, produced works which focused on the individual. These were themes which found their expression in the works of writers such as Ferit Edgu and Yusuf Atilgan (Moran 2002b). After 1960, thanks to the May 27th military coup d'état, social themes gained priority; the novel of the period continued to focus on social themes, the life experiences of the urban and rural dispossessed, the human costs of rapid transformations in social structure and the like. The politicization that had started in the late 1960s intensified in the 1970s and the political polarization of the society increased. Literature responded to this atmosphere and authors, whether they produced poetry or prose, increasingly focused on subjects such as social change, political issues, economic difficulties, alienation and the relations of the intellectual with her environment. Çetin Altan, Pınar Kür, Adalet Ağaoğlu, Selim İleri and Vedat Türkali have revealed various aspects of the social transformation in their works. Hence, it can be claimed that Turkish literature from about 1870 to 1980 is primarily concerned with the intellectual content rather than aesthetic values or the perfection of style (Moran 2002c).

In the 1980's the Turkish novel experienced an unprecedented radical change since the primary objective of the military intervention in 1980 was to depoliticize the society. The development of Turkish literature, the point it had reached and the problems it faced, were brought on the agenda; literary works were evaluated with artistic, technical and informative criteria, rather than the ideology adopted by the

author. Novelists of the 1980s enriched the genre with their unique personal touches and expressions deriving from their awareness and with their search for a synthesis between the depth of consciousness as a human being and complexities deriving from society and mere existence. Postmodern works pilot the Turkish novel into the realms of the fictional world. The Turkish novel which has adopted a realistic itinerary since its infancy has gained impetus by questioning and fusing social and individual concerns. These developments influenced many authors and gave rise to the enhancement of the creative aspects of their works. Prominent contemporary authors such as Latife Tekin, Yaşar Kemal and Orhan Pamuk whose works have been translated into several languages, strengthened their literary careers by winning several international prizes.

Moreover, there are of course alternative ways of categorizing the Turkish novel aside from summing up its journey from a historical perspective. For convenience in analyzing the forms of the novel, critics often place them in thematic categories. For instance, an early and prevalent type was the picaresque novel, in which the protagonist, a social underdog, has a series of episodic adventures. S/he sees much of the world around her and comments satirically upon it. A successful example of the picaresque novel is Ahmet Mithat Efendi's *Çengi* (The Dancer) (1877).

There are also historical novels. The historical novel embraces not only event-filled romances, but also works that strive to convey the essence of life in a certain time and place, such as Kemal Tahir's *Kurt Kanunu* (1969) and *Devlet Ana* (1967), about the foundation of the Turkish Republic and life in the pre-Ottoman period respectively. Closely related to the historical novel is the social novel, which presents a panoramic picture of an entire age. Balzac's *Human Comedy* and Tolstoy's *War and Peace* became models for those that followed. In Turkish Literature, Ahmet Mithat's *Felatun Bey ile Rakım Efendi* (1876), Yakup Kadri's *Kiralık Konak* (1922), Halide

Edip Adıvar's *Sinekli Bakkal* (1936) all have the representational power to display the post-Tanzimat Period and its concomitant, the problematic of westernization.

A derivative of the social novel is the regional novel, which delineates the life of people in a particular place, focusing on customs and speech, to demonstrate how the environment influences its inhabitants. Notable examples of this genre are Orhan Kemal's Çukurova (Southern Anatolia) novels and Samim Kocagöz's Aegean novels. These regional novels which depict a small village reveal usually a microcosm of Turkey.

The naturalistic novel studies the effect of heredity and environment on human beings. Emile Zola's novels, written as a detailed documentary on human beings, influenced Ahmet Mithat, and he wrote *Müşahedat* (Observation) (1890) which portrays both the good and bad sides of life. Mehmet Rauf's *Eylül* (September) (1901) is considered as the first psychological Turkish novel. Peyami Safa's *Dokuzuncu Hariciye Koğuşu* (the Ninth Surgical Ward) (1930) and Sabahattin Ali's *Kürk Mantolu Madonna* (1941) are notable examples of autobiographical novels.

The next heading will include the basic elements that make up a novel since it is obvious that chronological and thematic categorizations ignoring the intrinsic elements of a novel will not be sufficient for a detailed analysis.

9

1.3 Essential Elements of a Novel

E.M. Forster in his distinctive work *Aspects of the Novel* (1956) analyzes the essential elements of the novel. These are respectively the story, the characters, the plot, the fantasy, the prophecy, the pattern and rhythm and the point of view.

According to Forster, the basic element of a novel is its story. The story is a narrative of events arranged in time-sequence. The plot is also a narrative of events but the emphasis is on causality. Thus, the plot is an author's selection and arrangement of incidents in a story to shape the action and give the story a particular focus. A story can be told, for example, in chronological order or can start with some significant event and jump from event to event in any order that the author feels will create the best effect of tension and release. Fantasy and prophecy are elements which are mostly related to the imaginary aspect of the novel. Pattern and rhythm are the novelistic features which appeal to the aesthetic sense.

A character is a person presented in a dramatic or narrative work. Forster describes characters as "word masses" which are given names and sex and assigned plausible gestures (1956: 30-31). They are the reflections of what the author thinks about other people and about herself. At this point, a major question about the characters rises. Are there any relations between the fictitious character and real people? First of all, a character in a novel belongs to a fictitious world created by an author, even though this world is similar to the real world, it is not the real world itself. For instance, in *Gazi ile Fikriye* by Hıfzı Topuz (2002), Mustafa Kemal is one of the leading characters, but M. Kemal in the book is not M.Kemal himself. Although the story is based on historical evidence, the characters are created in the mind of Hıfzı Topuz. Secondly, a character in a novel is generally better understood by the reader than is an individual in real life. If the author wishes, s/he may reveal

multifaceted pictures of the characters exposing her characters' inner and outer terrains, a feature not existing in real life.

Characterization is one of the essential tools of an author. There are three fundamental methods of characterization, the first is the explicit presentation by the author of the character through direct exposition, either in an introductory block or more often piecemeal throughout the work, illustrated by action; the second is the presentation of the character in action, with little or no explicit comment by the author, in the expectation that the reader can deduce the attributes of the actor from the actions; and the third and last one is the representation from within a character, without comment by the author, of the impact of actions and emotions on the character's inner self. Regardless of the method by which a character is presented, the author may concentrate on a dominant trait to the exclusion of other aspects of personality, or the author may attempt to present a fully rounded creation. If the presentation of a single dominant trait is carried to an extreme, not a believable character but a caricature will result. On the other hand, the author may present so convincing a congeries of personality traits that a complex rather than a simple character emerges; such a character is three-dimensional or, in E.M. Forster's term, 'round' (Forster 1956: 30-55). A flat character embodies one or two qualities, ideas, or traits that can be readily described in a brief summary. They are not psychologically complex characters and therefore are readily accessible to readers. Some flat characters are recognized as stock characters; they embody stereotypes such as the "dumb blonde" or the "mean stepfather." For example, Bihruz Bey in Recaizade Ekrem's *Araba Sevdası*, Felatun Bey in Ahmet Mithat's *Felatun Bey ile Rakım Efendi* are typical Ottoman people in the Tanzimat Period; they are "personage regnant" as Taine would call them (cited in Moran 2000, Parla 2000)[3]. They become types rather than individuals. Round characters are more complex than flat or stock characters and often display the inconsistencies and internal conflicts

---

[3] The term "personage regnant is used by Taine (1867) to refer to the literary character who possess typical characteristics of the period s/he lives in.

found in most real people. They are more fully developed, and therefore are harder to summarize. A static character does not change throughout the work, and the reader's knowledge of that character does not grow, whereas a dynamic character undergoes some kind of change because of the action in the plot. Moreover, a hero or heroine, often called the protagonist, is the central character who engages the reader's interest and empathy. The antagonist is the character, force, or collection of forces that stands directly opposed to the protagonist and give rise to the conflict in the story.

The last element in the novel, the point of view, refers to who tells us the story and how it is told. What we know and how we feel about the events in a work are shaped by the author's choice of point of view. The conveyor of the story, the narrator, inevitably affects our understanding of the characters' actions by filtering what is told through her own perspective. The various points of view that writers draw upon as well as the tones of narrative can be grouped into two broad categories. There may be external or internal points of view and impersonal and personal tones of narrative. In the case of the external point of view, the leading actor, a subsidiary actor or different actors or letters may tell the story. With a first person narrator, the I in the story presents the point of view of only one character. The reader is restricted to the perceptions, thoughts and feelings of that single character. For example, in *Kürk Mantolu Madonna*, the personnel and Raif Efendi are respectively the first person characters of the story. First person narrators can play either a major or a minor role in the story they tell. The story may also be told by a third person narrator. Osman in Ahmet Altan's *Kılıç Yarası Gibi* (Like a Sword Wound) is a third person narrator. In Abdülhak Şinasi Hisar's *Fahim Bey ve Biz* (Fahim Bey and Us) different third person narrators tell the story of Fahim Bey. An omniscient narrator is all-knowing narrator who is not a character in the story and who can move from place to place and pass back and forth through time, slipping into and out of characters as no human being possibly could in real life. Thus, an omniscient narrator tells us the story from an external point of view. Omniscient narrators can report the thoughts and feelings of the characters as well as their words and actions. For example, the narrator of *Mai ve Siyah (Blue and Black)* is omniscient.

On the other hand, authors may prefer two tones of narrative, orthey may leave characters alone. Such an impersonal narration allows the characters' actions and thoughts to speak for themselves so that the reader can reach her own conclusions. Tahsin Yücel's tone of narrative in *Yalan (Lie)* is impersonal. In contrast, the author may make readers feel that they are reading a story that s/he is telling. Such a tone usually limits the readers' expectations and conclusions. This personal tone of narrative is best exemplified in Ahmet Mithat's novels where he is involved in a heartfelt conversation with his readers.

After briefly summarizing the history of the Turkish novel and the fundamental aspects of the novel, these are the questions to be answered in the case study: What is the point of view in these novels? How does this point of view affect the narration? Who is the narrator? What is the narrator's position in the society s/he is depicting? How does s/he narrate the story and her time? The second part of this chapter will be a quest for answers to the question "What should we think of the novel's claim to truth?" Different literary theories and approaches to the novel will be discussed in order to set up a theoretical framework which will allow us to reach conclusions while studying the discourse on translation in the aforementioned novels.

1.4 Literary Theory in General

A work of literature is a creative universal form of expression that addresses the emotional, spiritual or intellectual concerns of humanity. Literary theory is then an attempt to understand works of literature and/or literature in general. Literary theory is an umbrella term for a variety of scholarly approaches to reading texts. Literary theory has historical roots that run as far as back as Ancient Greece. Aristotle's *Poetics* is often cited as the earliest example (Moran 2000). There are four

essential elements that make up a work of art: the artist, the work, the reader and the society that encapsulates these three; it has been hypothetically claimed that there are complex relationships among these elements. Through ages, specific literary theories which have essayed to find answers to the very question "What is art?" have focused on one of these elements. Some of them give importance to the extrinsic factors that envelop a work of literature, emphasizing the mimetic aspect of art. Others concentrate on the artist, claiming that the literary work is the expression of the author's emotions. There are also some theories which primarily take the readers into consideration. Lastly, there are also technical theories which focus on the autonomy of the art, thus on the work itself. Specific theories are distinguished not only by their methods and conclusions, but even by how they define "text". For many "texts" mean "literary texts". But different principles and methods of literary theory have been applied to non-fiction, pop-fiction, film, historical documents, law, advertising etc. In fact, there are some theories treat cultural events like fashion, football and riots as "texts".

The history of literary theory is full of dichotomies. Basically, there have been two major approaches to the study of literature, the first, the intrinsic approach that puts the work of art –itself- at the centre; the second, the extrinsic approach which is essentially concerned with the setting, the environment and the external causes of literary works. Critics of the first group primarily approach a work of literature in terms of artistic devices, the inner structure, imagery, metaphor, rhythm, delineation of character, dynamics of plot and so on (Wellek, Austin 1984, Eagleton 1996:3). Formalism, Structuralism and New Criticism adopt an intrinsic approach by focusing on the text itself. These approaches are text-centered, and they treat a literary text in isolation. On the other hand, critics who adopt an extrinsic approach, mainly oppose to being absorbed in wholly textual criticism, rather focusing on the notion of "mimesis", that is the proposition "Art is reflection, representation or imitation". The extrinsic study of literature deals with the links of a work of art with the society. Marxism, New Historicism and Cultural Studies are the approaches that emphasize the interaction between the historical and social context and the work of literature. An earlier dichotomy Aristotelian versus Platonic is basically the

14

foundation of this intrinsic-extrinsic separation. In this sense, Aristotelian implies a judicial, logical, formal criticism that tends to find the values of a work of either within the work itself or inseparably linked to the work, and Platonic implies a moralistic utilitarian view of art, where the values of a work are to be found in the usefulness of art for other and non artistic purposes (Wellek and Austin 1984).

The present study will be an extrinsic one since its aim is to trace back historical and social elements that shape the discourse on translators and translations. In what follows, theories which see literary texts as much a part and product of the world and as much a part of reality as a reflection on it, specifically those focusing on the author-society-work relationships will be briefly summarized in order to find a sound point of departure for the case study.

1.5 Social Theories of Literature

In order to cast light on the interpretation of works of art and to achieve a more complete understanding of literature, sociological criticism may help the critic by suggesting alternative approaches. Sociological criticism is an approach to literature that examines social groups, relationships, and values as they are manifested in literature. Sociological approaches emphasize the nature and effect of the social forces that shape power relationships between groups or classes of people. Such readings treat literature as either a document reflecting social conditions or a product of those conditions (Newton 1990). The former view brings into focus the social milieu; the latter emphasizes the work. Marxist, New Historicist and Feminist theories are important derivations of the sociological approach to the study of literature.

It can be straightforwardly claimed that the answer "Art is reflection, representation or imitation" to a hackneyed question "What is Art" indicates clearly the mimetic aspect of art. Plato can be cited as the first philosopher to grasp the

social and mimetic implications of the imaginative arts because Plato's conception of imitation implies a view of literature as a reflection of society. Later, Aristoteles in *Poetics* also used the notion of mimesis but in a different way (Parla 2000; 36). Giambattista Vico's book *La Scienza Nuova* (New Science) (1725) is considered the basis of sociological criticism. Although in the writings of Herder and Madame de Staël the strong relationship of literature and society was taken into consideration, the first really systematic treatment of the relationship between literature and society belongs to the French philosopher Hippolyte Taine who is generally regarded as the founder of sociology of literature. Taine proposes three factors affecting a work of art; those are race, epoch (and its dominant ideas) and milieu (environment) (Laurenson and Swingewood 1972).

The second half of the nineteenth century heralded the advent of a stronger and more effective approach, Marxist criticism, an approach to literature that focuses on the ideological content of a work, its explicit and implicit assumptions and values about matters such as culture, race, class, and power. Marxist criticism is based largely on the writings of Karl Marx who lived in Paris and London in the middle of the nineteenth century, an era of severe industrialization that was creating a new class of industrial workers that he called the "proletariat". Marx claims that men are all situated historically and socially and these social and historical contexts determine or shape their lives. According to Marxist criticism, this is as true of literature as it is of men; literature is in the first instance a social phenomenon; therefore, works of literature cannot be studied independently of the social relations, the economic and political conditions of the era in which they are written. Some Marxist critics use literature to describe the competing socioeconomic interests that too often advance capitalist interests such as money and power rather than socialist interests such as morality and justice. They argue that literature and literary criticism are essentially political because they either challenge or support economic oppression. Marxist criticism focuses more on the content and themes of literature than on its form due to this strong emphasis on the political aspects of texts. Studying the relationship of a work within its historical, social and economic contexts has traditionally been the main concern of Marxist literary criticism. Any suggestion that Marxist criticism is a

homogeneous body of perspectives would be very mistaken. Marxist criticism that considers literature and culture to be inseparable from the politics of class struggle may be probed under three headings: Reflection theory and Cultural Materialism, the Frankfurt School and Structuralist Materialism. Reflection Theory and Cultural Materialism study the relations between literature and social history. The criticism is called reflectionist because it claims that literature holds a mirror up to the historical world. Christopher Caudwell and Georg Lukacs are notable scholars who adopted this approach. The Frankfurt school ranges from critical examinations of mass culture, which it sees as a realm of domination, to celebrations of high art, which it sees as a realm of social critique. Structuralist Materialism is concerned with how literary texts display the way literature is embedded in social structures and social contradictions (Rivkin and Ryan 2000: 238). For instance, Lucien Goldmann's approach to the sociology of literature is highly interesting, fusing structural analysis with historical and dialectical materialism.

The earlier works of Marxist critics have frequently come under severe criticism inasmuch as Marx and Engels are rather mechanical in analyzing a work of literature, ignoring its aesthetic sense. The notion of literature as a reflection of society was a popular 19th century conception; Marx and Engels also adhere to this view but with important differences in method. They treated literature as a mirror reflecting the social processes and they see the omnipresence of class struggle as the motor of both history and literature. Pleakhanov, also a prominent Marxist critic, developed an approach still mechanical but much more eclectic combining Marx's notion of class struggle and Kant's aesthetics (Laurenson and Swingewood 1972: 52). On the other hand, Georg Lukacs accepts that literature and culture are inseparable from the politics of class struggle. He argues that all literature specifically the novel is written from the point of view of a class, a world view, thus a perspective. Lukacs favors typical figures in typical situations as criteria in evaluating literature (Lukacs 2003). Therefore, it can be claimed that traditional Marxist criticism sees literature as an expression of the social structure, a reflection either of the author's or her times. This crude reductionist approach has led to important responses. On one hand, the Formalist and structuralist approaches which

completely deny the mirror metaphor are chiefly concerned with the artistic devices of the literary language. On the other hand, a more eclectic Marxist criticism, Structural Materialism, has begun with the works of Lucien Goldmann. Goldmann's term "world vision" can be considered as another term for "ideology" which will be later shaped and developed by Antonio Gramsci and Louis Althusser. Goldmann in *Hidden God* (1956:17) defines "world vision" as

> What I have called a world vision is a convenient term for the whole complex of ideas, aspirations which kinks together the members of a social group (a group which, in most cases, assumes the existence of a social class) and which opposes them to members of other social groups.

Therefore, Goldmann's "world vision" is slightly different from Marx and Engel's "ideology". According to Marx and Engels, all social and cultural forms, relationships, and identities are dependent on and are derived from the particular economic system of any era. The particular mode of production of an era forms the base structure of society; all other aspects, including literature, religion, and even identities are merely the superstructure growing out of the economic structure. In any economic system, those who control the modes of production will be the leaders of society; their thinking, values, and perspectives will be dominant. The maintenance of any system is dependent on the existence of ideology that functions to prevent those who are dominated from seeing their real relationship to power structures. Ideology produces a false consciousness of oneself and one's relationship to history and works best when it is invisible, that is when it's considered as common sense or truth (Eagleton 1985).

The most important modifications of these ideas have come from Louis Althusser who expanded on the traditional Marxist criticism's understanding of ideology. Furthermore, Althusser is often said to have associated Marxist criticism with Structuralism. For Althusser, ideology is not just a false system of ideas but rather the conceptual framework through which one interprets self, culture, and history. Ideology ranges from language to cultural practices. Both the oppressors and

the oppressed see the world through ideology. Then, ideology produces not only our culture (the superstructure) but our very consciousness of ourselves. Althusser claims that individuals are formed as "subjects" to achieve their role in the structure. Ideological state apparati, the political system, religion, schools, advertising, the law, the media and sport evoke willing submission to the dominant culture. However, the concept of "agency" allows subjects to be free to some extent (Moran 2000, Parla 2000, Rivkin and Ryan 2000).

Terry Eagleton is one of the few contemporary literary critics in academia who roots himself in Marxist criticism in an era when postmodern and deconstructionist theories are so à la mode. Eagleton approaches these theories with a specific political interest in mind. His intent is to show how ideology functions in and through a literary text. Eagleton sees a literary text as a complex re-working and re-inscribing of ideology (Eagleton 1985) that is, he seeks to articulate material and ideological conditions that give rise to art and how art in turn affects these conditions. As he writes, the task of Marxist criticism for Eagleton "is to show the text as it cannot know itself, to manifest those conditions of its making about which it is necessarily silent" (1985).

One of the most significant and recent developments in literary criticism has been the emergence of forms of historical interpretation that are strongly influenced by Marxism yet which keep a certain distance to some extent. In 1982, Stephen Greenblatt introduced to the academia, New Historicism, an effort to rethink the ways to contextualize the texts within a larger spectrum of discourses and practices. Unlike the formalist approaches, Greenblatt and his colleagues were reluctant to consign texts to an autonomous aesthetic realm, and unlike the Traditional historicists[4] they refused to assume that texts of a certain era mirrored from a safe

---

[4] Traditional Historicism is an approach to literature that uses history as a means of understanding a literary work more clearly. Such criticism moves beyond both the facts of an author's personal life and the text itself to examine the social and intellectual currents in which the author composed the work. Traditional Historicism dates from the 19th century and Sainte Beuve is considered to be the first to adopt this approach (Moran 2000). Critics adopting this approach assume that to know a text, one needs to understand its insertion in a particular moment in time, as an expression of a writer

distance, a unified and coherent world view that was held by a whole population. Rejecting both of these perspectives, New Historicists assert that both literary and non-literary texts accommodate the specific social, political and cultural formations of their own times. This idea is termed as "the historicity of texts" which draws attention to the historical ties of literary texts. Greenblatt explains the aim of New Historicism as analyzing the interplay of culture-specific discourses which are versions of the reality and of history that are instantiated, deployed, reproduced, appropriated, contested and transformed in every writing and reading (Lodge 2000, Rivkin and Ryan 2000). Therefore, the general question New Historicists address, namely how literature and society are interrelated cannot be answered by appealing to a single theoretical stance.

New Historicism which draws considerably on Foucault's cultural theory is an array of reading practices that investigates a series of issues that emerge while analyzing texts that represent a society's behavior patterns and perpetuate, shape or alter that culture's dominant codes. Like Greenblatt, Lewis Montrose in "The Poetics and Politics of Culture" (in Rivkin and Ryan 2000) insists that New Historicism aims to refigure the relationships between texts and the cultural system in which they were produced. He also suggests that New Historicism initiates a reconsideration of the ways authors specifically and human agents generally interact with social and linguistic systems by basing on different methodological stances.

The main difference between a Traditional Historicist and a New Historicist lies in their conception of the past. While the former sees the past as a single

influenced by her times. They claim that history consists in part of consistent world views that are reflected in art. Traditional Historicism, in order to show how the text portrays its time, ideological, social, political and economic beliefs and trends employs the author's biographical data as well as historical and sociological works. The author's biography may be used either to understand clearly the work of literature through the author's life and character or to comprehend the author's character and psychology through her works.

dominating belief system, for the latter the "past" is composed of different values and beliefs struggling to become dominant. From this perspective New Historicism is a kind of new Marxist criticism. New Historicists insist that all interpretation is subjectively filtered through one's own set of historically conditioned viewpoints; hence the act of choosing a specific aspect of an age or a specific focus in the investigation would undoubtedly influence the conclusions of the study. New Historicism does not attempt to trace the reflection of history on texts but rather looks for the particular discourses, ideological constructions of the period that influence and construct the text and are in return constructed by the text. Similar to Traditional Historicism, New Historicism investigates the life of the author, the social rules found within the text, the manner in which the text reveals a historical situation and the ways in which other historical texts can help us to understand the texts, focusing more on social, political and religious discourses in the texts.

As it can be obviously understood from the paragraphs above, Marxist literary theory is not a homogenous body; it is rather an ongoing discourse with its own patterns, conflicts and contradictions based upon some essential canons about the social and historical aspects of the literary text. Since the focus of this study is on the novel, in what follows, approaches of influential scholars theorizing and assaying the social and historical patterns of the novel will be epitomized.

1.6 Social Theories and the Novel

In the beginning of this chapter, it is stated that the novel as a genre dates from the 18th century. The rise of the novel is generally correlated with the collapse of aristocracy and the rise of the bourgeoisie. Thus, the novel may be defined as an outcome of the ideological, social, political and economic conflicts that have arisen out between aristocratic (conservative) ideology and bourgeois (progressive) ideology (Watt 1992). Distinguished sociologists John Stuart and Karl Manheim also relate the rise of the novel to the cultural triumph of the middle-class and the gradual

process of democratization (quoted in Laurenson and Swingewood 1972: 18). The novel was popularly studied and analyzed by Marxist critics. Georg Lukacs distinctive works *Theory of the Novel* and *The Historical Novel* are cited among major works on the theory of the novel. Since the novel is a genre embedded to formal realism by different scholars such as Ian Watt in *The Rise of the Novel* (1992) and Michael McKeon in *Theory of the Novel* (2000) claiming that novels are written in prose to provide an atmosphere of complete authenticity inasmuch as writing in verse primarily means being concerned with extrinsic beauties of the work rather than its inherent features. The rise of the novel in the 18th century then overlaps with a new writing technique, realism developed in the 18th and 19th centuries. Dr. Johnson and Taine respectively describe these centuries' novels as a realistic depiction of social life (quoted in Swingewood and Laurenson 1972). Therefore, the novel, especially the realistic novel, has a special affinity with Marxism inasmuch as Marxist critics believe that particular economic systems will thus produce particular forms of literature and subjectivities. For instance, the realistic novel is a product of capitalism replacing earlier forms such as the romance or the epic which are particular to aristocratic and monarchic rule. Lukacs while commenting on the 18th and 19th centuries' novels claims that the novel is a quest, in vain, for authenticity that no longer exists in the world (Swingewood and Laurenson 1972: 72, Parla 2000: 38). For him, the novel represents the essence of the age despite having "irony" as a central factor.

Later, Goldmann sees the novel as a reconstruction of the world seen from a particular world vision (Parla 2000: 39). This world vision, that of the author, thus will enable the critic to link the text in a meaningful way with particular historical conditions since every author works within a historical context s/he may accept or reject, develop or modify or simply leave unchanged.

Another literary scholar worth mentioning is Bakhtin who shares with Marxist theorists an interest in the historical and social world, an interest in the formation of the subject, and an interest in language as the means in which ideologies get articulated. In the 1920's, Bakhtin criticized Formalism asserting essentially the

social nature of language. Bakthin is best known for his analysis of the dialogic or polyphonic nature of linguistic production and his distinctive theory on the novel's extraliterary importance.

Bakhtin's theories focus primarily on the concept of dialogue and on the notion that language-any form of speech or writing-is always a dialogue. In "Discourse in the Novel" in *The Dialogic Imagination* (ed by Holquist 1998), Bakhtin focuses on the question of literary forms or genres as examples of dialogic form. He focuses particularly on the contrast between poetry and novels. Bakhtin begins his essay by posing a problem: if poetry is the more privileged literary form in Western culture, then what can one say about how language or discourse operates in novels? Language obviously operates differently, or is used differently, in fiction and in prose than it is in poetry; these genres have a different conception of how meaning is created than does poetry. From another perspective, however, there is no comparison between what novels do and what poetry does. According to the definitions coming from historical trends, poetry is meant to be an art form while prose, on the other hand, is a kind of rhetoric, a literary form meant to persuade or to present an argument, not to produce an aesthetic effect. Thus, generally poetry has been associated with the aesthetic function ("delight") and novels with the didactic function ("instruct"). Bakhtin starts with this division between poetry and prose fiction, and their social functions, in order to reconceptualize the function of prose. First of all, prose is a socially and historically specific form of language use. A novel, Bakhtin argues, has more in common at any particular historical moment with other existing forms of rhetoric-with the languages used in journalism, in ethics, in religion, in politics, in economics-than poetry does. In fact, Bakhtin says, the novel is more oriented toward the social and historical forms of rhetoric than toward the particular artistic or aesthetic ideas present at any particular moment, while poetry focuses primarily on aesthetic concerns and only secondarily (if at all) on other aspects of social existence.

While comparing histories and novels in "Discourse in the Novel", Bakhtin asserts that histories and novels are similar in what they set out to expose: while

histories provide comprehensive accounts of social systems, novels are concerned with the discourses that define specific systems (ed by Holquist 1998). An inherent characteristics of the novel as a literary form, for Bakthin is its "polyphonic" aspect in which a variety of discourses expressing different ideological positions are set in heteroglossia without being ultimately placed or judged by a totalizing authorial (monologic) discourse (ed by Lodge 2000: 105-137). Bakhtin opposes monologic language to heteroglossia, which is the idea of a multiplicity of languages all in operation in a culture. Heteroglossia might be defined as the collection of all the forms of social speech or rhetorical modes, "socio-ideological languages" in Bakthin terms, which people use in the course of their daily lives.

From another perspective, novels tend to be defined by their parodic character. According to Parla's perspective based on Bakthin's system, the novel is not a genre just like other genres, but it consists of dialogized relationships among genres- a parody of old genres (epic, poetry etc) (2000). Bakthin agrees with Lukacs that the novel represents the mirror of the age but he further claims that the novel is the embodiment of the dynamic forces that could shape society in an ever-changing way. For Bakhtin a novel is "hybrid, multi-generic, multi styled, mercilessly critical, soberly mocking, reflecting in all its fullness the heteroglossia and multiple voices to a given culture, people and epoch" as a mirror "a novel constantly evolves heteroglossia by words or rather discourses typical and characteristic of an era, society and culture" (ed by Lodge 2000: 105-137). Thus, the novel can be considered as the most inclusive literary genre.

Just like every work of literature, each novel is both particular and general. Besides its individual characteristic (i.e. its uniqueness), it also shares common poetic, ideological, social and economic properties with other examples of the same genre. It would be easy to claim that these shared common properties of novels combining with their mimetic and parodic character enhance their representational nature by enabling us to consider the novel as a metatext. It will be useful to adopt Popovic's concept of metatext in this study. Popovic's term metatext, which is later called rewriting by Andre Lefevere, includes all types of processing (manipulation)

of a prototext such as critics, anthologies, translations, parodies, adaptations forgeries and plagiarisms etc. (cited in Hermans 1999: 25). Therefore, the novel can be considered a metatext from two different angles. First, due to its parodic feature, the novel is a metatext having as prototexts older genres and texts. Secondly, its mimetic character enables the novel to be a metatext which has life itself as the prototext. Novels will be used as metatexts to obtain data on the discourse on translation. Then, after briefly summarizing the relation of the novel and historical events and the possibility of using the novel as an extratextual material to discuss the image of translators in the novel as a basis of comparison, there is the basic question which will seek answers in the case study: How are novels instrumental in revealing the discourse created on translation and the translator?

II. A HISTORICAL AND SOCIAL ANALYSIS OF THE CONCEPT OF "TRANSLATOR"

People have been translating since times immemorial. Ever since the earliest contacts among cultures, translators have served as vital links of knowledge transmission among groups of people separated by God's "wrath" into different languages rather than a single language. Translation, broadly, is a crossroad of processes, products, functions and agents providing access to intercultural and international interaction. The exponential growth of interest in translation in recent decades has resulted in a proliferation of types and areas of research. Perhaps the time had come to challenge some of the widely held assumptions, biases and other presuppositions. Various researches carried on different branches of Translation Studies aimed to challenge rooted conceptions of translation and translator by broadening the scope of the subject matter. Mona Baker in "The History of Translation: Recurring Patterns & Research Issues" (in Paker 2002: 5-14, in Baker 1998) suggests new and interesting research issues which focus mainly on the human element of translation. In history of translation, the study of the history of translators has been largely neglected so far. Recently, there have been some attempts to rewrite history of translation by focusing more on human agency and the status and role of translators in the course of history.

Anthony Pym, in search of a more human approach to history of translation, sets forth four principles which provide a more human alternative to existing approaches in *Method in Translation History* (1998). He sees history of translation as a mirror and supplement of wider social and historical studies (ibid.). The first principle he formulates demands history of translation to explain "why translations were produced in a particular social time and place" (Pym 1998: ix), i.e., to survey the social causation. Secondly, he puts translators in the centre of each research on the history of translation for only human factor may illustrate appropriately the social causation (Pym 1998: ix, x). Thirdly, he gives importance to the social contexts of translators, intercultures as he hypothesizes (Pym 1998: x) and lastly, he claims that the present should have the priority as a point of departure for historical research

(Pym 1998: x, xi). Briefly, Pym looks at history of translation from a four-dimensional perspective which was synthesized from many varied approaches which he weaves together to produce a relevant picture of translators and translation. It is the second principle, which insists that the translator be the central object in history of translation, which suggests a new focus for research models, i.e., the human translator. Moving the translator to the center creates a new dimension in the contextualization of translator. Pym differentiates among three kinds of translator, the first, the discursive figure that produces translation, the second, again a figurative subject who is the product of the profession and the third and last one, the translator who has a material body in addition to the two attributes above (1998: 160-161). He emphasizes that this last kind of translator, the human translator is crucial in Translation Studies since only humans possess the ability to shape history by withholding much more power than a mere figurative element. By discussing different characteristics of translators, he concentrates on more human and concrete aspects of translation activity, the social and psychological profile of translators and the social and historical contexts of translators.

Translators are, for André Lefevere, those in the middle, the women and the men who do not write literature, but rewrite it (1992: 1). Through ages, translators have been agents of change, transforming not only the cultural elements but also the course of history. They have acted as mediators in the process of change. Translators have worked as "agents" building bridges between nations and cultures. Translators have sometimes played important roles as explorers and prospectors of new values. The nine chapters of *Translators through History* (ed by Jean Delisle and Judith Woodsworth 1995) each focusing on different roles played by translators throughout history may be useful in revealing the variety of tasks. Translators invented alphabets, they have helped develop national languages and literatures, they have disseminated knowledge and religions, they have written dictionaries, they have transmitted cultural values, and they have held the reins of power. The history of translation, then, should not regard translators as passive links but rather as agents fully capable of shaping and manipulating both the history of translation and history in general. In this context, studying the history of translators will be tantamount to

rewriting history itself, but from an unusual perspective, the translator's perspective. Yet their cultural, social and historical significance has not helped translators be labeled as traitors, turncoats and lonely soldiers. Their work and personality have been traditionally distrusted, despised and severely criticized.

Another work focusing on translators is Douglas Robinson's *Becoming a Translator* (1997) which mainly tackles with the social and economic position of translators. Although it basically provides information and advice that translators need, such as how to translate faster and more accurately, how the job market works, and how to deal with stress, it also gives valuable information on the characteristics of translators. He claims that features shared by all good translators are curiosity, mental openness and the pleasure to often switch from one subject to another. For Robinson

> Translators and interpreters are voracious and omnivorous readers, people who are typically in the middle of four books at once, in several languages, fiction and nonfiction, technical and humanistic subjects, anything or everything [...] carry a wealth of different "selves" or "personalities" around inside them, ready to be reconstructed on the computer screen whenever a new text arrives (1997: 27).

On the other hand, Robinson claims that the translator's position is peculiar since it is at once a peripheral and central work. It is peripheral because translators are usually invisible, underpaid and under-acknowledged. It is also central since it allows people to transmit knowledge. Such a contextualization of translators enables readers to rethink and reshape translators in a new social and historical sphere.

This chapter is an invitation to a journey to pursue the trail of translators in the Turkish novel. The route is by no means a straight one; it is rather a meander evoking the shift in the status of translation and the profession of "translating". If the process of translation, including selection, production, distribution and reception is viewed as a socially regulated activity, the social agents involved can be identified as constructing and constructed subjects in society. Such a view of translators as social

agents opens up a broad field of research which first of all necessitates identifying translators in terms of their position in cultural and temporal space.

In the present thesis, novels are used as primary sources in analyzing the position and the status of translators and translation in the Turkish society. As discussed in chapter I, novels, in this study, are considered metatexts due to their representational, social, parodic and mimetic aspects. Furthermore, since the writers of the novels studied in the corpus were/are all professionally involved in translation activity, these novels may be used as self-expressive data, .i.e., what translators think about themselves and translators and translation in general. Marxist and New Historicist theories see the text lodging in a social milieu. Thus, a novel will somehow deal with realities in a certain society and in a certain part of history and a writer is not free as the Romantic concept of "authorship" claims, creating the "original", the "unprecedented", but s/he is rather bound to the ideology and poetics of her times and environment. Bakthin locates the literary work within the ideological milieu of an era. Then, discursive elements studied in the case study may be used as a key to a broader area, the discourse on translators and translation in general, that is what people say and think about translators and translation. As Theo Hermans in *Translation into Systems* (1999: 44) claims, "The history of a society's thinking about translation informs us about that society's changing values and beliefs regarding language, identity and otherness. It further leads to a self-reflexive appraisal . of our own contemporarily thinking about translation". Thus, while analyzing the textual material any shift one encounters in the position and status of translation and translators over time will provide us more than simple linguistic material, a broader understanding of translation and translators in general.

The aim of this thesis is twofold: First, it will try to analyze the discursive elements on translation and translators in novels which will shed light on the literary, historical, ideological, social and cultural construction of translators and translation. Secondly, the case study will essay to answer the question, How translator-writers make their professions and themselves visible. Considering translators as "social agents", it will also focus on the shift in the status of translating in different periods

of Turkish history while seeking answers to questions "Who were/are the translators of the period depicted in the novels?", " What about their status and roles in the society?" "Are they active or passive in shaping the culture and history?" These discourses denoting self-perceptions may be instrumental in revealing the position and status of translators and the contextualization of translation in the Turkish society since novels project the underlying value system into its discursive elements. The result will thus be a two-dimensional analysis since it involves two kinds of translators: Fictional translators, i.e., characters in novels who are translating or/and talking about the process of translation, including selection, production, distribution and reception, created by a translator-writer and the second type, the actual translators who have the authorial privilege -as well as Marxist, New Historicist and Bakthinian social, ideological and historical constraints- of creating fictional translator characters ready to be analyzed by literary scholars and critics. Such a struggle between two translators that have presumably unequal status will lead to controversial implications that will challenge the author-writer-reader and the original-translation relationships and it will certainly stimulate reflection and act as a point of departure for further research.

In accordance with Chapter I, the main focus of this chapter will be on the historical and social position and status of translators, the below subheadings; Translators in the Theoretical Discourse, Translators in Systems, Translators in Metaphors, and In/Visible Translators are thought to convey the variety of ways to think about translation and translators.

2.1 Translators through Ages

Translation, broadly, is a crossroad of processes, products, functions and agents providing access to intercultural and interlingual interaction. This definition is strengthened by a thorough and diachronic reading of theoretical texts on translation which provide us a basic understanding of how thoughts and ideas on translation have evolved. This evolution may also be regarded as a vicious cycle since the discourse rather involves basic elements of translation activity, i.e., source

language/text, target text/language, source and target cultures, the author and the translator herself at the center of each statement, debate, principle and guideline. This part will trace back the translator's steps in the theoretical discourse on translation claiming that translators are the protagonists of any translational activity. If that has not been the case, then the ages-old translation debate would have been void of meaning. Views on translators are as numerous and varied as people who have undertaken the task to discuss translation.

Through ages, translators have been agents, transforming not only the cultural elements but also the course of the history; however, their cultural, social and historical significance has not helped translators be labeled as traitors, turncoats and lonely soldiers, their work and personality have been traditionally distrusted, despised and severely criticized. Translators, nonetheless, are the key elements in any translation research "since only humans have the kind of responsibility appropriate to social causation" as Anthony Pym claims in *Method in Translation History* (1998: ix). From such a point of view, both source and target texts, languages, cultures and the author are no longer at the center. As Hermans further states in *Translation in Systems* (1999: 1)

> Through translation writers can escape the prison house of their language, but they are then dependent on translators for the perception of their work in the wider world. Books which are translated may carry the original writer's name on the cover, but the actual words between the covers are written by translators.

Studying translators in the discourse may pilot into fruitful results since it is twofold involving two translators at the same time, the translator as the discursive element and the translator as the producer of the discourse on translation itself. The term "discursive translator" here means the imaginary translator whose decisions are criticized or praised within the discourse on translation. S/he is the one who is asked sometimes to recreate the original or to follow guidelines or to be aware of her cultural, ideological and historical role etc. The term "translator as the producer of the discourse on translation", on the other hand, is used to refer to the owners of these theoretical and practical statements and ideas. Almost all of the theoreticians whose views on translation will be discussed below are professionally involved in

translation. Their ideas and statements may then be regarded both as self references based on their own practical experiences and as more comprehensive views on translation in general. Furthermore, these theoreticians are important ports in the odyssey of translation theory. They mirror the shifts from the pre-theoretical stage to the descriptive one and, then to the post-structuralist stage. They wonder among source-oriented or target-oriented, process based or function based, linguistic or cultural approaches, each inherently positing translators differently.

People have been translating and commenting on translation since times immemorial. As far as the pre-theoretical stage is considered, there were translator-theoreticians who commonly elucidated on translation, specifically on translation of sacred texts. Translation theory was based on translators' statements, the idea of language was different, and the idea of fixed meaning and correct interpretation dominated the discourse. Nevertheless, one cannot say that pre-theoretical thinking on translation was completely source-oriented; they also cared about the target language/culture/reader. Etienne Dolet and Alexander Fraser Tytler are among illustrating examples offering principles for translators to follow in order to create a "good" translation (Robinson 2002: 95, 209-212). Etienne Dolet[5], a famous translator in history of translation lays down five principles for translators; his prescriptive guideline gives practical advice to translators. Although he innately favors the source text, the translator is considered as an author in Dolet. His liberating views providing more power to the translator, however, do not postulate the author and the translator on equal levels. It is not an unexpected stance when one thinks of the period's general atmosphere. Alexander Fraser Tytler, similarly, establishes a set of rules of the thumb for translators; he sees translation as a flow of meaning from the author to the translator and to the reader. A certain degree of freedom is also allotted to the translator as the author of the target text. In the normative and prescriptive pre-theoretical stages the translator is identified as a co-author. It is highly remarkable when one thinks of the prevalent discourse on fidelity stemming from the dogmatic

---

[5] Etienne Dolet is considered as the first martry in history of translation, he was executed to mistranslate Plato's work *Axiodus* by adding three words that are claimed to be not present in the original (Robinson 2002: 95). His work "La Manière de Bien Traduire d'une Langue en Aultre" is also important as an early attempt to create a guideline for translators.

superiority of the sacred texts. Thus, one may straightforwardly claim that the translator of the pre-theoretical stage was regarded as a conveyor who should recreate the affinity with thinking rather than affinity with language. S/he was liberated to some degree, as long as s/he was aware of her position, a lower status mirror reflecting the superior one, the original.

During long centuries that recurrently emphasized this lower status of translatorship versus creative and superior authorship, the study of translation was mostly linguistic. There were a few thinkers such as Wilhelm Humboldt, Friedrich Schleieramacher and Walter Benjamin who carried thinking on translation to more philosophical realms. However, translation was generally taken as a complex linguistic phenomenon and was tried to be studied under Linguistics or Comparative Literature. In the 1960's, with Eugene Nida and his innovatory concept "dynamic equivalence" (Nida in Venuti 1998: 127-140), the study of translation gained a new impetus. Eugene Nida is a Bible translator/ linguist, and his work mainly focuses on the Bible-related translation problems. His works that highlight the role of the cultural elements in the translation process herald the shift from source-orientedness towards culture-orientedness. Nida's dynamic equivalence seems to give priority to the target language and audience, but one can easily assert that his approach is rather source-oriented since his source text and author are unquestionably canonized. On the other hand, Nida's approach may be naturally applicable for other types of translation. It would be then proper to claim that Nida is the progenitor of modern translation theory with his concept of dynamic equivalence illustrating this transitional period by injecting the cultural component within it. Translators for Nida are not just conveyors; they are rather interpreters commenting on the holy text. They are, on one hand, not as dynamic as the equivalence. They have the holy word in their hand which is to be delivered to different cultures; their duty is to take into consideration diverse cultural elements to craft an accessible target text for the target readership/audience. On the other hand, Nida cites the translator, properly saying, the purpose of the author, by proxy of the translator, among three essential factors accounted for differences in translation, the two other factors are the nature of the message and the type of the audience (Nida in Venuti 1998: 128). His claim "the

particular purposes of the translator are also important factors in dictating the type of translation" is also pioneering since it conceives translation as a decision making process. Although prevalent developments of this transitional period, i.e., innovative conception of equivalence and the contribution of cultural components to the translation activity, did not have a considerable effect on translators' status and perception, they underline the significance of "expertise" in the translation process. These two novel concepts in translation theory, expertise and purpose, also constitute the skeleton of the succeeding Functionalist approaches.

Functionalist approaches (Reiss in Venuti: 1998: 160-171, Vermeer ibid: 221-232) which reflect a general shift from predominantly linguistic and rather formal translation theories to a more functional and sociocultural concept of translation are mainly based on Skopos theory, developed in the late 1970's by Hans J.Vermeer and Katherina Reiss' text bound works. The ideas introduced by the Skopos theory are quite different from the ones that are adopted by the equivalence based of the pre-theoretical stages. Arguing that a text's meaning can change according to various factors such as the reader, time and place, Functionalist approaches refuse any stable or fixed meaning in a certain text. This leads to groundbreaking innovations in the concept of "equivalence" and translation proper, releasing the translator from the corset of the concept of traditional equivalence. They widen the horizons of both the translator and the translation proper by downplaying the source text/language/culture/author and pave the way for further discussions on these notions. Since they do not believe in a single meaning of a text, they focus on the function. Although the idea of language seems to be oversimplified by downsizing it to mere functions, translators have reached an unprecedented status-rivaling the author herself- in discourse on translation. Thanks to the Functionalists, "translators have come to be viewed as target text authors and have been released from the limitations and restrictions imposed by a narrowly defined concept of loyalty to the source text alone" as Chtistina Schäffner rightly asserts (in Baker 1998: 238).

Functionalist approaches, specifically Skopos theory, furthermore, consider translation as an action, arguing that every action has an aim focus on the aim of the

translational action. By taking contextual factors affecting translation into consideration, they postulate translation as a sociocultural phenomenon rather than a one-to-one transfer between languages as Linguistic theories see it. Agents, i.e., the commissioner, the translator and the target reader play central roles among these contextual factors in the translational action. The commissioner is the person who begins the translation; the commissioner may be a third person or the translator herself. As Vermeer states "Someone who translates undertakes to do so as a matter of deliberate choice. One translates as a result of either one's own initiative or someone else's; in both cases, that is, one acts in accordance with a "commission" (ibid: 229). The aim decided by the commissioner defines the process of translation. The translator has to decide which methods to adopt to achieve the intended purpose, the skopos. This makes the translator "the" expert in translational action (ibid: 222) which is regarded as a decision making process. Vermeer is the first theoretician who uses the attribute "expert" for the translator, such enhancement in the translator's status is not a mere aggrandizement, but it may be labeled as utopian as far as real life conditions are concerned. Through Functionalist approaches which posit translators on a higher status, expertise and ethical responsibility have come to the fore. The translator, as one the contextual factors affecting translation, becomes visible in the discourse of translation, and the term contextualization allows us to further think about coeval Systemic approaches.

2.2 Translators in Systems

Until the mid twentieth century, translation was regarded to be a secondary and derived activity and it has remained a neglected field abundant in prescriptive approaches based on the notion of equivalence. However, in the 1960's and 1970's, with the rise of descriptive and systemic approach to translation and the study of translation, Translation Studies gained a new impetus. As accepted by many scholars (Pym 1998, Hermans 1999) Systems Theory, especially Polysystem Theory has made a great impact on the discipline of Translation Studies. Developed by Itamar Evan-Zohar, Polysystem theory, in order to elucidate the dynamics and heterogeneity

of culture, concentrates on the application of its framework in the study of translation, intended to refer to translation as a complex and dynamic activity governed by systemic relations. The Polysystem theory which views literature as a network of elements which interact each other is based directly on foundations laid by Russian Formalism as its Israeli architect has fully acknowledged (Hermans 1999: 103). Polysystem theory was originally designed mainly as a theoretical framework for the descriptive study of literature and language in their cultural contexts, but it was never confined to the field of literature alone; and it provoked response especially in the fields of Comparative Literature and Translation Studies, which are, precisely, transcultural, transnational and translinguistic disciplines.

As far as the terminological conventions of Polysystem theory are concerned, Even-Zohar prefers using the term "polysystem" rather than "system" to foreground the dynamism and heterogeneity of the notion of system (1990:12). Polysystem theory describes a system as "the network of relations that can be hypothesized for a certain set of assumed observables" (1990:27). Systems, thus, may be small units of a polysystem; for example, translation activity may be viewed as a system in the polysystem involving many interrelated elements such as the publisher, the translator, the author, the text and the reader. Furthermore, Polysystem theory consists of many binary oppositions, canonized versus non-canonized works, the center of the system versus the periphery of the system and primary activities versus secondary activities (Hermans 1999: 103, Tahir-Gürçağlar in Rifat 2003: 246). All these oppositions help us better understand the perpetual struggle within the polysystem among its constituents to become dominant. Repertoire is also a key term in a systemic approach to describe laws, rules and available genres within the polysystem.

Following Evan Zohar's use of translation, Gideon Toury attempts to detect and describe all the laws- linguistic, literary and sociological- which govern translation. Toury in *Descriptive Translation Studies and Beyond* (1995:53) claims that:

> Translation activities should be rather regarded as having cultural significance. Consequently, 'translatorship' amounts first and foremost to being able to *play a social role,* i.e., to fulfill a function allotted by a community – to the activity, its practitioners and/or their products – in a way which is deemed appropriate in its own terms of reference.

Toury (1995: 56) describes "translation as a norm-governed activity". The term "norm" implies both a regularity in behavior, recurring pattern and the underlying mechanism which accounts for this regularity. Norms are essential to regulate groups and communities while offering alternatives required to be adopted in order to live in a certain group, in a certain period of time. According to Toury (1995: 65), there are two major sources to investigate and to reconstruct translational norms: textual norms, i.e., the translated texts themselves and extratextual material, i.e., statements by translators, editors, publishers, critical appraisals of individual translations and so forth. The first group, primary texts are tools to see what translators have actually done; the second group, secondary materials are important to conceptualize what the translators and others think about both individual translations and translation in general.

The research work of Even –Zohar and Toury, however, has been severely criticized for it largely neglects socio-cultural factors such as ideology and politics and the human factor (Bassnett and Lefevere 1990, Pym 1998: 122-123). This has in turn hampered the development of the Polysystem Theory and heralded new approaches to the study of translation. Meanwhile, Even-Zohar has also started to take a 'cultural turn' since the late 1980s in his theory and historical studies.

After this brief historical and terminological overview of the development of Polysystem Theory, one may assert that any translational phenomenon can be investigated as a product of the equilibrium of overlapping and competing norms originating from a variety of polysystems, such as the translational, linguistic, literary, ideological, political, and economic ones. Although systems have no ontological status (Even-Zohar 1990:27, Hermans 1999: 103), they help locate translation and translators in a historical and social context. Moreover, it can be easily claimed that systemic approaches that advocated relational and contextual

approaches to translation studies viewed the translator as a social agent. Thinking "translation activity" as a system will be obviously helpful to conceptualize the translator as an agent who actively takes part in the translation activity among other elements constituting the system, i.e., the repertoire, the market, the product etc. Polysystem Theory and Toury's concept of "Norms" are widely criticized for "falling short of explaining the human element behind the structures" (Tahir-Gürçağlar 2001: 62) and of being "text-bound" (Hermans 1999: 118); however, an important role to the notion of "agency", i.e., human translators, is underlined in the systemic approach especially in the later works of Even Zohar (see for example 1997, in Paker 2001) by positioning translation activity within a network of social and historical relationships.

Systemic approaches look at what translators do by observing regularities, repeated features and surrounding social norms which impose compliance or non-compliance. This thesis looks at what fictional translators do and what translators as writers do by analyzing novels and translator characters. In this framework, novels can be included in extratextual materials suggested by Toury to reconstruct translational norms, and they will broaden the content of extratextual materials. Since translators are active elements of the translation process, in accordance with the main objective of this chapter, it will be more appropriate to look for the status of translators in the systems before searching for them in the novels and in the Turkish society.

Focusing on systemic relations within the translation activity, one may explore many social, cultural, historical and ideological aspects of cultural transfer. Translation occurs in a social context where translators' act constitutes a form of social behavior. Since translators play a social role, they willingly or unwillingly acquire a set of norms observed in every stage of their translational practice (Toury 1995: 53); they also intervene in (re)shaping both the repertoire by their translations and the discourse on translation by their statements, prefaces, reviews etc. Within this framework, novels written by translator-writers are also essential since they form

a part of discourse on translators and translation, and the analysis of the novelistic discourse may reveal valuable data on the agentive role translators played in the cultural repertoire in Turkey. Thus, if creating translator characters is a tantamount to "telling" her story for a translator-writer, s/he constructs an image of the profession and this has historical, social and cultural implications.

The concept of "culture planning" may also be helpful to foreground the human element in the ranslation activity since "planning" predictably entails "planners". As Even-Zohar points out in "Culture Planning and the Market: Making and Maintaining Socio-Semiotic Entities", "culture planning is a regular activity in the history of collective entities of any size" (Even-Zohar 1994:5). Agents are key factors in culture planning which is a "deliberate act of intervention either by power holders or by "free agents" into an extant or a crystallizing repertoire, the free agents being those without direct access to power" (Even-Zohar 1997b:2). Toury in "Translation as a Means of Planning and the Planning of Translation" demonstrates the way translation is used both as a subject and object of planning (in Paker 2002: 148-166). Even- Zohar, furthermore, creates "a new framework that incorporates agency and includes such terms as "planners" (1994: 16), "consumer" (1990b: 36), "producer" (1990b: 34), "innovator" (1994: 5), "entrepreneurs" (1997a: 4) and "anonymous contributors (1997b: 357)" (quoted in Tahir-Gürçağlar 2001: 63). In that case, a study on the fictional translators may be seen as an attempt to question the status and the position of translators in the periods depicted in the novels. Translators, then may be either culture planners who create new options for the repertoire or producers who follow up the existing norms and strategies.

2.3 Translators in Metaphors

After all these theoretical discussions focusing on translation and translators, this part of the chapter presents some of the metaphors, images and self-images used to describe translation and translators through the ages. Dictionaries define metaphor

as a figure of speech in which a word or phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them. Metaphors structure the way we think and the way we act and our system of knowledge and belief in a pervasive and fundamental way. Metaphors on translators and translations are socially constructed as well as all other usages of languages and denote both perceptions and self-perceptions. A thorough and historical analysis of metaphors on translation and translators adds to the descriptive, historical and social study of translations by reflecting discourses on translation and translators. This study helps increase an awareness which stems from these traditional figurative languages and reflects on the current modes of thinking. Exploring various alternative vocabularies and the shifts will help out redefine translation and the profession of translating as a whole.

Literary histories, histories of translation, scholarly studies, critical reviews and even literary works are abundant in metaphors on translators and translation. Perhaps there were incidents that gave rise to the old sayings that a translator is the same thing as a traitor; perhaps it was rather the magical part of translating that leads people to produce lots of resemblances and metaphors on translating. Or maybe, one should go back historically to the beginning of the beginning to see to what extent the biblical story leads to the notoriety of translator. "In the beginning was the word..." so begins the *Genesis* to tell the story of those who wished to rival God's creation by daring to erect the Tower of Babel, but God eternally punished them by multiplying their languages to such an extent that henceforth men would no longer be able to understand each other. Thus, men were sentenced to the good/bad will or power of the "translator". Actually, a dictionary search may simply be the first step to clarify the reasons of these figurative definitions. Version, paraphrase and metaphrase are given synonyms of translation in dictionaries. From the etymological perspective, translation is derived from Latin *translatio* and *transfere*, which means to carry, to relocate. On the other hand, it is known that the Latin term *translation* is the translation of the Greek word which means both the relocation of meaning and metaphorical displacement (Hermans 2002: 3). All these etymological and lexical explanations indicate the metaphorical denotations of the word translation itself and

shed light on the traditional metaphorical figurations of translation. Lonely soldiers, turncoats, fault lines, captives, actors, traitors, women are only some of the ages old metaphors defining the translator and translation. Metaphors on translation as well as discourse on translation and the translator in general mainly focus on fidelity; this large range of discourses and metaphors on fidelity has its roots in translation of holy texts (Hermans 2002, Pym 1998). The dogmatic superiority of the holy texts, i.e., divine word certainly resulted in the inferiority of translation and formed the basis of the second-order status of translation and the translator.

Metaphors on translation and translators remained religion bound until the Renaissance era. The Renaissance period and the concomitant interest in ancient Greek and Roman texts made translation an indispensable tool to unearth old knowledge. In addition, development of vernaculars and the loss of importance of Latin as lingua franca gave impetus to translation activities. Different metaphors began to be used and translations were disgracefully compared to women. The most famous gendered metaphor is "Les Belles Infidèles" which compares beauty to fidelity, translation is like a woman: the more beautiful she is the less faithful (Salama-Carr in Baker 1997: 409-417). These sort of gendered and humiliating metaphors make easier to conceptualize the reasons why translation is viewed as an arena of struggle between two opposite but unequal forces. The superior element, i.e., the original or men, on the other hand the inferior part, i.e., the translation or women. This bipolarization and the traditional despisal of translation are undoubtedly the fundaments of the source text and target text dichotomy. However, familiar metaphors did not disappear completely either. Traditional metaphors which were perpetually in search of proof of treachery rather than fidelity continued to accuse translators for being ungrateful, disrespectful and narrow-minded, *Traduttore traditore*, as the Italian proverb eagerly says. Following centuries witness the perpetual struggle of two translation policies "domestication" and foreignization" which were reflected directly upon the diversification of metaphors. In this period, translators were sometimes considered as companions, hosts or morning stars (Hermans 2002: 9). Sometimes they were still wretched and slavish.

Today, traditional metaphors are still used with some additions directly related to the perception of translation. The translators and interpreters of our times are defined as transparent, glass-like, diaphanous, invisible, intersections, disembodied and etc (Hermans 2002, Venuti 1995, Pym 1998) by those who ignore their significance in the social, cultural, economic and political aspects of life. Metaphors, probes and indicators of the social perception, brought negative material consequences, i.e., the lower social status of translators. Current research on the profile of translators (Venuti 1995 and Baker 1997) reveals that translators have belonged to minority groups of one type or another. Lawrence Venuti uses minority to mean a cultural or political position that is subordinate, irrespective of social context. He claims that "translation today is itself a minor use of language, a lesser art, an invisible craft" (1998: 1). Hence translators, artisans of this invisible craft lack prestige and authority. They are not spoken or read much by the hegemonic culture; they are thus the weak and the underrepresented, the colonized, the exploited and the stigmatized. All these metaphors on translators and translation are then historical, and they denote cultural and ideological construction of "translation" and "translator". Furthermore, it is not surprising, then, to come across with the gendered metaphors comparing women to translation, two relatively minority groups. Despite positioning them in the margins, one cannot ignore them; whether one praises or disdains their presence and roles, they are factual parts of the society.

Recently, Anthony Pym in *Method in Translation History* (1998: 160-174) claims that "translators are not only discursive figures that produce translation or products of the profession of "translating" but specifically human agents who wield power to intervene the course of history. Pym uses the term 'interculture' to refer to beliefs and practices found in intersections or overlaps of cultures, where people combine something of two or more cultures at once. Contradicting the widely accepted assumptions on the positioning of translators and translation in the target culture[6], for Pym, translators are intersections with no fixed boundaries (1998:177).

---

[6] Recent target-oriented approaches tend to claim that translators belong to the target culture. For example André Lefevere refers to translators as remaining "within the boundaries of the culture that is theirs by birth or adoption" (1992:13); similarly, Lawrence Venuti in *Translator's Invisibility* (1995) assumes that translators belong to the target culture. Furthermore, Toury positions translators in the target culture "translators may be said to operate first and foremost in the interest of the culture into

Intersection, then, may be considered as a modern metaphor describing translators. Thus, translators tend to be different from those who depend on their translations, and then all these distrust and suspicion may be understandable to some extent since people tend to dislike "difference" (Tajfel 1981 and Turner 1979). The theory of Social Identity was developed by Tajfel and Turner who have taken great interest in what happens to an individual's self-perception when becoming a group member. On assignation to a group, people appear automatically to think of that group as better for them than any alternative outgroup. Members of a group are motivated to keep a positive self-image. This self-image has usually two component parts: personal identity and social identity. Any action or cognition which elevates the social identity will therefore tend to elevate also the self-image. This rather simple socio-psychological approach may easily be the fundamental rationale of the social construction of the position of translators and translation conveyed in metaphors.

Metaphors and images are miscellaneous and classification is quite difficult. The metaphors in the paragraphs below are mainly taken from the paper "Translators as Hostages of History" of Theo Hermans and Ubaldo Stecconi presented in Luxembourg and Brussels on 17 and 18 January 2002. Douglas Robinson's *The History of Western Translation* (2003) and a variety of articles are scrutinized to extract the figurative metalanguage used to describe translation. All these metaphors on translation will be useful to display how differently translation and translators are contoured over time.

Here are examples of traditional metaphors such as a shadow, a portrait, a faint echo, a painted copy, a distorted likeliness, a reflected light (the moon rather than the sun), a disfigured or mutilated body, a corpse, a mummy, a muddy stream rather than clear water, false pearls in place of diamonds, a jewel in rough basket, a noble figure now dressed in rags or country clothes, magpie among peacocks, an impostor adorned with borrowed feathers, a vampire, a counterfeiter, traddutore traditore, a carcass, fidus interpres, the reverse side of tapestry, unfaithful, faithless,

---

which they are translating, however they conceive of that interest" (1995:12). Thus, Toury sets forth the dilemmatic position of the translator, but it is then Pym who names it "interculture" and even represents it by a diagram.

renegade etc, (Hermans and Stecconi 2002, Douglas Robinson 2003). They have rather negative connotations. This negative figurative metalanguage may be a result of the religious beliefs or a socio-psychological attitude as discussed above. Nonetheless, negative metaphors above infer to the inferiority of the translation in comparison with the original, i.e., a hierarchical categorization of authorship versus translatorship. Translators are depicted as traitors willing to distort the genuine ones by their fake copies.

There are also some metaphors and attributes such as "Belles Infideles", reputed female, colonized, servitude, meek, slavery, cannibal, weak, captive, silenced, indigenous, turncoat etc (Hermans and Stecconi 2002, Robinson 2003) that directly compare translation and translators to the minority groups in the society. This second group signifies wider social and cultural perceptions. They serve to appreciate the historical and ideological construction of translation while comparing them to the other minority groups that have been humiliated and exploited. For example, women are recurrently compared to translations, a comparison which reflects the social and cultural perception of inferiority of women versus the superiority of men, i.e., translation versus original. These points of departures have allowed Feminist Translation Studies and Post-Colonial Translation Studies to burgeon to pilot into prolific interpretations and approaches

Although rarely, translation and translators are also considered as positive, companion, angel, friend, morning star, host, fine wordsmith, bringing someone back from the dead, bringing to light something, digging up treasure, hauling treasures back from overseas, transporting something in a container, pouring a liquid from one vessel into another (Hermans and Stecconi 2002, Robinson 2003). It is not difficult to guess that this kind of figurative usage of language is produced in periods when translation becomes central rather than peripheral, for instance in the periods of cultural reformation or awakening.

There are also neutral expressions such as mediator, go-between, messenger, bridge-builder, enabler, changing clothes, tour guide, pianist, conductor, tailor, cook or chemical process etc (Hermans and Stecconi 2002, Robinson 2003) which are traditionally used to describe translation and translators. Most of them indicate the role of translators and translation as a means of communication between different groups. They also refer to the transformation process. They are impartial since they see translation and translators as communicative tools, and they are commonly used in contemporary discourse to describe and define the translation activity.

Relatively contemporary metaphors such as transparent, invisible, diaphanous, faultline, disembodied, intersection, afterlife of a text, hybrid, social agent, localizer etc (Hermans and Stecconi 2002, Robinson 2003) seem rather neutral; nonetheless, some of them inherently reveal the second orderness of translation and translators by imposing them transparency. Others demonstrate the modern conception of translators and translation. These expressions locate translations and translators in a third dimension –in-between– which gives translations and the translator a special status neither negative nor positive. These metaphors and expressions depict translation and translators as a means of communication. Nevertheless, viewing translation as an essential tool for intercultural communication discloses the importance of translation and translators as well as intrinsically positioning them in a special zone where there are neither boundaries nor national identities.

In order to illustrate the Turkish society's way of thinking about translation and translators, *Yazko Çeviri* (1981-1983) and *Metis Çeviri* (1987-1992), two eminent journals of translation mirroring the tendencies and approaches of the period, and *Dün ve Bugün Çeviri* 1 ve 2 (Translation: Past and Today 1 and 2), a collection published in 1985 consisting of articles on translations and translations have been thoroughly scanned. The main objective of this scrutiny was to determine metaphors, images and self-images of translation and translators reflected into

articles and criticisms. Although these journals involve a short period of time, they have provided various alternatives to define and describe translations and translators. Sometimes, translators are viewed as means of communication, sometimes as traitors and sometimes as benefactors. The figurative language used in the Turkish society reveals many resemblances with the Western tradition. Nonetheless, there are also many different metaphors and images. For instance, in the Tanzimat period, translation and original writing stand in a paradoxical relation to each other. They are often discussed together and regarded as closely related or complementary activities, but on other occasions they are felt to be miles apart. Especially in the Tanzimat period, we may find them described in similar terms, sometimes by means of the same images, analogies and metaphors, but even at the level of their respective metalanguages they may touch at one point, perhaps partly overlap but they rarely if ever merge completely. Properly speaking, the view among Tanzimat producers of discourse (writers, translators, critics, editors, publishers) in so far as translation and indigeneous/original writing are considered in conjunction, translation is a practical tool to infiltrate new genres and themes ideas to the target text, when both are newly emerging and horizon widening (Paker in Ostle 1991, Tahir-Gürçağlar 1997) For instance, Kemal Paşazade Said uses the metaphor of water and vessel to define translation in Galatât-ı Terceme (Translation Errors) (quoted in Demircioğlu 2005: 73). Nabizade Nazım, a Tanzimat writer, poet and translator, referred to a garment metaphor appeared in Afak in 1882-1883., to describe his translation as a European beauty who dressed an oriental garment (ibid). Here again, we came across with famous female metaphor. Can Yücel, a prominent poet and translator, in his preface to her boydan dünya şiirinden seçmeler, an anthology of poetry (Yücel, 1985) reiterates the old and famous metaphor of "Les Belles Infidèles" and adds others, i.e., for him, translation is a frontier (Serhat) and translator is a conqueror (fatih).

A meticulous analysis of discourse on translation in Turkey reveals that a series of metaphors and attributes are widely used to define and describe translators and translation. Some of them are directly taken from the Western discourse which compares translations to women or positions translators hierarchically lower than the

writer such as Çeviri kadın gibidir (Translation is like a woman), Ihanet (treason) (*Metis* 1994: 4),) Nankör (ungrateful) Hain (traitor) Traduttore traditore (*Yazko Çeviri* 11). These Western- originated expressions are sometimes used with reference to their foreign resources, but they are usually considered as old sayings derived from boundless world vision. Furthermore, it is interesting to come across with totally contradictory attributes such as blabbermouth translators vs discreet translators. This sort of binary oppositions set forth the social perception of translators who have never been able to meet the expectations of the reader, writer and critic. Some metaphors and expressions such as piyanist (Pianist) ressam (painter) Virtüoz (virtuoso) Kuyumcu (jeweler), on the other hand, see translation as an art or craft. Such a conceptualization innately gives translators, artists or artisans, a higher social status. It can be assumed that these art-related metaphors constitute the views of people who consider translations as essential parts in the re/shaping of cultures and societies. In some metaphors such as araba kullanmak (Driving a car), satranç (chess), ekmek/fırıncı (bread/baker), bisiklete binmek (riding a bicycle) maden çıkarmak (mining), technical part of the translation is foregrounded. Translators are compared to technicians performing a technical stunt; then the creativity of the translator praised in the art-related metaphors is effaced by reducing translating to a mere technical task. On the other hand, the crucial role of technical jobs in the maintenance of life reinforces the importance of translation and translators.

Some metaphors and expressions acclaim translatorship from different foci. Some of them concentrate on the effort made by translators claiming that translation is hard work which primarily requires willingness. Besides, the difficulty of the task of "translating" as well as its risks are also compared to mine fields or narrow doors. There are also some metaphors which link the translator to the writer, a conceptualization presumably derived from the original-translation dichotomy. Terms such as, projector and Mevlevi rites are examples of expressions that completely praise translation and translatorship by foregrounding their illuminating aspect.

In conclusion, since metaphors, as indicators of social conceptualization both demonstrate and imply perceptions, self-perceptions and images of translators and translation, the expressions listed above may be considered as reflections of the social construction of translators and translation both in the Western tradition and in Turkey. Their variety gives us the opportunity to make inferences on the popularity and amplitude of translating and the discourse on translation and translators.

2.4 In/Visible Translators

Apart from being a commonly used metaphor on translation, invisibility is the term Venuti uses to describe the translator's situation and activity in Anglo-American societies. It refers firstly to the illusionistic effect of discourse, i.e., the manipulations made by translators in order to be acceptable in the target language and secondly to the practice of reading and evaluating translations (Venuti 1995:1). The translator's invisibility can be gauged thus in translated literary texts and their respective reviews. Readers and reviewers are apparently affected by a kind of prejudice that is characterized by the attribution of a second-order status to translations, and a supposedly deceiving illusion is alleged to make the reader forget this second-order status so that the original author's voice can be heard.

The illusionistic effect of discourse is attained by the translator's effort to make her work "invisible", that is, fluent and transparent enough so that its foreignness will be masked; and the work will be accepted as an original rather than a translated text. The translator then effaces herself to efface the second-order status of the translated text. Venuti relates this illusionistic effect of fluent discourse to the cultural trends which foreground the meaning while ignoring the form and style (1995: 6). This discrimination has certainly been based on the modern conception of "knowledge", i.e., positivistic and empiricist world vision that prevails in the Western societies throughout the last four centuries. In this context, the translator's invisibility is determined by the individualistic conception of authorship which sets the author free to express her thoughts and feelings in writing (ibid). Then, what the author writes is considered as the original and transparent self-representation,

48

undoubtedly shaped by social, cultural and historical conditions. However, such a view of authorship results in concomitant disadvantages for the translator. Firstly, the traditional second-order position of translation is consolidated, and translators are imposed to become transparent, glass-like, sheer, invisible and disembodied in order to overcome this secondness by using the norms of the era in the discursive elements of translated texts. These attributes, on the other hand, directly affect the social status of translators.

This self-annihilation in the textual material brings about the invisibility in the extratextual material. This second kind of "invisibility" involves purposeful or unconscious oblivion of naming translators in book reviews, critics and even in advertisements as well as the unfavorable legal status and economic conditions of the translators. Venuti in "The Translator's Invisibility: The Evidence of Reviews" (1994) discovers that translators in Anglo-American societies are not generally mentioned in book reviews and translation criticisms as an indication of the translators' invisibility.

One may define two types of invisibility of the translator: idiomatic and ideological invisibility, the former which makes the translated text read as an original and the latter which prevents the translator from injecting her opinion into the translation, and professional invisibility, stemming from the low degree of appreciation of the translator's work by publishers and the media, which results in unawareness of the translator's skill and efforts by the reading public. It can be said that the case of the Turkish model seems relatively different from the Anglo-American tradition. As far as the Late Ottoman and Republican Turkish periods are concerned, similarities and differences may be drawn both in the discursive elements and positions of Turkish translators. The period 1839-1876 was a time of social, economic and political reformations in the Ottoman Empire. This period also heralded important cultural developments. The Tanzimat Period was marked by a series of translations which permeated and enriched the literary polysystem. Saliha Paker (in Rifat 2003: 26-42) while discussing the translations from European languages in the Tanzimat Period claims that there were two basically different

perceptions about translation. Those supporting the first point of view, for example, Şemseddin Sami prefers translating adequately (Paker in Rifat 2003: 36), i.e., he chooses to be visible and not to use discursive elements which will serve to make the text fluent. This sort of choice introduces foreign cultures into the Ottoman society. On the other hand, some translators such as Ahmet Mithat produced rather acceptable[7] translations abundant in illustionistic authorial discursive elements which locate translations in the Ottoman literary polysystem (ibid.). However, Paker relates this difference in choices of the method of translating to the texts translated since Şemseddin Sami usually translated "canonized" works whereas Ahmet Mithat preferred popular literature (Paker in Rifat 26-42). Within this framework, the idiomatic and ideological aspects of "invisibility" demonstrate the shift in translation strategies since they involve textual and paratextual patterns of the translation activities in the Late Ottoman Period revealing that the translator swings back and forth between visibility and invisibility in the textual level. It will be more appropriate to trace the translator's in/visibility in extratextual material since there is no conventional strategy used in translations, for in some cases, translators are visible, in some cases they are diaphanous.

As far as the translator's visibility/invisibility in the extratextual level is concerned, historian İlber Ortaylı (2003: 240) describes the typical Tanzimat character as an intellectual educated by the Translation Office. Although, his book *İmparatorluğun En Uzun Yüzyılı* (The Longest Century of the Empire) does not mainly focus on translation and translators, it gives influential evidence on the social positioning and status of translation and translators. However, a broader and more systematic research on extratextual material on translation activities of the era will certainly pilot to much more prolific conclusions and interpretations.

---

[7] On the other hand, Işın Bengi-Öner also analyzes Ahmet Mithat's translations, the prefaces he wrote to his translations and book covers and proves that Ahmet Mithat produced adequate translations as well as acceptable translations (Bengi –Öner 1999: 67-79, Tahir-Gürçağlar in Rifat 2003: 256-257).

After the foundation of the Turkish Republic, translation activities have gained a new impetus, to create a new culture repertoire for the young Turkish nation; the powers-to-be have given an essential role to translation which was regarded as the initiator of the awakening periods in the history of world nations. Hilmi Ziya Ülken in *Uyanış Devirlerinde Tercümenin Rolü* (The Role of Translation in the Awakening Periods) refers to translation as the meeting of different cultures and civilizations which introduces nations to various perspectives on their itineraries to modernization and intellectual advancement (1997). Under the auspices of the Ministry of Education, the Translation Bureau was established to fulfill a full-scale and organized translation activity. This activity was organized, manipulated and conducted by the state itself. The Translation Bureau and its monthly periodical *Translation* drew up a list of works to be translated which primarily consisted of Greek and Roman classics and renown works of western literature and set up textual and extratextual norms which would serve the spirit of the initiative. These textual and extratextual norms generally wanted translators to be faithful to the source text as much as possible but not to forget the target audience. Translators were also asked to write prefaces to their translations (Berk 1999: 65-74, Tahir-Gürçağlar in Rifat 2003: 47-58). Then, similar to the Late Ottoman Period, it is, in fact, difficult to decide whether translators of the Translation Bureau are visible or invisible in the textual level since textual norms are not firmly established praising both contradictory strategies by requesting translations to be adequate as well as acceptable by the target audience. Furthermore, writing prefaces to translations introducing writer and the work of art certainly enabled translators to become more visible. The Journal *Tercüme*, which published many articles on translation strategies adopted, may be considered another tool for translators to become visible.

As far as the extratextual dimension of invisibility is concerned, the status and positioning of the translator is somewhat problematic. Şehnaz Tahir Gürçağlar claims that this initiative of culture planning, the Translation Bureau, however does not primarily involve translators. When one looks through the participant list of the Birinci Neşriyat Kongresi, (The First Publication Congress) (in Rifat 2003: 47-58), it

is interesting and remarkable to see that only one participant introduces himself as translator, while all the others use their other professional attributes such as teacher, inspector, writer etc. (ibid). The same situation is also observed on the cover pages of the books published by the Translation Bureau; translators are introduced with their other titles. In other words, translators of the Translation Bureau were surprisingly introduced by their more legitimate professions; an indicator which suggests that translation was not labeled as a proper occupation and was regarded as a secondary or part-time activity.

This gives valuable clues on the status of the translator of the era, in Venuti words on her invisibility. First of all, it becomes obvious that translators do not have *droit à la parole* unless they have another high status profession. Thus, invisibility in the extratextual level seems to be a norm, but they are visible if they are well-known writers or scholars. In addition, a through examination of the "Cumhuriyet'ten Günümüze Çeviri Üzerine Yazılar Kaynakçası" (Bibliography of Texts on Translation from the Republic to the Present) (in Cemal 1985: 192-228) collected under four headings- history of translation, history of translation in Turkey, translation criticism and general problems of translation- demonstrates that there are only few examples which directly refer to translators in their titles. Those referring to translators are usually about well-known men of letters of the given periods who also made translations. Ataç ve Çeviri (Ataç and Translation), Hasan Ali Yücel ve Tercüme (Hasan Ali Yücel and Translation), Mütercim Asım Efendi (Translator Asım Efendi) and etc. are some examples. Other articles and criticisms rather seem to focus on texts, and they are rather theoretical discussions ignoring the human factor in translation. In brief, one can straightforwardly claim that translators of an era when translation flourishes, "Heaven of Translation" as the President Pierre François Caillé at the Third World Congress of the IFT in 1959 (Yücel 1959 cited in Erhat 1982:7) are still invisible; they rather enjoy subordinate roles. On the other hand, for Tahir Gürçağlar (in Rifat 2003: 56), translators of this golden age of translation are not merely visible, but they are visible elements of the discourse on translation in the mentioned era. She supports her claim by analyzing speeches

delivered in Birinci Neşriyat Kongresi, and she concludes that translators of the era were quite visible, although they were harshly criticized (ibid.).

As mentioned in the previous pages, the investigation of journals of translation, (*Yazko*, *Metis*, *Dün ve Bugün Çeviri*) covering the years 1981-1992 has not only provided metaphors on translation but has also given clues on the translator's in/visibility. Articles and criticisms in these journals may be considered as self-expressive since they are mainly written by wo/men of letters who are professionally or recreationally involved in translation. However, it is conspicuous that all these extratextual materials mainly focus on the translation itself, ignoring the translator. Thus, one may obviously claim that dehumanizing translation results in the invisibility of the translator, strengthening her lower social status.

To conclude, the in/visibility part, it will be more appropraite to claim that translators in the Turkish society and those of the Anglo-American tradition both differ from and resemble each other in many respects. The Anglo-American perception of translation seems to be much more conservative and normative, praising fluency, domestication and authorship. On the other hand, Turkish perception of translation and translators is rather complex and hosting contradictory views.

2.5 Methodology and Data Collection

In order to reveal the variety of discourses on translators and translation, the case study will explore the novelistic discourse on translation and investigate the image of translators. The analysis of the textual representations of translators reflected in discourses will shed light upon the image of translators in the periods under study. Since the case study will focus on the particular aspects of the Turkish

novelistic discourse on translators and translation, it will be more appropriate to define the term "discourse" as it is used in the present thesis. "Discourse" here relates novels as well as other extratextual materials to the socio-cultural context in a general sense; the study of discourse on translation appears to be an indispensable step towards the understanding of the translator, and it also helps us to acquire the contextual and socio-cultural framework relating to translation. Hence, the study of discourse serves as the essential point of departure in the historical study of translation in a given culture since discourses provide valuable sources which would illuminate views, opinions, experiences and perceptions of the translator-writers who participated both in the production of both domestic and translated literature.. Therefore, one should bear in mind that all these views, opinions etc represent the discourse on translation rather than the actual state of translation since it primarily involves fictional characters. As translator-writers and fictional translators are considered to be social agents (re)shaping the cultural life in the Turkish society, and since cultural values are embedded in discourses, a critical analysis will undoubtedly reveal historical, social and cultural clues to better understand and interpret the social status and role of the translators both in the novels in question and in the Turkish society in general. As Norman Fairclough and Ruth Wodak assert not only is the discursive event shaped by situations, institutions and social structures but it also shapes them (Fairclough and Wodak 1997: 258). It is through the Critical Discourse Analysis which sees discourse as a form of social practice that novelistic discourses will be essayed to be illuminated and interpreted.

To conclude with the terms systems, metaphors and in/visibility, it will be appropriate to assume that locating translators within a system helps us contextualize them in a historical and social context which will provide basic assumptions on the status of the translator in the era depicted in the novels. Thinking about visibility and invisibility of translators similarly help demostrate the status of translation in society. Metaphors are probes of a society's thinking about people and events, and translators in metaphors mirror actual translators. Critical Discourse analysis will help make inferences from discourses on the status and perception of the translators, and they

certainly invite us to navigate in oceans where the writer, the translator and the reader come together, i.e., novels in the corpus.

Before going through the case study, an essential question arises in minds: In which way, then, can the novels be considered as an indicator of the status and image of translators? The answer lies in the eclectic theoretical and methodological frameworks discussed in Chapter I and Chapter II. In order to explore textual representations of translators as characters in the novels and the concomitant discourse on translation, a bi-dimensional analysis which comprises translation and literary theories is needed in order to attain productive results in describing the status of translators in this *intersected* corpus. In the attempt to investigate the translators in the Turkish novels, dozens of books have been scrutinized. This meticulous scrutiny has swiftly revealed that writers who are professionally involved translation tend to create much more translator characters than the other writers do. The term *intersected*, then, refers to the corpus to be studied which consists of novels written by professional translator-writers. This recurrence of translator characters in these novels is not too unexpected though. As frequently asserted by many from literary and translation circles, translators in Turkey were mostly writers as well. In the post-Tanzimat period, an era which may be included under the main heading "Age of Translation and Adaptation" by Robin Ostle to refer to the 19th and 20th century cultures in the (1991: Part I), translations and original writing were inextricably knotted; not only the writers but the whole intelligentsia were also translators. In constructing the corpus, novels of four periods are deliberately chosen, the Tanzimat and Post-Tanzimat period, Translation Bureau period and contemporary novels (written and published in 1990's). Novels from these three periods are selected since they form a basis for comparison in terms of their writers, the period they were written in, the period narrated and the way the translator is viewed. These periods share lots of common points and differ in many from a historical point of view. Novels from the Tanzimat and Post-Tanzimat periods will be analyzed thoroughly in the case study in order to reveal the novelistic discourse reflecting a panorama of the periods under study.

The most important hurdle to this case study lies in its credibility since it primarily involves fiction; then how far data from the novels can be taken as fictional or real constitutes the main deficiency of the discussion. On one hand, readings from the perspective of Chapter I, focusing on the representative role of the novel and its discursive elements ignoring the fictional character of the genre, may lead us to make sweeping generalizations on the social roles and status of actual translators. On the other hand, another reading in combination with the secondary sources on translation and theoretical approaches to translation (translator's statements, articles on translator and translation in general) hinders us from viewing the translator characters and the discourse as merely fictional. However, further evidence is needed to support these general observations on the status of translators in the textual representations of the translator characters.

As mentioned above, whether to accept the common view that these sources are mostly fictional and do not comment on the translator in detail or to take them as evidence on the historical and actual situations of translators this questioning constitutes the main problematic of the present study. Yet, at one extreme, the actual experiences could be considered as basis from which translator-writers borrow characters and plot elements and to which they frequently allude. At the other extreme, one can consider the characters as fundamentally fictional and theefore not normally verifiable. The literary use of conventional material, however, foregrounds the first extremity. To avoid these extremities, as the characters may bear a claim to truth, we intend to make sense of them and bring forward the possible historical aspects of translator's status by looking into novels. Our reading will be an eclectic one combining various alternatives which goes far in explaining the spectrum of statuses of translators and the multi-faceted nature of their role in shaping societies and cultures. Such a stance will enable us to put forward a coherent and reasonable portrait of an alternative history of Turkish translators.

III. CASE STUDY: TRANSLATORS AT THE CENTER

It is not possible to isolate a discussion on translator/translation and writer/novel from the social, intellectual, political and historical milieu of the periods under study, i.e., the Tanzimat and Post-Tanzimat periods. These periods constitute a significant phase, in terms of westernization in the cultural and institutional transformations of the Ottoman Empire. (Lewis 1961: 104-125; Ortaylı 2003: 196-243). This challenging phase which is characterized by increased translation activity was also be marked by educational reforms, the rise of a new breed of intelligentsia to inform the Turkish reading public about the principles of government and material advancement of western nations and the establishment of mass media in the form of privately owned newspapers in Turkey. The introduction of the novel as a genre in the last quarter of the nineteenth century was also a part of these major literary, cultural and social innovations. As discussed in Chapter I, the novel as a genre entered the Turkish literary polysystem via translations in the second half of the 19th century. Yusuf Kamil Paşa's translation of *Télémaque* from Fénélon in 1861 is considered to be the first translation of Western fiction into Turkish (Paker 1991:21). However, before offering a detailed description of literary translations following Yusuf Kamil Paşa's work, it will be more appropriate to examine more closely the translators and the translation activity of the period more closely in order to contextualize the present discussion on translator/translation and novelist/novel taken up in the previous chapters.

A general look at the translation activity in the second half of the 19th century reveals that both official and private initiatives played an essential role in the transformation process of the Empire. On one hand, the "Tercüme Odası" (Translation Chamber), fully established as a department attached to the Sublime Port (Bab-ı Ali) in 1833 and "Encümen-i Daniş" (The Academy) in 1839 and other offices of a similar kind, began employing young men of high aptitude who would form the nucleus of a modernizing bureaucracy. These people played an essential role in the major reforms undertaken in the 19th century towards the emergence of

modern Turkey. These government offices were set up to establish and maintain international relations between the Ottoman Empire and Western countries and also to develop the curricula of the newly established modern schools. To this end, they dis translations in a wide range of fields such as military science, history and medicine (Tanpınar, 1969: pp 112-115, 262-264). Serving in these highly prestigious departments meant a good income, fast promotion, the acquisition of a good command of a foreign language, usually French, and a chance to serve in the diplomatic corps abroad.

On the other hand, one may also claim the existence of private initiative in the field of translation as well. The newly established young intelligentsia also had the chance to learn more about Europe; they admired material progress, scientific achievements and intellectual developments. Having been caught up in the reformist trends of the time, these young bureaucrats embraced a variety of progressive causes and sought to disseminate their ideas among the reading public (Lewis 1961: 104-125; Ortaylı 2003: 196-243, Mardin 2002a: 33). This private initiative was obviously different from that of the state. In the 1860's, when translations of poetry and prose and privately owned newspapers were published, Ottoman reformism was no longer confined to high-level administrative decisions, but was explained to the reading public chiefly through the press dominated by the new intelligentsia. Translators/translations, novelists/novels and journalists/newspapers were among the most essential agents/tools in (re)shaping the intellectual and cultural spheres of the society. They were inter-twined; especially translators/translations and novelists/novels were inextricably linked to each other. This is not surprising though since while discussing the case in which translated literature assumes a central position Even-Zohar maintains that

> ...it is the leading writers (or members of the avant-garde who are about to become leading writers) who produce the most important translations. Moreover, in such a state when new literary models are emerging, translation is likely to become one of the means of elaborating these new models (Even-Zohar 1978a: 120).

The vague term "men of letters" describes best the members of this new intelligentsia educated by the Translation Chamber and other government offices.

They translated, they wrote and they published newspapers; for them, writing was a medium for social mobilization.

The path paved by Yusuf Kamil Paşa's translation *Télémaque*, was successively followed by other translators who aimed to educate the public via translations of novels through which ideas could be transmitted to wider audiences. Although it would be an exaggeration to consider *Télémaque* as representative of the European novelistic genre, it nevertheless provided an insight into the imaginary world of Western fiction. The geography presented and the comprehensive accounts of the events stand out in bold contrast against existing literature. At this point, it will be suitable to give a list of the translated fiction in order to provide a panoramic insight of the reading habits affecting the selection process. The decade following this first translation was dominated by serialized translations. In 1862, an abridged version of Victor Hugo's *Les Misérables* began to be serialized in a newspaper. *Robinson Crusoe* was translated by the imperial chronicler Lütfi, from Arabic, an intermediate language and was published in book form in 1864. At the end of the decade, translation activity was spurred by a younger group of writers gathering around newly established papers and journals. For instance, Chateaubriand's *Atala* was serialized by Recaizade Ekrem in 1869 and Bernardin de Saint-Pierre's *Paul et Virginie* in 1870 and the next year of Dumas père's *Monte Cristo* were serialized by Teodor Kasab (Tanpınar 1969: 262-263). Beginning in the early 1870s there was a gradual shift in the publishing industry, and more emphasis was placed on publishing books rather than serials in the newspapers. Among translations of Western novels that appeared in book form prior to 1876 were Dumas père's *Pauline* (1871), René LeSage's *Le Diable Boiteux* (1872), Paul de Kock's *Monsieur Choublanc à la recherché de sa femme* (1873), Anne Radcliff's *The Castles of Athlin and Dunbayne* (1873), Eugène Sue's *Les Mystères de Paris* (1875) and Xavier de Montepin's *Les Mystères de l'Inde* (1875). These translations may be viewed as successful results of the private initiative mentioned above. Young intelligentsia, willing to (re)shape the society, translated the novel as an innovative genre and launched it to the reader firstly by serials which were more fitting to the target audience's expectations. Then came the translated books, which reflects the shift in the reading habits of the

readership. The foregoing list conveys, at the same time, the effects of the rise of commercial publishing industry and some insights into the new understanding of fiction which became popular in the period. The publication of such adventure and mystery novels as those by Defoe, Dumas, Radcliffe and Montepin, regardless of discrepancies in sub-genre and literary value, is an indicator of an established audience for popular fiction and a guaranteed commercial success. These publications helped further enlarge the audience and create the habit of reading for pleasure among the middle class (Evin 1964 40-72). It was time for the translators-writers of the period who had been capitalizing on the rising interest of the public in translations of European novels to start writing novels (see Chapter I for more information on the history of the Turkish novel).

As it is widely known, unlike the West, the novel did not emerge as a narrative type that slowly developed under historical, social and economic conditions during the transition period from feudalism to capitalism and the birth of bourgeoisie along with the development of individualism in Turkey (Moran 2002a: 9). It began with translations and imitations of the western novel; i.e., as a part of the social transformation process launched in the Tanzimat Period (ibid: 10). Thus, one may claim that introductions of both translations and the novel in Turkey were governed by three principle concerns of the intelligentsia: firstly, their desire to disseminate their ideas among a wider audience, secondly their willingness to draw the attention of the public to current issues and lastly, their aim to borrow those institutions which were worthy of being adopted. For instance, while Şinasi was one of the publishers of *Tercüman-i Ahval*; he was also the first Turkish writer to translate poetry from French and to write the first Turkish comedy designed for the modern stage *Şair Evlenmesi* (Marriage of the Poet). The literary endeavors of these individuals were a part of their activity as idealists and reformers; they sought to utilize literature (translation and original writing) to convey ideas. They often insisted on the didactic value of literature. Ahmet Mithat, a prolific translator and writer, pointed at the necessity for the novel to be didactic and informative in many fields in the preface to his *Nedamet mi Heyhat?* (*Regret or Alas?*)

A novel is not a mere story of a pleasant and strange event. Surely, that event will be related to one of the sciences, a few of industries, some rules of philosophy, a subject of geography, or to some events of history and thus it will widen the scope of the reader's knowledge. Roman yalnız bir vaka-i latife ve garibenin [hoş ve garip bir olayın] hikayesinden ibaret değildir. O vak'a elbette fünundan (bilimlerden) birisine, sanayiden birkaçına, hikmetin[felsefenin] bazı kavaidine [kurallarına], coğrafyanın bir faslını teşkil eden bir memlekete, tarihin bir fıkrasına taalluk eder ki [ilişkindir ki] onlara dair verilen izahat erbab-ı mütalaanın [okuyanların] malumat ve vukufu [bilgi] dairesini tevsi eder[genişletir].) (Mithat 1898 quoted in Moran 2002a: 18-19)[8]

The novel which entered in the Turkish literary polysystem via translation became popular via serialized translations of contemporary Western novels and finally strengthened its position by original works by Turkish writers. This process, i.e., creating options for the members of a group, is "culture planning" in Even-Zohar's terminology. Planning implies a deliberate act of intervention (Even-Zohar 1994: 5). Planning can be undertaken not only by state institutions but also by free agents in the society. In the Late Ottoman case, translators and private publishers were culture planners who initiated the novel as genre in the Turkish literary polysystem. This option created by the translator who acted as the agent of a literary transformation, as discussed above, was an important tool in the transformation process of the empire. Although educated mostly in state institutions, translators of the period, as agents of change, became parts of a private movement. They were the initiators of a new repertoire which provided alternatives for a society in a complete transformation process. These translator-agents initially carried out translations, adaptations and imitations and then they wrote original works, thus creating new options for the members of the group, the literate sections of the Ottoman-Turkish society. In brief, translators of the era may be considered as agents, culture planners, who (re)shaped the literary, intellectual and cultural spheres of the society in the Tanzimat and Post-Tanzimat periods. The central position of the translators and the translation activity during these periods is acknowledged by many scholars. The era is defined as the "Age of Translation and Adaptation" by Robin Ostle (1991: Part I). Paker stresses the importance and the primary role of translators and translation in the Tanzimat and Post-Tanzimant periods (Paker 1991:30). The central role of

---

[8] If not otherwise specified, translations are by the writer of the thesis and the original version is given in parantheses.

translators, as agents of social change is best illustrated by İlber Ortaylı who describes "the typical Tanzimat character as an intellectual educated by the Translation Office" (2003: 240). His ideas on the epistemological fundamentals[9] of the Tanzimat Period are strengthened by Jale Parla who calls the Tanzimat period a *translated era*[10] itself, where the western concepts of sense and sensibility were translated into reason and spirituality (Parla: 1993: 27).

Within this context, a sociological and historical reading of Turkish novels, essaying to problematize the image of translators will help shape a discourse mirroring a colorful image of the era which will most probably be a reflection of the social panorama in the country. To evince the general characteristics of the translators of the Tanzimat and post-Tanzimat periods as they are portrayed in literature, the protagonists of the novels *Felatun Bey ile Rakım Efendi* (Felatun Bey and Rakım Efendi) (1875), *Turfanda mı Turfa mı?* (The Early or the Spoiled Seed) (1891), *Araba Sevdası* (A Fondness for Carriages) (1896) and *Mai ve Siyah* (Blue and Black) (1897) will be analyzed respectively. Felatun, Rakım, Mansur, Bihruz and Cemil are all translators and share lots of common points both in their careers and personal lives. They may be considered as stock characters, or personage regnants, four protagonists mirroring the translators of the era providing data on their image and status reflected into the novelistic discourse.

These novels in the corpus are among the most important examples of the novels of the early period, and there are a series of academic studies focusing on both their literary and representational aspects (Moran 2002a, Finn 2003, Evin 1964, Parla 1993). The Early Turkish novel reflects a broad range of contemporary attitudes towards Westernization while conveying the obsession of intellectuals with social change. On one hand, ironically, as a genre translated/imported from the West, the novel was put to use as a means of documenting the undesirable aspects of western

---

[9] Ilber Ortaylı asserts that Tanzimat (Re-Organization) movement which is viewed as a legislation process by many foreign contemporary researchers is not based on a revolutionary spirit or world view. Leading figures of the era were rather, conservatives who believed in pragmatic reforms. They were the prototypes of the Ottoman people in the post-Tanzimat period as far as their attitudes and politics were concerned (2003: 230-260).

[10] For Jale Parla, Tanzimat's world view is dominated by Ottoman norms and culture.

influence on the Turkish society; on the other hand it was employed as a vehicle to disseminate a Westernist outlook (Moran 2002a: 9-25, Parla 1993: 79-129, Evin 1964 40-72). Most of the novels of the 1870-1890's may be read as inventories of fact and opinion since the novelists responded to certain socio-economic trends and in many instances they proposed an alternative to what they perceived as decadence. The foppery of certain middle classes and their pretentious imitation of a European lifestyle became a central concern of the Turkish novel. The dandy emerged as a stereotype embodying the negative aspects of Western influence and exemplifying the misguided notions of Westernization, but it was caricaturized relentlessly and exaggerated beyond proportion. Although placed in a farcical context, the dandy was nevertheless employed to register serious criticism of irresponsible economic behavior, of the vanity and ignorance of certain upper classes of the Tanzimat Period (ibid). In didactic novels another type concomitantly appeared, displaying certain characteristics of a bourgeois outlook as well as basic Puritanism related to Turkish and Islamic values (Moran 2002a: 45-61, Parla 1993: 23-37). It could be said that such fictional characters served to represent certain types in the Turkish society, illustrating both negative and positive effects of westernization. Moreover, the writers of these four novels, Ahmet Mithat Efendi, Mehmet Murat, Recaizade Mahmut Ekrem and Halit Ziya Uşaklıgil, were also translators and culture planners who played a central role in the intellectual, literary, cultural and even the political life of the Turkish society. Their own ideology, stances and personality may be said to be present in their works. For instance, for many critics and scholars Rakım is an autobiographical character. He is Ahmet Mithat himself, a self-made man, successful scholar, journalist, translator (2002, İnci 2005). This identification is also justifiable for any non professional reader in another novel *Müşahedat* (1891) (Observations), in which Ahmet Mithat alludes to while chatting with fictional characters. Mehmet Murat's novel *Turfanda mı Turfa mı?*, furthermore, is considered to be an autobiographical commentary on the social and political situation of Turkey during the last quarter of the 19th century or a program for educational and bureaucratic reform, and the life stories of Mehmet Murat and Mansur bear resemblances. Mehmet Murat, in a later work, mentioned that the part of the novel depicting Mansur's life in Istanbul is autobiographical (Mehmet Murat quoted in Finn 2003:

73). He also signed some of the letters he sent from Paris as Mansur. Recaizade Ekrem is present in the novel as the translator of the French novels (*Atala*) Bihruz reads. Halit Ziya Uşaklıgil in his memoirs *Kırk Yıl* (Forty Years) tells the story of *Mai and Siyah* (Uşaklıgil 1969 quoted in Finn 2003: 152-153)

> ...I wanted to represent a youth ill and tormented from the life of the time, from the regime, from the poisonous air breathed in the country, in short despondent like all the dreamy new generation of the period. He would cry out all the anguish of his spirit, quiver with mad excitement, and when all of his aspirations slipped through his fingers, vanished and flew away, would take himself off to a dark corner, like a bird hiding in expectation of death... (... O zamanın hayatından, idaresinden, memlekette teneffüs edilen zehirle dolu havadan acılı, hastalıklı bir genç, kısacası devrin bütün hayal kuran yeni nesil gibi bir bahtsız tasvir etmek isterdim ki ruhunun bütün acılarını haykırsın, çoşkun bir delilikle çırpınsın, ve bütün emelleri parmaklarının arasından kaçan gölgeler gibi silinip uçunca, o da gidip kendisini, ölmek için saklanan bir kuş gibi, karanlık bir köşeye atsın...)

Halit Ziya's situation was also vexing because of the censorship of the period. Then, one may obviously claim that Ahmet Cemil, a typical Servet-i Fünun translator-poet-writer, represents to some extent Halit Ziya, his dreams and problems. This common property of the novels under question, their links to real life situations and their biographical references, when combined with the claim that novels are metatexts providing data on the image and status of translators leads to remarkable results regarding both the translators' self-perceptions on translatorship and translations asserted in Chapter I and the perceptions of the society in general. Within this framework, it may be further claimed that these metatexts reflect a discourse in which translator-writers make themselves and their profession visible. The translator's in/visibility in Venuti, as discussed in Chapter II, can be traced thus in translated literary texts and their respective reviews. Although the textual material of this thesis does not consist of translated texts and reviews, novels within this framework may be said to be a possible source to investigate the in/visibility of the translator since they reflect the self-perceptions of the translators.

If one continues to cite the common features of the characters in the novels, another feature becomes apparent. All the protagonists, Felatun, Rakım, Mansur, Bihruz and Ahmet Cemil are young orphans who have lost their fathers. For Jale Parla, even this recurrent theme of orphanage is meaningful. She claims that these

young men without fathers represent the youth of the post-Tanzimat period who lost their faith in the Ottoman Empire and the Sultan (the father) (Parla 1993: 9-21). All these common properties shared by the protagonists within their social milieu strengthen the basic assumption on the representational features of the characters, rather "types", a dominant aspect of the Turkish novel in general (Parla 2005: 77-80). Then, a corpus of novels which involves so many similarities will be suitable in discussing both the in/visibility of the translators and translations and may give valuable data on the position and the image of translators and translation in the Turkish literary polysystem.

Apart from the discovery of these recurrent patterns, studying novels individually is also important in order to demonstrate the variety of discourses on translators and translation available in these novels. In this section, *Felatun Bey ile Rakım Efendi, Turfanda mı Turfa mı?, Araba Sevdası* and *Mai ve Siyah* will be analyzed thoroughly in order to answer the basic question "What may the novelistic discourse tell us about the image and status of translators in the Tanzimat and post-Tanzimat periods?"

3.1 Ahmet Mithat, Felatun Bey and Rakim Efendi in *Felatun Bey ile Rakim Efendi*

Ahmet Mithat is a renowned and prolific translator-writer of the Post-Tanzimat period; he is the founder of the newspaper *Tercüman-i Hakikat* and the first private publishing house in Istanbul. Ahmet Mithat, the undefeatable father of literary didacticism, dedicated himself to the cause of promoting the habit of reading on a popular level (Paker 1991:23). He regarded literature as a powerful tool to educate people and translation as an important tool in the transfer of ideas. He is one of the leading figures in the Classics Debate (1897), a famous discussion on the function of translation of classics into Turkish. This debate may be considered to be an introduction to the Republican Period's translation activity (Tahir Gürçağlar 2001: 153). Furthermore, prose fiction has become an established popular genre thanks to

Ahmet Mithat's contributions. He is the translator of a wide range of works from the very canonized (Xenophon's *Cyropedia*) to the most popular (Paul de Kock's and Xavier de Montepin's adventure and mystery stories) (Paker 1991:23; Moran 2002a:17).

Ahmet Mithat's *Felatun Bey ile Rakım Efendi,* first published in 1875, is concieved as more in the forn of a story told in an informal manner than as a novel. It opens with the description of Felatun Bey as "Do you know Felatun bey? Well, you know, Felatun Bey who is the son of Mustafa Meraki Efendi. Perhaps you don't. But he's a man worth knowing." (Felatun Bey'i tanır mısınız? Haniya şu Mustafa Meraki Efendi-Zade Felatun Bey! Galiba tanıyamadınız. Fakat tanınacak bir çocuktur." (Ahmet Mithat 1992:11).

Felatun Bey is the son of Mustafa Meraki Efendi, who aspires to a European way of life and builds a house, as indicated in the opening paragraphs of the novel, in the section of İstanbul where the Christian population lives. The mother dies soon after the birth of their two children; Felatun Bey and his sister Mihriban grow up under the care of domestics consisting of a Greek parlor maid, an Armenian cook and a slave woman as a nanny. Mihriban is not trained to cope with any of the domestic chores expected of a woman, nor does she make much progress in her French or piano lessons. Felatun, who is gifted with the same degree of idleness as his sister is, secures an appointment in one of the Translation Offices after having received a superficial education from private tutors. When Mustafa Meraki Bey dies, the children inherit a considerable fortune. Felatun Bey, who has already developed a taste for high life and has been a fixture at excursion places by day and at clubs by night, proceeds to squander his share of the fortune in a more exorbitant fashion. He takes a French nightclub actress as his mistress whose demands cost him a significant amount, and the rest of his money evaporates at the gambling table. Having mortgaged his assets and been reduced to debt, Felatun Bey manages to secure a governorship in the provinces and leaves Istanbul.

In contrast to Felatun Bey, lives Rakım Efendi, son of a partner in the imperial arsenal. Since his father died when he was a child, he was brought up by his mother and a slave woman attached to the family. The two women work as maids to make ends meet and yet manage to earn enough money to send Rakım to school. Rakım, after finishing secondary school, gets an appointment as a clerk in the offices of the foreign ministry and continues with his higher education. At the age of twenty he has mastered several languages and gets a promotion in the office. Shortly thereafter, he earns a commission to translate a book and then begins making additional money as a tutor. Meanwhile, his mother dies and with all the money he has saved he buys a young slave girl to help the old slave woman whom he treats as his surrogate mother. Rakım's house in a traditional quarter of Istanbul resembles the patrimonial household of the old Ottoman system. Yet, Rakım is the ideal type of a modernized Turk, as claimed above, Ahmet Mithat himself. He teaches the young slave girl, Canan, how to read and write, he tutors her in French, Josephino(Rakım's mistress) gives piano lessons to her. The main plot of the novel revolves around Rakım's spectacular success as an intellectual paralleled by his popularity with women. Even the structure of the work reflects the intention of the author to caricaturize one type and idealize the other. The two principle characters, Felatun and Rakım, are creatures of different universes thrown together although they have lots of points in common. They both speak foreign languages, they both work in government offices in the Sublime Port yet they are very different from each other. Felatun's character and life style are best summarized in the following paragraph (Ahmet Mithat 1992: 15)

....Felatun Bey was a civil servant in one of the important government offices. You know, there are some civil servants who spend days and nights in order to learn even the minutest details of the work done in their offices and even wanted to learn more about other governmental services hoping that one day they would be promoted to higher positions, these young men are usually exhausted because of hard work. You know this kind of industrious people; Felatun Bey was surely not one of them... Since he was the only son of a father who had at least 20,000 kuruş monthly income per month and since he perceived his philosophical judgment to be more accurate than that of Plato, he concluded that a man with 20,000 kuruş income would not need anything else in life; and since he was content with his erudition and maturity he would definitely go to a place of excursion on Fridays; and on Saturdays he would rest in order to recover from Friday's exertions. He would not be able to resist going to excursion places on Sundays because there would be a more European atmosphere there. Sunday excursions meant resting on Mondays. Although he would intend to go to his office on Tuesdays, if the weather permitted, he would rather visit cafes in Beyoğlu or his father's friends or other acquaintances, thereby taking a holiday. If he were to go to work on Wednesdays, he would spend three hours of the afternoon at the office, barely having enough time to recount his adventures of the week and would return home with two parasites in his

company.... Since Wednesday evenings would be spent in nightclubs until morning, on Thursdays he would sleep all day... (... Felatun Bey büyücek kalemlerin birisinde memurdu. Hani ya kalemlerde bazı efendiler vardır ki, doğrusu ya ileride devletin en büyük makamlarını tutabilmek hazırlıklarıyla katiplik zamanını gece gündüz çalışmak ve içinde bulunduğu dairenin değil, belki devletin tüm bölümlerinin işlerini öğrenmek için iğne iplik olurcasına çalışırlar. Böyle çalışkan kişileri tanırsınız ya? Bizim Felatun Beyefendi bunlardan değildi. Ayda en azından yirmi bin kuruş geliri olan bir babanın tek oğlu olup kendisi için feylesofça yargılarını, gerçekten Eflatunlardan daha dakik bularak, dünyada yirmi bin kuruş geliri olan bir adamın başka hiçbir şeye ihtiyacı olmayacağı kanısına varmış ve erdemi ile olgunluğunu da kendisi beğenmiş olduğundan cuma mutlaka bir gezinti yerine gidip cumartesi ise dünkü yorgunluğu çıkarır ve pazar günleri gezinti yerleridaha alafranga olduğundan gitmezlik edemez. Pazarın yorgunluğunu dahi pazartesi çıkarır. Salı günü kaleme gitmeye hazırlanır ise de, havayı uygun görünce Beyoğlu'nun bazı ziyaret yerlerini, baba dostlarını, ahbabı vesaireyi ziyaret arzusu o günü tatil ettirir. Çarşamba günü kaleme gidecek olursa saat altıdan dokuza kaadr olan vakti, ancak o haftanın olaylarını anlatmakla geçirir, akşam için mutlaka iki dalkavukla gelir... Çarşamba geceleri gece kulübünde geçireceği için Perşembe günü akşama kadar uyur....)

Felatun typifies the moderately rich and well-connected young men of the Tanzimat generation who swell the ranks of the expanding bureaucracy without making any contribution to the government or society. He is the illustration of civil servants who could choose to appear in his office at his leisure or decide not to appear at all. For young men of means and education having an appointment in a government office was more of a gentlemanly vocation than a professional means of livelihood. The problem with Felatun is not that he is westernized, but that he has fundamentally misunderstood what the West means. He buys books and has them bound neatly with his initials engraved on the spine in Latin letters only to place them on the shelves of his library and never to open them again. His education leaves much to be desired, a point which is all too explicitly stated (14-15). Felatun's superficial command in foreign languages often causes misunderstandings and mistranslations,

... When they were talking about the finesse of the Ottoman language and the difficulty to learn it, Can and Margrit recited the song "Ey saba esme nigarım" which was translated by Rakım, those on the table appreciated the translation. Felatun Bey was the only one among them who criticized the translation and claimed that, hoping to disgrace Rakım, the song was opening with the line "Ey saba esmer nigarım" rather than "Ey saba esme nigarım" as Rakım claimed and he also added that "esmer" may be translated into French as "blonde" (.... Osmanlıca'nın ne kadar ince ve hoşa gider bir dil olduğuna ve fakat kolaylıkla öğrenilmesi için bir yol bulunmadığına dair söz açıldığı sırada Can ile Margrit "Ey saba esme nigarım" şarkısının Rakım tarafından yapılan çevirisini oradakilere aktarırken herkesin beğenisini kazandılar. Bu arada Felatun Bey Rakım'ı ..... utandırmak için bu şarkının ilk dizesinin "Ey saba esme nigarım" diye başlamadığını "Ey saba esmer nigarım" diye başladığını söyledi. Hatta esmer'in Fransızca "blonde" demek olduğunu da ekledi.) (66-67).

This ignorance leading to farcical situations is a useful indicator of the group of men Ahmet Mithat wants to criticize. "What can we expect of a young and ignorant bureaucrat who goes to work once a week for three hours which he spends telling the events of the week?" is the rhetorical question the writer asks throughout the novel. In contrast, despite his modest origins and traditional background, Rakım is more of a westernized type in that he has the intellectual curiosity and the work ethic of the European bourgeois. The following excerpt tells much about Rakım who

> ... would attend classes at the medrese in Süleymaniye in the morning after which he would go to his office. In order to make faster progress in French for which he took lessons in the office he would go after work to help in a doctor's office in Galata. He would return home an hour after sunset but as soon as he ate, he would go and visit an Armenian colleague from the foreign service whom he taught Turkish in exchange for the privilege of perusing the French books in his library... Even on Fridays, he would not leave the library of the said Armenian... On Sundays, too, since the foreign office was closed, he would go to his friend's house and be locked in the library... (... sabahleyin Süleymaniye'ye medreseye gidip saat dörtte oradan çıktıktan sonra Kalem'e, ardından Kalem'de aldığı Fransızca dersini pekiştirmek ve bir kat daha ileriye gitmek için Galata'da bir hekime giderek akşam eve gelen ve yemekten sonra... Hariciye Kalemi'nden arkadaşı olan bir Ermeni'ye Türkçe okutmak ve bu hizmete karşılık onun birçok Fransızca kitaplarını karıştırmakla vakit geçirir... Hatta cumaları bile adı geçen ermeni arkadaşının kitaplığından çıkmazdı... Pazar günleri, Hariciye kalemi tatil olduğundan Rakım arkadaşının evine gider ve kitaplık odasına kapanırdı) (22-23)

As a result, Rakım has an impressive education and has a good command of both Western and Eastern languages. Apart from the grammatical structures of the languages, he also studies major works in depth. He reads works of literature as well as books on chemistry, biology, geography, history, the legal system and medicine (23). In order to achieve success, Rakım works seventeen hours a day; he is the model of the self-made man whose success depends on a combination of education and industry. Rakım, while working at the office, translates (in 12 days) a book from French and he earns an extra 20 lira. His salary at the foreign ministry is 150 kuruş. After resigning from his job, he begins earning over 20 lira a month doing translations for businessmen and newspapers. He earns 2 pounds a week tutoring the Ziglas girls. The huge imbalance between his salary at the Office and the money he earns from translating is remarkable. One can directly claim that successful and hard working translators of the post-Tanzimat era were earning considerable money. This is not too surprising though, as public demand for translations increased. An ambivalent attitude toward the West can be detected in *Felatun Bey ile Rakım Efendi*,

in which both the destructive and potentially beneficial aspects of western influence are presented. As is evident throughout his work, Ahmet Mithat's didacticism is geared towards on the one hand, teaching everything to the Turkish public about Europe and on the other hand warning his readers about the nefarious aspects of western influence. Such an outlook also demanded that those aspects and institutions of the west considered to be worthy of emulation be identified and considered in terms of the Turkish culture. In *Felatun Bey ile Rakım Efendi,* certain ideas gleaned from Europe are translated and adopted into a particular Turkish context. Ahmet Mithat as a translator himself, accepted to follow a similar strategy in his translations i.e., choosing beneficial parts and omitting (for him) the negative sides of the works he was translating. He even rewrote new stories under the influence of the western ones which he thought to be much more useful for the Turkish readership. Thus, Ahmet Mithat's process of selective borrowing included a free interpretation and even a fundamental transformation of the ideas and works beyond recognition. *Hasan Mellah* and *Müşahedat* may be cited among these adaptations from Alexander Dumas and Emile Zola respectively (Moran 2002a: 25-59).

Felatun Bey ile Rakım Efendi, thus, tells the story of two translators, Felatun and Rakım, the former is a typical Tanzimat bureaucrat who is working in one of the government offices. In addition to his superficial education, he rarely goes to his office. His idle attitude tells us more about the quality of the work done in these offices which are thought to be the core of the ongoing transformation process the Empire undergone. On the other hand, the other translator, Rakım is also working in a similar office (the Foreign office); he has a good education and he is in command of both western and eastern languages. He is praised as a successful translator and tutor. *Felatun Bey ile Rakım Efendi* conveys us two completely different images on two different translators with different social status. The excerpts above are also important to visualize the income of a hardworking translator translating fiction for private publishing houses.

3.2 Mehmet Murat And Mansur in *Turfanda mıTurfa mı?*

Mehmet Murat's novel *Turfanda mı Turfa mı?* (1891), is an autobiographical commentary on the social and political situation of Turkey during the last quarter of the 19th century. It can also be considered a program for educational and bureaucratic reform. In this respect, it bears similarities with *Felatun Bey ile Rakım Efendi* which offers the ideal model of the individual. Mehmet Murat was born in Dağıstan in 1854. Descendant of a Turkish *ulema*[11] family, he received a western education and he came to Istanbul. In Istanbul, he got a government appointment. Over the next few years, Mehmet Murat worked as a civil servant in various departments; he witnessed corrupt practices while working as a civil servant. In 1878, he was appointed to teach history at the Civil Service school where he lectured. By the early 1880's, Mehmet Murat's intellectual reputation was established as the author of a six-volume world history (Finn 2003: 67)). In 1876 Murat began publishing a newspaper, *Mizan*, where he paid a great deal of attention to literature. *Mizan* was closed by the authorities in 1890. A summary of Murat's life was included here because it bears resemblance to that of the hero of the novel, Mansur. The protagonist of *Turfanda mı Turfa mı?*, Mansur is the son of a Turkish family settled in Algeria where he grows up. Mansur, an idealist, comes to Istanbul after completing his medical training in Paris. His uncle, Şeyh Salih, an influential man, finds him a job in the Foreign Office; at the same time he teaches and practices medicine. Şeyh Salih's mansion is a traditional patrimonial household. However, his children belong to a new generation, and they are habitués of excursion places and entertainment spots. They are addicted to reaing popular French novels. The names cited in the novel as the popular French novels read by the women of the household are undoubtedly their translated versions; their presence in the plot is also noteworthy. *Paul and Virginie* and other popular novels are seen as the reason of the corruption in the family and society. The new way of life introduced via those translated books is harshly criticized by Mehmet Murat and Ahmet Mithat. This perspective overlaps with the translation strategy

---

[11] ulema is used to the body of mullahs (Muslim scholars trained in Islam and Islamic law) who are the interpreters of Islam's sciences and doctrines and laws and the chief guarantors of continuity in the spiritual and intellectual history of the Islamic community

Ahmet Mithat favors and adopts, i.e., choosing the beneficial parts while omitting the negative aspects. Nonetheless, these reading lists are good indicators of the central position of popular translated literature within the Post –Tanzimat period.

As it can be clearly understood from the plot, *Turfanda mı Turfa mı?* reiterates common points on the role of translation and translators. The protagonist works in one of the government offices and members of the new generation read extensively the translations of French books extensively. The structure of the novel is organized as a succession of plausibly linked scenes in which characters discuss major contemporary issues: family life, politics, bureaucracy and education. The plot and the characters serve only to develop Mehmet Murat's thesis; the scenes are so arranged as to provide an occasion for Mansur to react, criticize, argue and philosophize. Below is Mehmet Murat describing one of the government offices where is employed as a translator.

> They went to an office where more than thirty young and old men were sitting. Before leaving the room, he glanced at his colleagues. He neither saw willingness to work nor ambition; he further realized that their eyes were full of fury and jealousy towards him. (Otuzdan fazla genç ve ihtiyar efendi ile dolmuş büyük bir odaya gittiler.... İzin alıp gitmezden önce, sağında solundaki daire arkadaşları üzerinde bakışlarını gezdirdi. Gözlerinde azim ve metaneti, hallerinde iş yapma arzusunu görmedikten başka, kendisine karşı kıskançlık ve öfke hissettiklerini de sezerek üzüldü)(Mehmet Murat 1995: 75)

On the following days, Mansur becomes more aware of the situations of the government offices.

> When he was going to work Mansur thought that his colleagues in the Office all had their work to do. That is why he asked the chief of the Office what his duties were. The chief translator answered by saying that he had no special job to do and he would share the translations to be done or the writings with the others. He waited till the evening. They didn't give him anything to do. He saw that the others even the more experienced ones were idle. While sitting in their chairs, they spent their time eating dairy deserts, drinking sorbet and coffee, smoking, yawning; they sometimes wandered around arm in arm. Their occupation mainly consisted of this kind of stuff. (Mansur) was stunned; he thought that it was impossible for a man to develop mentally under these circumstances, on the contrary; he would even forget whatever he had learned and known before. Mansur began to look for the probable causes of this situation. He learned, to his surprise, that all the days at the Office went by like this. He investigated the appointment conditions and background of the civil servants. He saw that one interpreter, one registar and one clerk would be sufficient for the work at the Office, all the others were unnecessary. Mansur also found out that there was inequality among the salaries, and those who could pull the ropes were favored in their position and income. (Mansur daireye giderken, memur olduğu kalem odasında, kalem efendilerinin hepsini birer "işe memur" zannetmişti. Bunun için kendisi de vazifesinin neden ibaret olduğunu kalemin reisi bulunan sakallı katipten sormuştu. Müstakil bir vazifesi

olmadığı, tercüme ve yazıdan bir iş çıkınca diğer katipler gibi kendisine verileceği cevabını almıştı. Akşama kadar bekledi. Kendisine bir iş göstermediler. Çoktan beri oraya devam edip kıdem almış olanların da işsiz oturduklarını görüyordu....Oturdukları resmi koltukta pervasızca sütlaç, muhallebi, yemek yemek, şerbet, kahve, sigara içmek, bol esnemek, bazen ikişer ikişer kol kola olarak oda dışarsındaki aralıkta gezmek... Meşguliyetleri hep bu yoldaydı. .... (Mansur) dehşet içinde kaldı. Bu hallerde bulunan adamın, fikren gelişmesine imkan olmadığını ve bilakis insanın, bildiğinden ve öğrendiğinden de birçok şeyler kaybedeceğini düşündü. "Mansur bunun sebeblerini araştırmaya başladı. Kalem işlerinin her gün öyle geçtiğini, o halin yalnız o güne mahsus olmadığını hayretle öğrendi. Tabii olarak kalemin vazifesini, hal ve durumunu, katiplerin hangi lüzum üzerine tayin edildiklerini soruşturdu. Gördü ki, kalemde, mümeyyizden başka bir mütercim ile bir kayıt memuruna lüzum var, geri kalanların hepsi fazladır." Mansur maaşlar arasında büyük farklar olduğunu yüksek yerden torpillilerin maaş ve konum olarak oldukça kayırıldığını gördü...) (87-88)

Mehmet Murat in this brief but illustrative paragraph summarizes the corruption prevailing in the government offices. "I wish all those favored were like this" (Keşke her kayrılan böyle olsa,) says one of the civil servants, is an evident indicator of the lack of quality in the government offices. The quality of the translations and the documents will undoubtedly be affected by the quality of the working translators. For example, the nephew of the interpreter is described as a young man who did not even attend public school; his writings were full of spelling mistakes, and he could not translate ten lines without making mistakes (89). In addition to the idleness of the civil servants, there are different problems in the government offices. For instance, an incident in the Office is remarkable. Mansur is disturbed by the better treatment given to foreigners than to Turks at the ministry where he is employed. Finally, one day, he loses his temper when an overbearing French translator insults him at the office. He slaps the man on the face, drags him and literally kicks him out of the room since he considers this misbehavior as tantamount to insulting the Ottoman state. He is greatly disappointed when he is viewed as a troublemaker. As far as the biographical connotation of the work is concerned, it might be suggested that these complaints mirror real life situations. Then, Mehmet Murat qua Mansur appears to be criticizing the actual state of government offices, the corrupt bureaucrats and the inefficiency of the state.

3.3 Recaizade Ekrem, Bihruz in *Araba Sevdasi*

Recaizade Ekrem's *Araba Sevdası* (1896) is a novel written in a modern style treating a very popular theme, the story of the super-westernized dandy Bihruz. Recaizade Ekrem, a productive translator and writer, occupied a central position in the literary circles of the period. He was the translator of serialized versions of *Mes Prisons* and *Atala*, he "was also among the first writers of the Tanzimat to complain (in his preface to *Atala* in book form in 1874) of the insufficiency of the present linguistic resources of Turkish in meeting the needs of the original text" (Paker 1991: 23). This insufficiency is reiterated in the novel by Bihruz and in other novels written by other writers of the period (Halit Ziya in *Kırk Yıl* and *Mai ve Siyah*).

Free of authorial intervention and ideological messages projected from the text, *Araba Sevdası* captures a particular type within the social context of a historical period. The story takes place in 1869-1870. The protagonist, Bihruz Bey, is the only son of a vizir and like Felatun Bey of Ahmet Mithat's novel, has a superficial education.

> Two years after, when Pasha was dismissed once again and came back to Istanbul, he personnaly tested his respectable son in the fields of reading, writing and found his knowledge satisfactory. Then he thought that it was not necessary for him to attend to school anymore, he secured him an appointement as an apprentice in one of the government offices in the Sublime Port. He also hired tutors for Bihruz Bey in French which was considered essential, and in Arabic and Persian which had a secondary importance. Bihruz, full of enthuisiasm, attended the Office for five or six months and he decided that he had learnt French with his knowledge of some words and expressions he encountered somewhere... (İki yıl sonra paşa gene azledilerek Istanbul'a geldiği zaman, mahdum beyi karacûmleden, imladan, kıraatten kendisi sınava çekerek bigisini yeterli bulmuştu, öğrenimini tamamlayıp da bir diploma alıncaya değin okula devam ettirmeye gerek görmeyerek, çocuğu kendi isteği üzerine Babıali kalemlerinden birine stajyer memur olarak yerleştirmiş ve beyefendi için öğrenimini artık doğallıkla gerekli görünen Fransızcayla birlikte ikinci derecede gerekli olduğu kabul edilen Arapça ve Farsça'yı öğrenmek üzere, Bihruz Bey'e başka başka maaşlı öğretmenler tutmuştu. Bihruz Bey, ilk hevesle beş altı ay kadar kaleme devam ederek daha Fransızca bir cümle okumaya yetecek bilgiyi elde edemeden ağızdan bellediği epey sözcükler ve tamlamalarla...)(Recaizade Mahmud Ekrem 2002: 35-36).

Here we meet again one of these notorious civil servants who abound in numbers. His superficial education is told in a detailed manner to display his ignorance in particular and the ignorance of the class of civil servants is personified in Bihruz and Felatun.

Bihruz also has other common points with Felatun. In the opening of the novel, Bihruz Bey's father dies leaving him and his mother a considerable fortune, a mansion and a kiosk in the fashionable summer resort of Çamlıca. Bihruz Bey's sole interest in life is to appear in excursion places in his brand new, expensive carriage. He is the super-westernized dandy of the Turkish literature (Mardin 2002b: 21). He spends a fortune on his clothes and insists on speaking French with everyone regardless of whether they understand him.

Typical of young men of his generation and background, he is employed in a government office where he rarely makes an appearance. Bihruz not only leads what he considers a European type of life but also aspires to live like the heroes of the French novels he reads. Unlike the women at the Şeyh Salih household, Bihruz reads the original versions of *Paul et Virginie*, *La Dame aux Camélias* with his tutor, but the translated version of *Ihlamurların Altında* (Under the Linden Trees) by Alphonse Karr. The reading list of Bihruz reflects the dominance of the French novels in the period. Recaizade Ekrem also criticizes the negative aspects of Westernization as Ahmet Mithat and Mehmet Murat do.

One day, in the famous Çamlıca Park, Bihruz meets two women; the younger one fulfills his dreams. Having spotted them in another expensive carriage, he assumes the women to come from a wealthy family whereas the contrary is the case. After a brief meeting during which he offers Periveş flowers, he sees her once again to hand her a poem he composed/translated. The writing of this letter and the poem plays an essential role in the novel. When Bihruz decides to write a letter to his beloved, he toils on that project for days because he is semi-literate. Yet he has definite ideas about how love letters should be written. He therefore begins the task by consulting Rousseau's *La Nouvelle Héloise* and a handbook called *Secrétaire des Amants*.

That is why; the gentleman opened *La Nouvelle Héloise*. He tried to read at random, he understood it partly because the sentences in the book were really tough. The ideas hidden within them were highly philosophical... At last, he tried to translate the first letter which he thought was easier and suitable for him, but it didn't work out... (Bu nedenle beyefendi önce

La Nouvelle Héloise'ı açtı. Ötesinden berisinden okudu, anladı, anlayamadı. Çünkü kitabın cümleleri pek çetindi. O cümlelerde gizlenen düşüncelerse fazlasıyla filozofikti... Sonunda kolay sandığı ve azıcık değiştirilerek kendi durumuna ve konumuna uygulanabilir gibi gördüğü birinci mektubu, gereken yerlerini duruma göre değiştirerek çevirmeye başladıysa da bu çaba sökmedi...) (89)

He has difficulty in understanding *La Nouvelle Héloise* but finally comes upon a passage which he is able to translate. Thus starting his letter with a few random lines from Rousseau, he is left to his own devices to finish it. After several drafts, the letter is composed

Then, he grumbled for a while, inculpating the insuffiency of the Turkish language for the unpleasant parts of the letter he composed... He took *Secrétaire des Amanst* and looked at it carefully. He ultimately began translating in a hurry by adding necessary expressions and looking up in Bianchi and Hançeri dictionaries for difficult words. (O zaman mektubun yazılışındaki hoş olmayan yanları lisan-ı Türkinin yetersizliğne bağlayarak biraz söylendikten sonra... *Secrétaire des Amants*'ı alarak süzmeye başladı... sonunda kendi durumuna gerekli gördüğü sözleri eklemek üzere, büyük bir aceleyle ve ara sıra zor bir sözcük için Bianchi ve Hançeri sözlüklerine başvurararak çeviriye başladı.) (93)

At the end he feels that it is necessary to include a poem. This part of the project presents additional difficulties; he tries translating a chanson from *Secrétaire des Amants*, but it does not work.

...He rewrote carefully the draft on this paper. He decided to add a beautiful poem or a couplet to the letter. He reread some of the poems he found beautiful while glancing through *Secrétaire des Amants*. He liked one of them best...He thought Turkish language because of its deficiency would not be appropriate for a translation in verse, but he thought translating into prose was neither good. He, nonetheless translated it just to see the Turkish version of these nice ideas and finest emotions... This translation was good enough. But, for Bihruz, it was not worthy enough to be offered. He could not understand anything when the original was absent. (Karalamayı büyük bir özenle bu kağıda aktardı. O zaman bu mektuba bir güzel poezi ya da bir kuple eklemeyi düşündü. *Secrétaire des Amants*'ı karıştırırken gözüne ilişen şiirlerden kimilerini yeniden okudu. İçlerinden birini pek beğendi... An ver olarak çevirmeye Türkçe'nin yetersizliğini, an proz çevirideyse bir güzellik olmayacağını düşündü. Bununla birlikte kuplenin içindeki o güzel düşüncelerin, o incelikli duyguların Türkçe'ye çevrilmişinin nasıl olacağını anlamak için, şöylece çeviriverdi...Bu çeviri fena değildi. Ancak bey, bunu sunulmaya değer bulmadı. Çünkü poezinin aslını gözünün önünden uzaklaştırdığında çevirisinden hiçbir şey anlayamıyordu.) (97-98)

The excerpts above are interesting fragments narrating a translation process evoking a discourse on translation. Bihruz the translator chooses a popular French epistolary novel which he thinks suits best his situation; he at random selects some parts of it and tries to translate it by looking up in dictionaries. Bihruz complains about the insufficiency of the Turkish language, especially for poetry translations. He

therefore consults a volume of classical Turkish verse, which he has also difficulty in understanding. He, therefore, marks a few poems that seem pleasing to the ear and appropriate for the occasion; then chooses one randomly. He cannot make sense of the first line of the poem because he has misread the Arabic script. After consulting dictionaries, he convinces himself that the poem refers to a blonde whereas the first line actually reads, "he is a hero with dark complexion". His mistake stems from reading "bir siyehçerde" (dark-complexioned) as "bersiye" (non-existent) and "cerde" (light –colored horse) since the spellings are similar in the Arabic script. He does not discover his mistake until he brings the verse to his office and asks his colleagues' help in translating it. The situation then becomes farcical in the office. The dialogues between the employees are highly significant, illustrating their superficial knowledge;

"*Mon şer ami, kes kö se lö* bersiye" (Mon şer ami, kes kö se lö "bersiye)

" What kind of word is this?" (Bu ne biçim lügat Allahı seversen)

"It must be a *nom propr*, a person, an animal or a country, or nothing at all" (Nom propr olmalı, bir şahıs veya bir hayvan veyahut bir memleket, veyahut hiç bir şey değil)

"I also said so, but can we find it in the *diksiyoner biyografik* " (Ben de öyle dedim, ama bilmem ki diksiyoner biyografikte var mıdır?)

" We can't find it in that way, we should know the context in which it is used" (O öyle bulunmaz, nerede istimal olunduğunu bilmeli ki.)

„ In a *poezi*" (Bir poezi içinde imiş)

„It's French, I think, It is persiye, from persil "(Bana Fransızca gibi geliyor, hem galiba persiye olacak, persiyden)

„If so, it is Rocquefort cheese" (Öyle ise rokfor peyniri) (163-173)

Only one person in the foreign office recognizes the poem and is able to translate and interpret it properly. Once he realizes his gaffe, Bihruz is then convinced that his beloved contracted tuberculosis as a result of interpreting the poem as an insult. The letter, which is pastiche of sentences and verses translated from very different texts and cultures combined through the banal narrative of Bihruz represents the superficiality, ignorance and rootlessness of the post-Tanzimat generation, thus overlapping with and reinforcing the central theme of the novels of the period (Parla 1993: 56-89). The dialogues above are also representative of the

government offices which were full of inept employees whose understandings of Western civilization is confined to mannerisms, to the few words of French they have learned and to the images evoked by a few number of literary works they read with the aid of their tutor. As a novel what *Araba Sevdası* offers is a fully developed character presented within the social and historical background of Istanbul. Bihruz is the very creature of a particular social environment, yet his inner world is opened up and exposed; this exposition gives the reader evidence on the psychological aspect of the protagonist, i.e., the personage regnant of the post-Tanzimat generation.

Apart from its personage regnant, the linguistic characteristics of *Araba Sevdası* are also significant. Every page of the novel is full of transcribed French words (emabl, illüstre, ren, dees), phrases (Amur dö fam, promenade en vuatür) and even full sentences (kes kö se kö sa, se tön otr ordr dö şövaleri). Bihruz, who admires French language and life style, insists on speaking French with the other characters of the novel and even with himself. Although not frequent as those in French, there are also some versesin Arabic and Persian, for instance;

"See once how shabby I am"(Nazar et hâl-i perişânıma bir kerre benim)
In your absence, my body is in flames" (Yanıyor nâr-ı fırâkınla serâpâ bedenim") (93)

The language of the novel, then, is a hybrid one combining words, expressions and sentences from different languages. This hybridity is remarkable and may bring in many interpretations. Firstly, the use of so many foreign words in their transcribed forms may be said to be related to the general farcical characteristic of the novel which is founded on successive misunderstandings and mistranslations. Secondly, Recaizade Ekrem's main concern about the insufficiency of the Turkish language may be another explanation for the use of so many foreign words and expressions, i.e., this hybridity may be considered as an effort to enrich the Turkish language. Such an effort, from a wider perspective, brings *Araba Sevdası*, although an original novel, closer to a translated text since this kind of transcriptions and nontranslations are generally encountered in translations. From this perspective, it is not so unexpected to see Recaizade Ekrem using these strategies for he is a translator-writer. On the other hand, as far as the reader of the novel is concerned, this hybridity

results in many problems, although the transcription facilitates the pronunciation, the frequent use of foreign words and expressions makes the text difficult to understand.

Recaizade Mahmut Ekrem's novel is both a part of the Westernization movement launched in the Tanzimat Period. Since *Araba Sevdası* presents us a panorama of the period, it may be considered to be a novel with its main character symbolizing pseudo-westernization. The novel reveals the incommensurability of eastern and western epistemological approaches. *Araba Sevdası* may also be seen as a criticism of Tanzimat Literature and it constitutes a bridge between the Tanzimat and the Servet-i Fünun literatures.

3.4 Halit Ziya and Ahmet Cemil in *Mai ve Siyah*

Halit Ziya Uşaklıgil's *Mai ve Siyah* (The Blue and the Black) (1897) tells the sentimental story of the protagonist, Ahmet Cemil, a poet disillusioned (the attribute is used by Robert Finn 2003:153) , who is ruined by life itself. Halit Ziya heads the list of most cultured and productive members of the Servet-i Fünun literay school (in the post-Tanzimat period). He was also a productive translator and journalist playing a central role in the cultural life of the Ottoman Empire in the turn of a new century. The author, like his contemporaries, was interested in the enrichment of the Turkish language. Issues of language, literature and culture occupy a central role in Halit Ziya's Works. He is accredited for writing the first modern novels focusing on individuals rather than on social phenomena. However, it would be unfair to isolate Halit Ziya and his novels from the social and historical milieu he depicts.

Mai ve Siyah is set in İstanbul in the 1890's. The era and the characters depicted in the novel are different from those analyzed above. Ahmet Cemil belongs to a middle-class family of limited means. After his father dies, Ahmet Cemil begins supporting his mother and sister by making translations and giving private lessons while attending the prestigious Civil Service School. After his graduation, he enters the publishing world; his dream is to become a leading poet. The novel opens with a scene of a banquet in a garden restaurant given by the publisher of a paper to which Ahmet Cemil is a contributor. Under the blue skies of the starry night Ahmet Cemil

makes his future plans. He will write a long poem and marry his friend's Hüseyin Nazmi's sister, Lamia. While he keeps working on his poem, he is promoted and eventually becomes the chief editor of the paper. The publisher's son marries Ahmet Cemil's sister, İkbal. For a while all his dreams seem to be coming true. He finishes his poem and Hüseyin Nazmi arranges a soirée in his house where Ahmet Cemil reads it. A controversy then ensues between the traditionalist and modernist poets, and a few days later a vitriolic review of the poem appears in a major daily newspaper. His brother-in-law, Vehbi, who has, in the meantime, taken over the management of the newspaper, uses this event as an excuse to demote him. He forces Ahmet Cemil to leave the paper in order to gain control over his shares. At home the situation becomes unbearable. Vehbi mistreats İkbal and one day beats her brutally during a drunken rage. As a result, Ikbal has a miscarriage and subsequently dies. Ahmet Cemil's final disillusionment comes when he visits Hüseyin Nazmi only to learn Lamia has been engaged to an officer and Hüseyin Nazmi has been offered a prestigious position at the Ottoman embassy in Paris. Unable to make his payments for the printing press he has bought; Ahmet Cemil loses his shares in the publishing house and manages to obtain a job as an official in Yemen. The novel closes as the ship leaves the port of Istanbul on a dark autumn night.

At first sight, the protagonist, Ahmet Cemil differs strikingly from other protagonists mentioned above. Firstly, he does not belong to a wealthy or noble family. He does not work at the government office. he has a dream. he dreams of becoming a leading poet. This ideal distinguishes Ahmet Cemil from the others who have nothing to expect from the future. He also loses his father, but he has to work to meet the needs of his mother and his sister. He tries to earn money by making translations.

> There are nights, mornings and evenings to make a living. A man like you can be successful in any job. Why don't you become a translator or even a tutor? Translating, Ahmet Cemil, thougt was more appropriate. He heard that the booksellers were paying 2 mecidiye for the translation of 16 pages. 2 mecidiye for 16 pages. The hope of earning this money made him happy. How many days will it take me to translate these 16 pages?... I'm not sure, perpahs in 3 nights before you got used to... Then, two friends began to think about works to translate, their thoughts were wandering on examples of high literature. Hüseyin Nazmi insisted on Lamartine's *Raphael* and Ahmet Cemil on Musset's *The Adventures of a Child of the Century*... After having decided to translate one of these prestigious works of art or both of them, Ahmet Cemil could not wait anymore. Translatorship was not anymore a way to make

a living, but it was rather a pleasant introduction to the profession of "writing" which he had been dreaming about for years... Geçinmek için de geceler var, sabahlar var, akşamlar var. Senin gibi bir adam her işi yapabilir. Sanki ne için mütercimlik etmeyesin, hatta hocalık... Mütercimlik Ahmet Cemil'in fikrine daha mülayim gelmişti. Kitapçıların onaltı sahifelik hikaye tercümesine iki mecidiye kadar para verdiklerini işitmişti. On altı sahifeye iki mecidiye... Bu parayı kazanabilmek ümidi onu adeta mes'ut etti. "Acaba on altı sahifeyi kaç günde tercüme edebilirim... Bilmem belki alışıncaya kadar üç gecede. O vakit iki arkadaş bu fikrin peşini bırakmadılar. Tercüme olunabilecek şeyleri düşündüler...Fikirleri hep yüksekten uçuyordu, en mühim eserlerden ayrılamıyorlardı. Hüseyin Nazmi Lamartine'den "Raphael", Ahmet Cemil Musset'den "Bir asır çocuğunun sergüzeşti" için ısrar ediyorlardı... Bu iki nefis eserden birinin belki her ikisinin tercümesine karar verdikten sonra Ahmet Cemil duramadı. Şimdi tercüme işi artık bir maişet bedeli olmak acılığını kaybederek senelerden beri tek emeli olan muharrirlik mesleğine tatlı bir mukaddeme hükmünü almıştı... (Halit Ziya 1963:43)

From this perspective, Ahmet Cemil shares common points with Rakım. These two industrious young men, unlike Felatun Bey or Bihruz Bey, with their background and their command in foreign languages have the opportunity to make money. Both of them make translations and give private lessons to make a living. Yet, there is a basic difference between them. Ahmet Cemil wants to be poet/writer, and for him, translating is very similar to writing, but, for Rakım, translating is only a way to make a living. Even this dissimilarity in the conceptualization of translating reveals Ahmet Cemil's and Rakım's different traits and expectations. As a prospective translator, Ahmet Cemil is selective; he intends to translate canonized literature from French literature. Ahmet Mithat one the other hand, does not even give the name of the book (most probably a popular novel) Rakım is translating.

Ahmet Cemil returns home and begins to translate and theorize on translation.

First of all, he opened *Raphael*. He had his own ideas on translation. He thoughtthat one should remain faithful to the original order of the sentences and translate the text correspondingly. He read the first sentence. He hadn't had any problem with translating yet. He put the pen on the paper as if he would translate easily as soon as he read it. He didn't know where to start. He read it again and began translating each part of the sentences separately by taking care of the order of the words. He sometimes looked for faithful equivalents for the words or thought for a while on the words he looked up since they were not in good concord with the other words of the sentences or imagined the right place to put the little expressions which he thought suited best to the natural harmony of the translation. He worked for a while, sometimes he decided to change the place of two words he had just written two minutes ago, he sometimes erased more than he wrote, he continued eagerly to try by running after rebellious words, he translated perhaps a page not more, what a wearisome task! He hoped he had translated much more. He looked at the draft and then at the original. Only a single page! How hard he would have to try to complete these 16 pages. Then, he read his translation. He couldn't believe his eyes. Was it really this insipid and flat thing his translation on which he worked so hard... He took the book again, he read some parts to find an appropriate way to translate them, he got angry, perhaps the other one was

more suitable for translation... If Ahmet Cemil had been rich... If he could read and translate Lamartine and Musset just for his own pleasure not for 2 mecidiyes as translation fee for 16 pages... (Evvela *Raphael*'i açtı. Tercüme hakkında kendine göre efkarı vardı: Aslına tamamen mutabık kalarak cümleleri aynı terkip silsilesiyle aynı rabıtalarla tercüme etmek lazım geleceğinde musır idi. İlk cümleyi okudu. Henüz tercüme ile itilafı yoktu. Okuduğu hemen kolayca tercüme ediliverecekmiş gibi kalemi kağıdın üzerine koydu, başlamak istedi. Neresinden başlayacağından tereddüt etti, bir daha okudu, kelimelerin sırasına riayet ederek cümlenin her cüzünü birer birer tercümeye başladı. Bazan kelimeler için sadık bir muadil arıyarak bazen bulduğu lügatlerin ahengini altında üstünde bulunan kelimelerle iyi bir mücaverette bulamadığı için bir müddet düşünerek, aslında tabii ahenkle imtizac eden küçük muterizaları tercümenin neresine sokuşturmak lazım geleceğini tahhayyur ederek, bir dakika evvel yazdığı iki kelimeyi dört satır aşağıya koymayı daha münasip bularak, önündeki kağıtta yazdığından ziyadesini silerek, bir asi kelimenin arkasında uzun müddetlerle koşarak devam etti; belki bir sahife tercüme etti, fakat ne harap edici bir yorgunluk. O, bir hayli tercüme etmiş zannediyordu. Sonra bir aslına bir de önündeki müsveddeye baktı. Ancak bir sahife! Böyle giderse on altı sahife için ne kadar çalışmak lazım gelecekti? Sonra tercüme ettiğini okudu. İnanamıyordu; yaptığı tercüme bu kadar çalışmanın neticesi, şu ruhsuz, renksiz şeyden mi ibaretti?... bir aralık kitabı tekrar eline aldı, ortasından bir parça okudu, buna verilecek tercüme şeklini düşünerek süzüyordu, hiddet etti, belki diğeri tercümeye daha müsaittir... Ah! Ahmet Cemil zengin olsaydı... Lamartine'i, Musset'yi orada okuyaydı, fakat onaltı sahifesini kırk kuruşa tercüme etmek için değil, yalnız kendi zevki, kendi saadeti için...) (44-45)

The passage above, if thought as a statement made by a translator to explain the strategy he favors while translating is an exceptionally good example revealing the "impossibility" of the task of a translator. Ahmet Cemil, like many other translators through history, sees that theories rarely overlap with the practice. The whole process of translating is described in a detailed manner by the translator himself; this narrative might be considered as the decoding of the black box, i.e., the mind of the translator.

When he understands that it is very difficult to translate works of high literature, he gives up the task and decides to consult the publishers before choosing a book to translate. The owner of a bookstore suggests translating a story.

It will be better if you translate a story. Other kinds of books don't sell... What if you continue "the Daughter of the Thief"... The Daughter of the Thief was a serialized story, the translator gave up after the publication of four parts... Ahmet Cemil hurriedly accepted the offer. Would you give me the parts which are already published and the original? But I won't sign the translation. The Daughter of the Thief after Lamartine and Musset, the end of sweet dreams. That evening, he was surprised to notice how easy the task of translating was. He translated ten pages within two hours, he would earn millions. (Olsa olsa hikaye tercüme ediniz. Başka kitaplar pek az satılıyor... Hırsızın kızı hikayesine devam etseniz... "Hırsızın Kızı" bir hikaye idi ki dört cüzü neşrolunduktan sonra mütercimi vazgeçmiş...(Ahmet Cemil) derhal kabul etti. Çıkan cüzlerle aslını veriniz, dedi... fakat, bir şart ile; ismimi koymıyacağım. Lamartine'den Musset'den sonra "Hırsızın kızı"!. İşte hulyaların sonu! O akşam tercüme dedikleri şeyin bu kadar kolay olduğuna şaştı, iki saatte on sahife tercüme etmiş idi, bu gidişle milyon kazanacak.(45)

Another essential element of the discourse on translation, in addition to many others such as translator, strategy, selection etc, appears the publisher. From a polysystemic perspective, publishers, in the Tanzimat period[12], may be seen as culture planners or agents both in real life situations and in the Tanzimat novel. The publisher Ahmet Cemil consults correspondingly plays a crucial role in the selection of texts to be translated. He aks him to translate a serialized version of a popular novel, a key advice foregrounding the central position popular literature translation occupies within the Turkish polysystem. As obviously understood from the excerpt above, publishers were as important as translators in the process of selection and publication which affect and /is affected by/ directly the reading habits. Moreover, the task of translating is not difficult or impossible anymore for Ahmet Cemil while he is translating low literature rather than canonized works. Text type, then, is viewed as an essential factor affecting the translation process and the product. The distinction between the translations of canonized and popular literatures justifies the hierarchical position of translatorship and authorship as well as that of canonized and popular literature. The second-order image and status of translators of popular literature is highlighted and the task is labeled as very simple, whereas it is persistently claimed that only those with authorial skills may translate canonized woks since they involve a very hard task. Ahmet Cemil's refusal to put his name under his translation is also striking and closely related to his own ideal of literary value. Furthermore, this bit of information may help researchers focusing on paratextual elements of the translated serials and books and may bring in new insights on the problematization of the in/visibility of the translator.

Ahmet Cemil begins translating adventure and mystery novels published in serials. He stops thinking about translation. This degradation of taste makes him feel dissatisfied, but he thinks that it is the best way to earn money and have the possibility to work on his own writing. But, other kinds of difficulties await our unrealistic Ahmet Cemil.

---

[12] Şehnaz Tahir-Gürçağlar in her doctoral dissertation asserts a similar point of view when she surveys the publication of private publishers in the Translation Bureau period (see Tahir-Gürçağlar 2001).

This day, for Ahmet Cemil, was the beginning of perpetual work. Since school was off, he concentrated on translating in hatred this story consisting of successive murders and strange events written by a skillful writer whose complex story most probably thrilled those who read it on cold winter nights. He was effortlessly translating, by taking into account the style of the previous translations, the story which neither got the beauty of expression nor the finess of ideas. But the hatred he felt for the task he was engaged in turned these hours into a cauchemar. But when he realized, after translating eight or ten parts in a fortnight in the hope of earning fifteen or twenty mecidiyes, that the bookseller was not eager to give him the money he deserved, he asked in shame for the translation fee. He was stunned when he heard the publisher saying "First, I should have them read. We should also get the licence, and we should wait until it is printed to see the exact number of pages". He realized that he would have to go relentlessly to the bookshops in order to get the money for which he worked so hard during this beautiful season, with its wonderful air and brilliant sun, which attracts all people in Istanbul to the pleasant coins of the city. He would have to go after these unpleasant drafts and he would be in a continous worry about the licence, publishing date and the money he could get at the end... He didn't give up. Time went on, but he could not earn any money. Once, he could get 100 kuruş, from the bookseller. They got the licence for the story and decided to publish it as a weekly serial. The poverty of the bookseller did not allow a more frequent publication, so 2 mecidiyes per week... 2 mecidiyes earned after insistent demands to the reluctant publisher, 2 mecidiyes given like alms. Translating was not enough; you should also try to get the licence, to fawn the printer, to control editing. As he attended the bookshop, he learned some useful tricks and he looked for ways to make use of them. Booksellers would pay the writers who wrote for the magazines they published according to their degree of importance. If he wrote for some of them...Anything, from old or current French magazines he could find lots of things to translate. He asked Hüseyin Rahmi to bring him all the old magazines he purchased. He translated many articles on familiar or unfamiliar subjects. He took them to the bookseller who accepted to publish some of them. He could get the money for some of them after shameful efforts. Was it really the literary world, the profession of publishing? One of the booksellers told him about a new serial for the journal Mir'atı Şuun "You had better go and talk to the proprietor of the licence", It was the first time he entered Mir'atı Şuun. The story recommended to be translated was just a piece like "The Daughter of the Thief", but it did not matter since he would not sign it; his signature would appear on his own work. Today was the beginning for Ahmet Cemil of a continious struggle to earn 400 kuruş per month.   (Bugünden itibaren Ahmet Cemil için mütemadi bir çalışma başladı; mektebin tatil zamanından istifade ederek gecelerini, gündüzlerini garip vak'alardan mürekkep bir dolaşık bir yumak icadında mahir bir muharririn fikrinden çıkan ve kimbilir kaç kişinin kış uykularına türlü korkunç ruyalar karıştıracak olan bu hikayeyi, bu cinayetler ve acayip olaylar silsilesini nefret ede ede tercümeye hasretti. İlk dört cüzün tercüme tarzından cesaret alarak zaten hiçbir ifade meziyetine yahut fikir zerafetine malik olmayan bu kitabı hemen bir hamlede tercüme ediyordu. Fakat bu meşguliyetten duyduğu nefret çalıştığı müddeti azap haline getirdi... Fakat asıl on beş gün içinde sekiz on cüzlük müsvedde hazırlayarak on beş yirmi mecidiye alabilmek ümidiyle kitapçının dükkanına gidip tabiin para meselesine katiyyen yanaşmadığını gördüğü ve nihayet kızara kızara tercüme hakkını istemiye cesaret aldığı zaman herifin: "Durun bakalım, bir kere okutturayım. Daha ruhsat alınacak, hem basılsın bakalım kaç cüz tutacağını ne bileyim" dediğini işitince donup kaldı. Demek, evde günlerce kapanıp; havadan, o güzel güneşten, halkı bütün İstanbulun en güzel yerlerine sevk eden bu latif mevsimden nefsini mahrum edrek husule getirdiği bu çalışma mahsülünü satabilmek için kitapçı dükkanına günlerce devam etmek, şu mülevves müsveddelerin arkasında koşmak, bugün ruhsat alınacak, yarın basılacak, şimdi elime para geçecek diye elim intizarlar içinde bulunmak lazım gelecek...Devam etti. Halbuki zaman geçiyor, eline para geçmiyordu. Bir aralık biraz mahcubane ısrar neticesiyle kitapçıdan yüz kuruş alabildi. Hikayenin ruhsatı alındı, haftada bir cüz neşrine başlandı, tabiin züğürtlüğü daha çabuk neşrine müsait değildi, demek haftada iki mecidiye... O da çekişe çekişe alınacak, kitapçı size sadaka veriyormuş gibi burun kıvıra kıvıra sekiz on talepten sonra verecek... Yalnız tercüme kafi değil, ruhsat peşinde koşmalı, matbaada başmürettibe yaltaklık etmeli, tashihlere bakmalı... Kitapçının dükkanına devam ettikçe bazı şeyler öğrendi ki bunlardan istifade tariklerine müracaat kabil idi. Kitapçılar neşrettikleri risaleler içim makale yazanlara ehemmiyetine gore para veriyorlardı. Bir kaçına yazı yazsa? Neye dair

olursa olsun; fransızca eski yeni risalelerde, ceridelerde tercüme olunabilecek ne olursa olsun. Hüseyin Rahminin müşteri olduğu risalelerin eskilerinden, bayat nüshalarından istedi. Bunlardan en yabancı olduğu esaslara, en lakayt kaldığı bahislere dair tercümeler yaptı. Bunları kitapçılara götürdü, bazısını kabul ettirebildi, Kabul ettirebildiklerinden bazısı için para alabildi. Fakat ne zillet mukabilinde!... Edebiyat alemi, matbuat mesleki bu muydu? Hiç olmazsa bu kadar zahmetine, zilletine katlanmıya başladığı şu meslekte altına imzasını guru rile, iftihar ile koyabileceği şeyler yazabilse...Bir gün yine bir makale götürdüğü bir risalenin tabii "Miratı Şuun" için tefrikalık bir hikayeye lüzum varmış, başkası kapmadan imtiyaz sahibine müracaat etseniz. İşte "Miratı Şuun" ceridesine ilk intisabı böyle oldu... tavsiye edilen bu hikaye de "hırsızın kızı" tarzında bir şeydi, madem ki imza koymuyor... o imzayı asıl yazmak istediği eser için saklamak istiyordu... Bundan sonra Ahmet Cemil'in hayatı hemen takarrür etti, daima çalışmak, öteden beriden müteferrik olarak ayda üç dört yüz kuruş kadar bir para kazanmak...(47-50)

The contrast between Ahmet Cemil and Rakım becomes discernible especially in financial matters. Ahmet Cemil could not get the translation fees; with the implication that it was not easy to earn money for every translator in the late Ottoman period. The passage above also depicts many details of the translation industry including the legal processes of publication, licence and editing processes. The efforts Ahmet Cemil made to get the licence and the permission process are good examples illustrating the modus operandi of translation industry. The problem in the concepts of translator/writer and translation/original is also striking in the excerpt above. This lack of a precise distinction between these concepts overlaps with Even-Zohar's hypothesis on the central position of translated literature. For Even-Zohar when translated literature occupies a central position: "... it actively participates in modeling the centre of the polysystem... This implies in fact that no clear-cut distinction is then maintained between original and translated writings..." (Even-Zohar 1978a: 120).

Translating for the newspaper becomes a routine in Ahmet Cemil's life. He no longer thinks about the quality of the texts he is translating; he tries his best to increase the number of translated pages.

Manufacturing texts, filling up the pages cut vertically with words which you don't have time to reread, writing continuously without having time to rest your tiresome eyes. And stopping for a minute without leaving the pencil, to think about a word that the weary mind could no further interpret or about a sentence which seemed unsuitable to the context.... He was either looking for articles to translate in the foreign magazines or looking up in dictionaries for the words he left untranslated in the previous translation (... yazı imal eder bir alet kabilinden uzunluğuna kesilmiş kağıtları tekrar okumağa vakit bulamayarak doldurup bir yenisine başlamak .... sulanan bu biçare gözleri dinlendirmeğe vakit bulamıyarak yazmak, sonra

yorgun zihninin bir kelimeyi bulabilmekten, yahut bir cümleyi rabt edebilmekten irgilişi üzerine ileriye gitmek istemeyen kalemi kağıdın üzerinden ayıramıyarak durmak... gözleri bir ecnebi risalede tercümeye elverişli fıkra arar, yahud demin doldurduğu kağıtların birinde yeri boş bırakılmış bir kelime için lügat kitabını araaştırırdı...(56-57)

Literature, poetry and language constitute the core of *Mai ve Siyah*. The novel primarily involves the problem of language; Ahmet Cemil while translating and writing complains about the inadequacies of the Turkish language and seeks an expressive language. Halit Ziya's ideas about the deficiency of the Turkish language as a translator-writer and culture-planner shaping the intellectual and cultural life of the society become visible in the excerpts below.

It should be as eloquent as a soul speaks; it should be an interpreter for one's griefs, joys, thoughts, for the myriad of delicate sentiments of the heart, for the various intricacies, impulses and outbursts of thought... We wish to have a language that ought to thunder with tempests, roll with waves, and quiver with the winds... (Mütekkelim bir ruh kadar beliğ olsun, bütün kederlerimize, neşvelerimize, düşüncelerimize, o kalbin bin türlü inceliklerine, firkin bin çeşit derinliklerine, heyecanlara, tehevvürlere terceman olsun... İşte bir lisan ki fırtınalarla gürlesin, dalgalarla yuvarlansın, rüzgarlarla sarsılsın...) (13)

In order to obtain such a language Ahmet Cemil, like all Servet-i Fünun poets, would turn to dictionaries and resuscitate archaicisms with the hope of achieving the desired effect.

At one point he found the dialect limited. He was persistent in his belief that new ideas needed new words. "The freshness of new ideas cannot be seen beneath old words, they escape attention", he would say. He became engrossed in dictionnaries and found such things that astonished him. Why had these been forgotten in the corners of dictionaries? What beautiful things he had discovered! He wanted to take possession of them, captivated by the way in which some of them conformed to his own ideas and by others because of their spiritual connotations or novelty. He said to himself "They will accuse me of making up words. Let anyone who is foolish enough do so. There will certainly be those who understand the aesthetic difference between what I shall do and the clerks of old who used to gather in one place all the strange terms that would not fit within the confines of a dictionary. (Bir aralık lehçeyi dar buldu. Yeni fikirler için yeni kelimeler lazım olduğunda musır idi. "Eski kelime altında fikirlerin tazeliği görülemez. Dikkat nazarından kaçar." derdi, lügat kitaplarına sarıldı, sahifeleri çevirdikçe öyle şeyler buldu ki hayret etti. Bunlar ne için kamus köşelerinde unutulmuş? Ne güzel şeyler keşfetti! Kimisinin bir fikriyle tetabukuna, bazısının mevcutlara ruchanına, bir kısmının da yeniliğine kapılarak bunlara temellük etmek istedi. Kendi kendisine: "Beni lügat uydurmakla itham edeceklermiş. Anlamıyanlar etsin. Kamusun havsalasına sığamıyacak kadar garip lügatleri bir yere toplıyan eski zaman münşileriyle benim yapacağım şey arasındaki san'at farkını elbette anlıyanlar olur"dedi.) (104)

Mai ve Siyah also reflects some of the fundamental problems plaguing a translator's status;

Raci, one day, said suddenly to Ahmet Cemil while he is controlling the drafts of a story he is translating for Mir'atı Şuun without putting his name " Cemil, you have become a translator, have you given up writing poems. Ahmet Cemil responds to these perpetual and insistent insults of Raci either by swearing heavily (...Raci bir gün Ahmet Cemil "Mir'atı Şuun" tefrikası için yine imza koymıyarak tercümede devam ettiği bir hikayenin tashihlerine bakmakla meşgul iken birdenbire "Cemil! Artık işi mütercimliğe döküyorsun, şairlik sıfırı tüketti mi? demişti. Racinin ısrar ve inat ile devam eden tecavüzlerine karşı ya bir sille gibi tahkir fırlatarak mukabele eder...)(104)

This excerpt above is a clear reference to the negative image and low status of the translators. The inferiority and the secondness of translatorship versus the superiority and priority of authorship (poetry ad prose) are visibly underlined by Raci's remark which is taken as an insult by Ahmet Cemil. This situation gives us valuable data on the conception of translatorship and its concomitant image and status.

Abdülhak Şinasi Hisar's *Fahim Bey Ve Biz (Fahim Bey and Us)*, although written in 1942, tells the story of the translator Fahim Bey in the last decades of the Ottoman Empire. Abdülhak Şinasi Hisar was one of the rare translator-writers of the Republican period who kept the old sense of literature and traditional aesthetics alive in his literary works. He became known in the 1930s which was a period of rapid development for modern Turkish literature. His writings, which can be closely identified with literary criticism, are full of subjective and poetic expressions. Although these prevent him from being called a "critic" in the modern sense of the word, they give important information about his system of values and his view of literature. Hisar has a unique place in Turkish literature as an authentic writer who conveys the refined taste of Turkish literary tradition in his works. *Fahim Bey ve Biz* is included in this case study as an additional source which completes and enhances the recurrent insights on translators and translation in the Tanzimat and post-Tanzimat periods.

The novel opens with the announcement that Fahim Bey has died. The attributes used to describe him (maslahatgüzar and mütercim) in the announcement may be thought as an illustration of the second-orderness of translatorship. In the following pages, we learn that he has been working as maslahatgüzar for only a few days, but it is written in the obituary to raise the status of the late Fahim Bey. Just

like almost all of the other protagonists of the period's novel, he has also received a superficial education, and he secures an appointment in the foreign ministry.

> Fahim Bey attends the Foreign Office. There are plenty of civil servants appointed to work here; if all of them came to work, there would be no available seating. But, some of them come only in the mornings, attending schools in the afternoon; some of them never appear. The situation in the Sublime Port is as plain as the nose on your face. One has to have a backer to be appointed or to be promoted...(Fahim Bey) hariciyeye gidermiş. Oraya tayin edilmiş memurlar o kadar çokmuş ki, bunların hepsi de gelmiş olsalar, oturacak yer bile bulamazlarmış. Fakat bazıları yalnız öğleden evvelleri gelir, sonra bazı mekteplere giderler ve bazıları da hiç gelmezlermiş... Bab-ı Ali'nin hali malum. Maaşa geçmek, terfi etmek hep iltimasa bakar. (Hisar 2002 13-19)

Here we encounter again the notorious government offices full of ignorant and favored civil servants. Just like all the other protagonists Fahim Bey is a bureaucrat who has a superficial education. In the following pages of the novel, we learn that Fahim Bey, a very idiosyncratic personage, lives in poverty. Although the novel's publication date and its focal point are completely different from those discussed above, Fahim Bey may be considered to be an integral part of this study since both Abdülhak Şinasi Hisar's particular position in Turkish literature and the era depicted in the novel are directly related to the post-Tanzimat period.

CONCLUSION

The aim of this study is to contextualize the concepts of translator and translation in the Turkish historical, social and cultural environment by questioning their status and role. In the Introduction, possible sources from which data on the image and status of translators may be obtained are discussed and novels are cited as promising sources due to their representational features. The Introduction also underlines the bi-dimensional perspective of the thesis fusing concepts of Translation Studies and Literary Studies in order to obtain an integral and coherent image of translators through the textual representations. Accordingly, studies from different fields which use literary evidence as reference are surveyed and this survey has justified the feasibility of such a study. Moreover, recent literature on history of translation in Turkey is also surveyed. Through, the literature survey it is revealed that these studies on history of translation in Turkey basically focused on two main periods: the Late Ottoman and the Early Republican periods. These researches with a historical focus analyzed both translations and discourse on translation. The studies analyzes in the Introduction forms a source of inspiration for this thesis through not only what they have covered but also what they have not. With the aim of an eclectic perspective, the present study has focused on the textual representations of translators and discourse on translation from an eclectic point of view which is composed of different readings derived from both Translation Studies and Literary Studies.

Accordingly, Chapter I of the present thesis has dealt with the literary theory and the theory of the novel to answer the basic question: Why choose novels as materials to focus on while studying discourse on translation? Chapter I demonstrates to us that the answer interestingly overlaps with a much older question "What is art?". Through the ages, the answer has been "Art is reflection, representation or imitation". This mimetic aspect of art has been clearly stated in the proposition "Art imitates Nature". Although there have been many opposite views on this very notion of "mimesis" such as the formalist and technical theories which focus on the

autonomy of art- theorists and critics have never neglected the mimetic aspect of a work of art. Being a form of art, literature is not only a ground about which similar fervent disputes are carried on but also a field on which the mimetic aspect is imposed (Moran 2000). Therefore, there have been two major approaches to the study of literature, the first, the intrinsic approach that puts the work of art –itself- at the centre; the second, the extrinsic approach is essentially concerned with the setting, the environment and the external causes of literary works. Through this extrinsic study, it may be possible to find out historical and social factors that shape a literary work. Within this framework, Chapter I provides one of the basic principles of the Case Study. Case Study would be an extrinsic one aiming to trace back historical and social elements that shape the discourse on translators and the translation in novels. It further continues to focus on extrinsic approaches. Theories focusing on the extrinsic features of literature especially Marxist theories deal with the inextricable relationships between literature and society. From the Marxist perspective, literature is a social institution, using as its medium, language –a social creation, so literature represents life –a social reality-.Therefore, literature has been considered as the expression of the society. Studying literature as a social representation has become the most common approach to display interrelationships of literature and society. Max Weber argues that social attitudes are better illustrated in fiction than elsewhere (cited in Wellek and Austin 1984: 103-104). The Marxist theory views literary genres as discourses reflecting hegemonic ideologies. Distinguished Marxist scholars Georg Lukacs and Lucien Goldman draw a parallelism between the attitudes and behaviors of individuals and the hegemonic ideology. A similar parallelism is also valid between the novels and the hegemonic ideology (cited in Moran 2000: 17-156). In other words, literary works (especially novels) are the individualistic expression of world knowledge and point of views at a certain time at a certain place. Besides, these literary approaches, Chapter I also offers a discussion on the theory of novel and asserts that among different literary genres which are presumed of having a mimetic character, especially novels tend to be considered as having a much more powerful representational nature specifically in Bakhtin's distinctive theory of the novel's extraliterary importance. The novel in Bakhtin can be defined as a diversity of social speech types; it is a mixture of social

dialects, characteristic group behavior, professional jargons, generic languages and languages of generations and age groups that serve the socio-political purposes of the era (ed by Holquist 1998). Novels tend to be defined by their parodic character, from Parla's perspective based on Bakthin's system; the novel is not a genre just like other genres, but it consists of dialogized relationships among genres- a parody of old genres (epic, poetry etc) (Parla 2000). Thus, the novel can be considered as the most inclusive literary genre. This mimetic and parodic character enhances the representational nature by enabling us to consider the novel as a metatext which may be used to obtain data on discourses on translation.

After a historical and social analysis of the novel and of its literary and extraliterary importance in Chapter I, Chapter II dealt with the historical and social analysis of the concept of "translator". It begins with a literature survey on translators; the survey conveys some insights on the perception of translatorship by analyzing works of translation scholars. This discussion aims to foreground the role of translators as a social agent.

Besides, this literature review, Chapter II consists of four sub- headings each aiming to trace back the concept of "translator" from different points of view. The first sub- heading, Translators through Ages is an attempt to pursue the trail of translators in the discourse of translation. Since the theoretical discourse studied covers a very large period of time, the discourse is analyzed to evince the shift in the perception and status of translation. In the next sub-heading, the essential theoretical concepts of Itamar Even Zohar's Polysystem theory are introduced. Polysystem theory which views literature as a network of elements which interact with each other intends to illucidate the dynamics and heterogeneity of culture. It refers to translation as a complex and dynamic activity governed by systemic relations. Although systems have no ontological status (Even-Zohar 1990:27, Hermans 1999: 103), they help locate translation and translators in a historical and social context. It can be easily claimed that systemic approaches that advocate relational and contextual approaches to translation studies view the translator as a social agent. Thinking about "translation activity" as a system will be obviously helpful to conceptualize the

translator as an agent who actively takes part in the translation activity among other elements constituting the system, i.e., the repertoire, the market, the product etc. The notion of "agency", i.e., the human translator becomes visible within the Polysystem Theory. "Culture planning" which highlights the human element is another concept introduced in Chapter II since "planning" predictably entails "planners".

Moreover, Chapter II conveys a literature review on the discourse on translation focusing on metaphors which give clues about translators' socio-historical analysis. Since metaphors structure the way we think and the way we act and our system of knowledge and belief in a pervasive and fundamental way, metaphors on translators and translations are socially constructed as well as all other usages of languages and denote both perceptions and self-perceptions. Metaphors which are used to define and describe translation and translators are important evidence on the image and status of translators. Dozens of metaphors are listed in Chapter II. Some of these metaphors are religion bound, and they underestimate the role of the translator while praising the original and the Creator. There are also gendered metaphors which emphasize the hierarchical positioning of translation and the original while comparing translations to women. A comparative survey of Western and Turkish metaphors reveals much about the long-standing translation discourse, continuity and changes between cultures, literatures and languages.

In the last sub-heading of Chapter II, Lawrence Venuti's term "in/visibility" is discussed. Invisibility is the term Venuti uses to describe the translator's situation and activity in Anglo-American societies. It refers firstly to the illusionistic effect of discourse, i.e., the manipulations made by translators in order to be acceptable in the target language and secondly to the practice of reading and evaluating translations (Venuti 1995:1). The translator's invisibility can be searched for in two main sources: translated literary texts and their respective reviews. The illusionistic effect of discourse is attained by the translator's effort to make her work "invisible"; fluent and transparent enough so that its foreignness will be masked and the work will be accepted as an original rather than a translated text. Venuti relates this illustionistic effect of fluent discourse to the cultural trends which foreground the meaning while

ignoring the form and style (1995: 6). In this context, the translator's invisibility is determined by the individualistic conception of authorship which sets the author free to express her thoughts and feelings in writing (ibid); and this conception results in the low degree of appreciation of translators. professional invisibility, stemming from the low degree of appreciation of the translator's work by publishers and the media, which results in an unawareness of the translator's skill and efforts by the reading public. The status of Turkish translators is investigated and it is claimed that translators in the Turkish society and those of the Anglo-American tradition both differ from and resemble each other in many respects. The Anglo-American perception of translation seems to be much more conservative and normative, praising fluency, domestication and authorship. On the other hand, Turkish perception of translation and translators is rather complex and hosting contradictory views.

After discussing the theoretical framework, it was time to present the corpus and the methodology to be used. In order to reveal the variety of discourses on translators and translation, in the case study, Critical Discourse Analysis is used as a general methodological framework in order to explore the novelistic discourse on translation and investigate the image of translators. Critical Discourse Analysis which sees discourse as a form of social practice, it is thought to be the best tool in order to illuminate and interpret these novelistic discourses. According to theoretical framework explained in Chapter I and Chapter II translator-writers and fictional translators are considered as social agents (re)shaping the cultural life in the Turkish society. A critical analysis will undoubtedly reveal historical, social and cultural clues to better understand and interpret the social status and role of the translators both in the novels in question and in the Turkish society in general. Another problematic of the thesis, the credibility of the textual representation is also discussed in this part and it is asserted that the eclectic perspective and interdisciplinary reading set up by the bi-dimensional theoretical framework would be sufficient to overcome those kinds of obstacles. And lastly, the corpus which consists of two main divisions is described. The corpus includes 30 novels written by translator-writers and the

publication dates range between 1875 and 2003 representing both the Late Ottoman and Early Republican periods. It is thought that such a corpus enables us to observe the shifts that translation and translators have undergone in the Turkish society.

Above paragraphs are a summary of the trajectory followed in the present thesis. Just before going through the findings of the Case Study, these are the questions which seek answers:

- What do the translators say and think about themselves?
- What do translators think about their work, their working conditions and translation in general?
- What do these novelistic discourses denote?
- What do people say and think about them?
- To what extent, can discourses in novels stand in relation to general discourse on translation?
- Do these discourses display both the stance of the writer and the given society?
- Do discourses in the novels and general discourse of translation go hand in hand from a historical perspective?
- May this study also reveal some evidence on the (in)visibility of the translation and translator?
- Do the translator-writers attempting to efface this second-order status become visible by using translator characters and discourse on translation?

The case study entitled "Translators at the Center" attempts to question the image and status of translators in the Tanzimat and Post-Tanzimat periods through novels depicting these eras. As Şerif Mardin asserts in his article "Tanzimat'tan Sonra Aşırı Batılılaşma" (The Issue of Extreme-Westernization after the Tanzimat) (in Türköne, Önder 2002a:30) novels of the period give us valuable information about the dominant characteristics of the society. As previously discussed, the

translator-writers of the periods assume a central position as culture planners who created options in literary, social and cultural life, and the translator characters analyzed above reflect similar features. Within this context Even Zohar's hypothesis on the central position translated literature occupies seems to be tested by both the discourse on translators and translation and by the textual material, novelistic discourses on translators and translation. The revealing novelistic discourses introduce to two kinds of translators: the dandy and the industrious ones. The dandy-translators abounding in number, then, play a central role both in number and in their representational aspect, but their status and image remains in the periphery and their ignorance and laziness is striking. However, the industrious translators, although not very frequent, are good illustrations of the role of translators as agents; thus, they are thought to have a central role. The novels are also informative about the roles translation plays in the society for instance; women characters reading translated versions of the French popular novels provide us insights into the reception of the new repertoire. As far as the in/visibility of both translator-writers and fictional translators is concerned, interesting insights may be deduced from the Case Study. The protagonists of the novels, Felatun, Rakım, Mansur, Bihruz and Cemil are all translators and share lots of common points both in their careers and personal lives. They may be considered as stock characters, or personage regnant, four protagonists mirroring the translators of the era providing us data on their image and status reflected into the novelistic discourse. Then, it may be asserted that translators of the period and their characteristics become visible through these protagonists. Moreover, the writers of these four novels, Ahmet Mithat Efendi, Mehmet Murat, Recaizade Mahmut Ekrem and Halit Ziya Uşaklıgil, were also translators and culture planners who played a central role in the intellectual, literary, cultural and even the political life of the Turkish society. Their own ideology, stances and personality may be said to be present in their works and the biographical references are also evident. This common property of the novels under question, their links to real life situations and their biographical references, when combined with the claim that novels are metatexts providing data on the image and status of translators leads to remarkable results regarding both the translators' self-perceptions on translatorship and translations asserted in Chapter I and the perceptions of the

society in general. Within this framework, it may be further claimed that these metatexts reflect a discourse in which translator-writers make themselves and their profession visible. The concept of translator's in/visibility discussed in Chapter II is traced thus in translated literary texts and their respective reviews. Although the textual material of this thesis does not consist of translated texts and reviews, novels within this framework may be said to be a possible source to investigate the in/visibility of the translator since they reflect the self-perceptions of the translators.

The case study then mainly deals with two key concepts: representation and identity. These metaphorical representations and the historical experiences of the translator-writer reflect the principle of mimesis. Mimetic assumptions borrowed from literary theory assume that texts sufficiently represent the world. Since everything human is discursive, then, one may claim that Ahmet Mithat Efendi is as real and as relevant as to Rakım Efendi and both are equivalent metaphors and signs of the Tanzimat man. This assertion of equivalence of historical and creative metaphors permits us to treat novels as representations of the identities of the translators.

At the beginning, the Case Study was thought to include two parts: the first one, Translators at the Center and the second part focusing on the novels from the Post-Republican period which was thought to be entitled Translators in the Periphery. However, the preliminary readings showed that it was nearly impossible to reach at integral and coherent results by using the textual representations. Here are the possible reasons for the problems encountered while studying the Post-Republican period novels.

- This second part which discusses the Post-Republican period encompasses a longer span of years; it is certainly more difficult to describe the context.
- The novels under study, unlike those in the Translators at the Center part, do not offer us sufficient information on the perception of translatorship and translation in the Post-Republican period.
- It is not very probable to refer to a unique standpoint about the characteristics of the translator-writers, fictional translators and the discourse on translation.

There are drastic changes in the conception of "writer" (the decrease in the number of translator-writers or rather the increase in the number of professionnal writers) "translator" (the emergence of profesionnal translators) and "novel" (the emergence of "village" novels and novels focusing rather on individualistic problem)

- Different kinds of translators and translation are depicted in the novel and they mostly occupy a peripheral position. The lack of an integrated novelistic discourse prevents us from reaching coherent assumptions and results.

All these problems listed above demonstrate that novels are not appropriate sources in the post-Republican period to obtain information on the status of translators. The shift in the positioning of the translator-writers and the novel does not allow us to carry out a similar analysis and to reach prolific results. The fictional translators of the Post-Republican period may still be helpful if they are used in a different context. Statistical studies aiming to analyze the novels with translator characters may lead to prolific results reflecting the in/visibility of the Turkish translators. A comparative analysis of the discourse on translation and the novelistic discourse on translation may also convey productive insights. As far as Translators at the Center part is concerned, what has been said about translation can be better sought and explained when analyzed in terms of its relations to what translator-writers of the novels have actually done in their translations. This kind of a comparative study will certainly complement the conclusions of the thesis which attempted to "rewrite" an alternative history of translators by discovering, describing and discussing the image and status of translators in the Turkish society.

CORPUS

Abasıyanık, Sait Faik. 2002 (first published in 1953). *Kayıp Aranıyor*. İstanbul: YKY.

Ahmet Mithat Efendi. (1992) (first published in 1875). *Felatun Bey ile Rakım Efendi.*İstanbul: Morpa Yayıncılık.

Ali, Sabahattin. (2003) (first published in 1943). *Kürk Mantolu Madonna.* İstanbul: YKY.

Altan, Ahmet. (2001) *Kılıç Yarası Gibi* İstanbul: Can Yayınları.

Celal, Peride. (1996). *Kurtlar*. İstanbul: Can Yayınları.

Celal, Peride. (2002). *Deli Aşk.* İstanbul: Can Yayınları.

E.Emine. (1992). *Kurabiye Saatinde.* İstanbul: İletişim Yayınları.

E.Emine. (1997). *Kırık Zarlar.* İstanbul: İletişim Yayınları.

E.Emine. (2000). *Turuncu Kayık.* İstanbul. İletişim Yayınları.

Füruzan. (1996) *KırkYedililer*. İstanbul: Can Yayınları.

Hisar, Abdülhak Şinasi. (1996) (first published in 1942) *Fahim Bey ve Biz*. İstanbul: Bağlam.

Kamuran, Solmaz. (2002). *Kiraze*. İstanbul: Altın Kitaplar.

Karaosmanoğlu, Yakup Kadri. 1964 (first published in 1927). *Hüküm Gecesi.* İstanbul: İnkilap Yayınları.

Kür, Pınar. 1988. *Küçük Oyuncu*. İstanbul: Can Yayınları.

Kür, Pınar. (1994) (first published in 1976) *Yarın Yarın*. İstanbul: Can Yayınları.

Kür, Pınar. (1990) *Bir Cinayet Romanı*. İstanbul: Can Yayınları.

Kür, Pınar. (1992) *Bitmeyen Aşk*. İstanbul: Can Yayınları.

Kür, Pınar. (1994) *Sonuncu Sonbahar*. İstanbul: Can Yayınları.

Kür, Pınar. (1996) (first published in 1984) *Akışı Olmayan Sular*. İstanbul: Can Yayınları.

Mehmet Murat. (1992) (first published in 1891). *Turfanda mı Turfa mı?*. İstanbul: Morpa Yayıncılık.

Mungan, Murathan. (2002) *Yüksek Topuklar*. İstanbul: Metis Yayınları.

Recaizade Mahmut Ekrem. (2002) (first published in 1896). *Araba Sevdası*. İstanbul: Siyah Bordo Yayıncılık.

Rifat, Serdar. (2003). *o saatte, o yerde*. İstanbul: Don Kişot Yayınları

Safa, Peyami. (1998) (first published in 1933). *Bir Terddüdün Romanı.*İstanbul: Ötüken.

Şafak, Elif. (2003) *Araf* (trans. by. Aslı Biçen) İstanbul: Metis Yayınları.

Türkali, Vedat. (1991) *Bir Gün Tek Başına*. İstanbul: Remzi Kitabevi

BIBLIOGRAPHY

Aksoy, Bülent. (1995). "Cumhuriyet Döneminde Çeviri Anlayışları" in *Çeviri ve Çeviri Kuramı Üzerine Söylemler*, İstanbul: Düzlem Yayınları, pp. 73-92.

Baker, Mona. (2002) "The History of Translation: Recurring patterns and Research Issues" in *Translations: (re)shaping of literature and culture* (ed. By. Saliha Paker). İstanbul: Boğaziçi University Pres.pp. 5-15.

Bakhtin, M.M (1998) *The Dialogic İmagination Four Essays by M.M Bakthin* (ed by M.Holquist) (trans by C.Emerson and M.Holquist). Austin: University of Texas Press.

Berk, Özlem. (1999) *Translation and Westernization in Turkey (from the 1840s to the 1980s)*. İstanbul: Ege Yayınları

Bengi-Öner, Işın. (1999). "Çeviribilim, Çeviri Kuramı ve Sözde Çeviriler" in *Çeviri Bir Süreçtir...? Ya Çeviribilim*. İstanbul: Sel Yayıncılık pp: 25-35.

Crisafulli, Edoardo. (2002) "The Quest for an Eclectic Methodology Of Translation Description" in *CrossCultural Transgressions* (ed.by. Theo Hermans). Manchester: St. Jerome Publishing.

Delisle Jean and Judith Woodsworth (ed.). (1995) *Translators Through History*. Amsterdam: John Benjamin Publishing.

Douglas, Robinson. (1997) *Becoming a Translator*. London and New York: Routledge.

Eagleton, Terry (1996) *Literary Theory: An Introduction*. University of Minnesota Press.

Eagleton, Terry (1985) *Eleştiri ve İdeoloji.* Trans by: E.Tarım and S. Öztopbaş İstanbul: Ark Yayınları.

Eker, Arzu. (2001). *Publishing Translation in the Social Sciences since the 1980s: an Alternative View of Culture Planning in Turkey*, MA thesis in Translation submitted to the Translation and Interpreting Department, Boğaziçi University.

Erhat, Azra. (2003) "Tercüme Bürosu ve Tercüme Dergisi Üzerine" in *Çeviri Seçkisi* (ed. by. Mehmet Rifat). İstanbul: Dünya Yayınları pp: 59-65.

Even-Zohar, Itamar. (2002). "The Making of Culture Repertoire and the Role of Transfer" in *Translations: (re)shaping of literature and culture* (ed. By. Saliha Paker). İstanbul: Boğaziçi University Pres.pp. 166-175

Even-Zohar, Itamar. (1997) "The Making of Culture Repertoire and The Role of Transfer", *Target 9*, 355-363.

Even-Zohar, Itamar. (1997a). "Factors and Dependencies in Culture: A Revised Outline for Polysystem Culture Research", *Canadian Review of Comparative Literature 24*, 15-34.

Even-Zohar, Itamar (1997b) "Culture Planning and Cultural Resistance in the Making and Maintaining of Entities". Electronically available from: "http://www.tau.ac.il/itamerez/papers/plan_res.html

Even-Zohar, Itamar (1990) "The Position of Translated Literature within the Literary Polysystem". *Poetics Today 11*: 1(1990), 45-51.

Even-Zohar, Itamar (1990) "Polysystem Theory" in *Poetics Today*, 11:1 pp. 9-26

Fairclough N & Wodak R (1997) "Critical Discourse Analysis" in *Discourse as Social Interaction* (ed. by T van Dijk) London: Sage pp. 258-284

Finn, Robert. (2003).*Türk Romanı.* İstanbul: İletişim Yayınları

Forster, E.M. (1956) *Aspects of the Novel.* London: Harvest Books

Goldmann, Lucien (1956) *The Hidden God* New York: Routledge

Işıklar Koçak, Müge (2004) "The Role of Translation on Female Edification in the Post-Republican Period in Turkey". Paper presented in CETRA Summer Sessions, Misano, Italy, 05-19 September 2004.

Harvey, W.J. (1968) *Character and the Novel.* USA: Cornell University Press.

Hermans, Theo. (2002). *Crosscultural Transgressions.* Manchester: St.Jerome Publishing.

Hermans, Theo. (1999). *Translation in Systems.* Manchester UK: St.Jerome Publishing.

Hermans, Theo. (1985). *The Manipulation of Literature: Studies in Literary Translation.* London and Sydney: Croom Helm.

Hermans, Theo. (2002). *Crosscultural Transgressions* Manchester: St.Jerome Publishing.

Laurenson, D.T and Alan Swingewood (1972) *The Sociology of Literature* New York: Schoken Books.

Lefevere, Andre. (1992) Translation *Rewriting and Manipulation of Literary Fame.* London and New York: Routledge.

Lefevere, André. (1998) "Mother's Courage Cucumbers: Text, System and Refraction in a Theory of Literature" *The Translation Studies Reader* (ed. By L.Venuti). London and New York: Routledge,233-249.

Lewis, Bernard. (1997) *The Middle East* New York: Scribner.

Lewis, Bernard (1961) *The Emergence of Modern Turkey*, Oxford: Oxford University Press, pp. 101-200.

Lodge, David (ed) (1999) *Modern Criticism and Theory*. New York: Pearson Longman.

Lukacs, Georg (1993) *Roman Kuramı*, trans. C.Özdemir. İstanbul: Metis Yayınları.

Mardin, Şerif. (2002) *Türk Modernleşmesi Makaleler 4*. (ed.. M.Türkane;T.Önder) İstanbul: İletişim Yayınları, 9-101.

Mardin, Şerif (2000) *The Genesis of Young Ottoman Thought: Study in the Modernization of Turkish Political Ideas*. London and New York: Syracuse Up Publishing.

McKeon Michael (ed). (2000) *Theory of the Novel*. John Hopkins University Press.

Moran, Berna. (2000) *Edebiyat Kuramları ve Eleştiri*. İstanbul: İletişim Yayınları.

Moran, Berna (2002a) *Türk Romanına Eleştirel Bir Bakış 1* İstanbul: İletişim Yayınları.

Moran, Berna (2002b) *Türk Romanına Eleştirel Bir Bakış II* İstanbul: İletişim Yayınları.

Moran, Berna (2002c) *Türk Romanına Eleştirel Bir Bakış III* İstanbul: İletişim Yayınları.

Newton, K.M. (1990) *Interpreting the Text* New York: Harvester and Wheatsheaf

Oral Haluk and M.Şeref Özsoy. (2005) *Erol Güney'in Ke(n)disi*. İstanbul: YKY

Ortaylı, İlber. (2003) *İmparatorluğun En Uzun Yüzyılı*. İstanbul: İletişim Yayınları.

Paker, Saliha. (2003) „Tanzimat Döneminde Avrupa Edebiyatından Çeviriler: Çoğuldizge Kuramı açısından Bir Değerlendirme" in *Çeviri Seçkisi* (ed.by Mehmet Rifat). İstanbul: Dünya Yayınları pp: 26-43.

Paker, Saliha (1998) "Turkish Tradition" in *Routledge Encylopedia of Translation Studies* (ed.). Mona Baker, London & New York: Routledge, pp.571-582

Paker, Saliha (1991) " Turkey: The Age of Translation and Adaptation" in *Modernization in the Near and Middle East 1850- 1970* (ed. by Robin Ostle). London and New York: Routledge pp. 17-33

Paker, Saliha.(2000). "Turkish" in Oxford Encyclopedia of Literary Ttranslation into English (ed. David Cohen). London: Oxford Press

Parla, Jale. (2005) "Türk Romanında Karakter ve Tip" in Kitaplık(Mayıs 2005). İstanbul: YKY pp. 77-60

Parla, Jale. (2000) *Don Kişot'tan Bugüne Roman*. İstanbul: İletişim Yayınları.

Parla, Jale. (1993) *Babalar ve Oğullar*. İstanbul: İletişim Yayınları.

Pym, Anthony (1998) Method in Translation History Manchester: St Jerome Publishing

Reiss, Katherina. (1998) "Type, Kind and Individuality of Text: Decision Making in Translation" (trans. by S. Kitron) *The Translation Studies Reader* (ed. by L.Venuti). London and New York: Routledge, 160-171.

Robinson, Douglas (2002) *Western History of Translation*. Manchester UK: St.Jerome Publishing.

Robinson, Douglas. (1997) *Becoming a Translator*. London and New York: Routledge

Rivkin, Julie and Michael Ryan (ed) (1998) Literary Theory: An Anthology. New York: Blackwell Publishers

Salama-Carr (1997) "French Tradition" in *Routledge Encyclopedia of Translation Studies* (ed. by. Mona Baker). London and New York: Routledge pp.409-417.

Schäffner, Christina. (1998) "Skopos Theory" *Routledge Encyclopedia of Translation Studies* (ed. by M. Baker). London and New York: Routledge, 235-238.

Tahir-Gürçağlar, Şehnaz (2001) *The Politics and Poetics of Translation in Turkey 1923-1960*, Ph.D dissertation in Translation Studies submitted to the Translation and Interpreting Department, Boğaziçi University.

Tahir- Gürçağlar, Şehnaz (2002) "Translation as Conveyor: Critical Thought in Turkey in the 1960s"in *Works and Days*, 20:1-2, pp-253-273

Tahir-Gürçağlar , Şehnaz. (2003) "Çoğuldizge Kuramı. Uygulamalar. Eleştiriler" in *Çeviri Seçkisi* (ed. by. Mehemet Rifat). İstanbul: Dünya Yayınları pp: 243-269.

Tahir-Gürçağlar, Şehnaz. (2003) „Tercüme Bürosu Nasıl Doğdu. Birinci Türk Neşriyat Kongresi ve Çeviri Planlaması" in *Çeviri Seçkisi* (ed. by. Mehemet Rifat). İstanbul: Dünya Yayınları pp: 48-59.

Tanpınar, Ahmet Hamdi (1998) "Tercüme Meselesi" in Edebiyat Üzerine Makaleler, İstanbul: Dergah Yayınları, pp.77-79

Tanpınar, Ahmet Hamdi (2004) *Edebiyat Dersleri* İsytanbul:YKY.

Toury, Gideon. (2002) "Translation as a Means of Planning and the Planning of Translation: A Theoretical Framework and an Exemplary Case" in *Translations: (re)shaping of literature and culture* (ed. By. Saliha Paker). İstanbul: Boğaziçi University Pres.pp. 148-166

Toury, Gideon. (1995) Descriptive Translation studies and Beyond. Amsterdam and Philadelphia: John Benjamin Publishing

Venuti, Lawrence. (1994) in "The Translator's Invisibility: The Evidence of Reviews" in *Other Word: Journal of the Translator's Association*, No:4, ss. 16-22

Venuti, Lawrence (ed) (1998) *The Translator: Translation and Minority* Manchester: St. Jerome Pub.

Venuti, Lawrence. (1995) *The Translator's Invisibility. A History of Translation* London and New York: Routledge

Venuti, Lawrence. (1998) *The Scandals of Translation.* London and New York: Routledge

Venuti, Lawrence. (1998) "Translation, Community and Utopia" *The Translation Studies Reader.* London and New York: Routledge, 468-489

Vermeer, Hans J. (1998) "Skopos and Commission in Translational Action" (trans. by A. Chestermann) *The Translation Studies Reader* (ed. By L.Venuti). London and New York: Routledge, 221-232.

Watt, Ian (1992) *Rise of the Novel.* University Press of California, Columbia and Princeton.

Webster, Roger (1992) *Studying Literary Theory: An Introduction* New York: Edward Arnold Publishing

Wellek, René; Austin Warren (1984) *Theory of Literature*. New York: Harcourt Brace Jovanovich Publishers.

Williams Jenny and Andrew Chesterman (2002) *The Map* Manchester: St.Jerome Publishing pp. 28-48.

Yücel, Hasan Ali. (2003) „*Tercüme*'nin İlk Sayısına Önsöz" in *Çeviri Seçkisi* (ed. by. Mehmet Rifat). İstanbul: Dünya Yayınları pp: 100-104.