

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

QUERIES ON RETRANSLATION PROJECTS AND
CONCEPTS: CONCEALED RETRANSLATIONS OF AHMET
HAMDİ TANPINAR IN ENGLISH

(DOKTORA TEZİ)

Alper Zafer GÜNEŞ

Danışman:
Prof. Dr. Ayşe Banu KARADAĞ

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TEZ ONAY SAYFASI

T.C.

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Mütercim ve Tercümanlık Anabilim Dalı, Çeviribilim (İngilizce) Doktora Programı'nda 010515DR01 numaralı Alper Zafer GÜNEŞ'in hazırladığı "*Queries on Retranslation Projects and Concepts: Concealed Retranslations of Ahmet Hamdi Tanpınar in English*" konulu doktora tezi ile ilgili tez savunma sınavı, 17/06/2025 günü (14:30 – 16:30) saatleri arasında yapılmış, sorulan sorulara alınan cevaplar sonunda adayın tezinin başarılı olduğuna oy birliği ile karar verilmiştir.

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BEYAN

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

Alper Zafer GÜNEŞ

17/06/2025

ABSTRACT

Saatleri Ayarlama Enstitüsü (SAE, 1961) by Ahmet Hamdi Tanpınar has two distinct English translations: a first translation by Ender Gürol (2001) and a second one by Maureen Freely and Alexander Dawe (2014), both titled *The Time Regulation Institute* (TRI). The case seems peculiar due to the first translation tagline on the latter, despite a precedent. The question of why prompted a paratextual descriptive study, which led to textual studies of Tanpınar's two novels in English, *SAE* and *Huzur* (1949). Thus, the first chapter problematizes the different interpretations of Tanpınar's oeuvre in English through the TRI translations, *Inner Peace* (2007) by Ender Gürol, and *A Mind at Peace* (2008) by Erdağ Göknar, employing distinct methodologies for each case based on their characteristics and the further questions asked. Although the nature of the works invokes the concept of retranslation, the investigation into them reveals no convincing explanation for the first translation tagline.

The dissertation, then, theoretically claims that both Freely and Dawe's and Göknar's translations qualify as retranslations and approaches them as concealed. Consequently, the second chapter operationalizes this concept based on assumed retranslation, relativized by reinterpreting the target-oriented framework (Toury 2003). The concept is argued to be empirical and justified in view of possible artificial ones (Goodman 1983; Hacking 1999). Given the relativity and proliferation of retranslation concepts, the chapter lastly describes the current retranslation concepts, analyzing 104 articles using a matrix of academic labor (Koskinen 2010) and its categorization loosely constructed as conceptual schemes. It thus aims at a paradigmatic understanding of the emerging concepts for the development of the field (Kuhn 2000).

Overall, the dissertation presents two related thesis statements: one on the stances of retranslators and the other on those of retranslation researchers. It argues that the study of (re)translation practice can be beneficial at the meta-level of (re)translation concepts, particularly in terms of researchers' self-positioning based on research purposes and (in)commensurability in light of the potential manipulation of another's concept.

Keywords:

Tanpınar, concealed retranslations, empirical concept, social kind, commensurability

ÖZ

Ahmet Hamdi Tanpınar'ın *Saatleri Ayarlama Enstitüsü* (SAE, 1961) eserinin iki farklı İngilizce çeviri bulunmaktadır: İlki Ender Gürol (2001), ikincisi ise Maureen Freely ve Alexander Dawe (2014) çevirisidir. İkisi de *The Time Regulation Institute* (TRI) adını taşır. Vakayı özel kılan öncü bir çeviriye rağmen ikinci çeviride ilk çeviri ifadesinin kullanılmasıdır. Bunun nedenini sorgulamak, yanmetinsel betimleyici bir çalışma başlatmış, bu da Tanpınar'ın İngilizceye çevrilen iki romanı, *SAE* ve *Huzur* (1949), üzerine metinsel çalışmaları beraberinde getirmiştir. Böylece tezin ilk bölümü, TRI, Ender Gürol'un *Inner Peace* (2007) ve Erdağ Gökner'in *A Mind at Peace* (2008) çevirileri üzerinden Tanpınar eserlerinin İngilizce yorumlanışındaki farklılıkları, her bir vakaya özgü özelliklere ve ortaya çıkan yeni sorulara göre farklı metodolojiler kullanarak sorunsallaştırır. İngilizce eserlerin doğası, yeniden çeviri kavramını çağrışırsa da bu konudaki incelemeler ilk çeviri ibaresine dair ikna edici bir açıklama sunamaz.

Tez, sonrasında, Freely ve Dawe ile Gökner'in çevirilerinin kuramsal açıdan yeniden çeviri sayılabileceğini iddia eder ve bunları gizlenmiş görür. İkinci bölümde, gizli yeniden çeviri kavramı, erek odaklı yaklaşımın (Toury 2003) yeniden yorumlanmasıyla göreceleştirilen, varsayılan yeniden çeviri üzerinden işlevselleştirilir. Bunun, muhtemel yapay kavramlara (Goodman 1983; Hacking 1999) kıyasla, ampirikliği ve gerekçelendirilebileceği savunulur. Yeniden çeviri kavramlarının göreceliği ve çoğalmaları ışığında, tezin sonunda mevcut kavramlar, 104 makale üzerinden, akademik iş bölümünü gösteren bir matris (Koskinen 2010) ve takriben oluşturulmuş kavramsal şemalara dayalı sınıflandırma kullanılarak analiz edilir. Hedef, alanın gelişimine yönelik, ortaya çıkan kavramların paradigmatik yaklaşımla (Kuhn 2000) ele alınmasıdır.

Tez bağlantılı iki sav sunar: Biri yeniden çeviri yapanların, diğeri ise yeniden çeviri araştırmacılarının tutumlarıyla ilgilidir. Çeviri/yeniden çeviri araştırmalarının, üst alanda çeviri/yeniden çeviri kavramlarına fayda sağlayacağı iddia edilir. Bu fayda, araştırmacıların amaçlarına göre konumlanmaları ve ötekinin kavramına uygulanabilecek şiddet ihtimali ışığında, mukayese edilebilirlik/edilemezlik konularında görülebilir.

Anahtar Kelimeler:

Tanpınar, gizli yeniden çeviriler, ampirik kavram, sosyal tür, mukayese edilebilirlik

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I also met my advisor, Prof. Dr. Ayşe Banu Karadağ, thanks to her. Starting with my master's degree, Professor Karadağ taught me how to analyze, establish connections, be critical, and strive for improvement. During its defense, I likened my research to a spiral, starting with a single question on a case and working its way up while expanding its reach within the discipline. It is not a straight line, as there have been many times when the research went in circles, but it ultimately turned up and forward. My advisor was at the starting point of this spiraling journey and has watched me along the way, as evidenced by the various conferences in which parts of this dissertation were presented in their initial stages. I remember changing two or three vehicles in around 12 hours to arrive at one of them in the same country, presenting what I had prepared for one of the professor's lessons, and returning on the same day. This willpower, also needed for writing this dissertation, could only prevail with encouragement, support, and patience. I am grateful that she has always spared them for me.

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INTRODUCTION

This dissertation was born out of uniqueness or a phenomenon thought to be unusual at the time (Toury 2004, 16). A colleague was studying Ahmet Hamdi Tanpınar's *Saatleri Ayarlama Enstitüsü* (1961) in English in comparison with Aldous Huxley's *Point Counter Point* from a comparative literature perspective (Baktır and Bayram 2017). What was thought to be particular about this translation by the Penguin Books from a Translation Studies perspective was that it was advertised as the first translation on the cover page. As a person from the source culture, it was intriguing to read that information since Tanpınar's novel had already been translated into English, which is a relatively uncommon occurrence in its own right.¹ Turko-Tatar Press had published a translation with the same title by Ender Gürol in 2001, 13 years before Maureen Freely and Alexander Dawe collaborated under Penguin Books. So, by all means, the Penguin Books edition should have been a retranslation, coming after that first translation from Turko-Tatar Press. The new translation was also released with different covers for the U.S. and UK markets, which foregrounded some aspects not visible in the Turkish novel's covers. These seemingly trivial details for the uninitiated prompted a descriptive study of paratextual elements (Tahir Gürçağlar 2011, 113) supported by data visualization tools. There seemed to be some obvious representational differences, which are not surprising for a Translation Studies scholar who believes translation to be a rewriting activity (Lefevere 1992), among other things, but which nonetheless needed confirmation. In this regard, the initial study of *The Time Regulation Institute* began by focusing on various "peritexts" (Genette 1997, 5 qdt. in Tahir Gürçağlar 2011, 113) surrounding the Turkish originals and the English versions, such as titles, cover designs, appendices, and forewords. The initial hypothesis to be tested was whether the varied portrayals reflected the relevant actors' stances towards the source text or perhaps a general attitude towards the source culture, and whether any such stance or attitude was pertinent to the particular advertising decision.

Although paratexts are legitimate and insightful sources of information, they cannot reflect all aspects of a translation. They may be gateways for a text's reception but also serve as gateways for textual analysis. Gideon Toury is one of the early scholars to

¹ See Paker (2004) for a limited review of translated Turkish works.

direct researchers to what he calls “extratextual sources” (2012, 87–88) when describing translations. Any statement made by an individual regarding the product, especially if it originates from the publisher’s side, might help illuminate the thinking behind its design; however, there could also be “gaps, even contradictions, between explicit arguments” and the “actual behaviour” (ibid., 88) for various reasons, be that personal opinions, lacking some facts about the product or author, or simply interests, commercial, and otherwise. As detailed in the first section, this conclusion emerged from the preliminary research and naturally pointed to what Toury considers the primary data source: actual translations (ibid., 93).

On different occasions, Maureen Freely (2012) and Alexander Dawe (2011) expressed either concern about the reception of Tanpınar in the target cultures where he had been published or how he had been translated. What such statements by the retranslators initially indicated was an obvious consideration of the first translation, which was in contradiction with the “first-ever English translation” tagline on the published version of their work (Tanpınar 2014) and how the work was presented paratextually. Such disjunction could only be resolved by textual analysis, and the best available tool seemed to be Antoine Berman’s (2004, 2009) translation criticism approach and his analytical model for translations.

Berman’s analytical model was used in the second section for two reasons. The first is the similarity between how this research began and progressed based on its findings and the two-stage analysis proposed by Berman, along with his justifications. Berman considers a translator’s comments, however they appear, as significant indicators for the “truth” of a translation project (2009, 66). Additionally, he believes that a preliminary stage and reading of a translation, which was distant through corpus tools rather than a close reading in this research, is followed by a side-by-side analysis of the translation and its source to determine the validity of such remarks (ibid.). From this perspective, the confluence between Toury and Berman’s formulations, as figures directing the first chapter of the research methodologically, was also significant (see also Brownlie 2003, 106).

The second reason concerns Berman’s “hermeneutic and evaluative” approach (Brownlie 2003, 99). Since the retranslators made evaluative comments on the first translation to justify their endeavor—to the extent of possibly discarding the first translation—and based this judgement on respect for the other, a mere description of their

project to understand translational norms might not have been sufficient. In its place, an analytical tool geared towards critique (Brownlie 2003, 102) seemed better suited to gauge the end results against the intentions: “Berman’s goal is to analyze and compare translation, original and the translator’s project, then, based on the analysis and following evaluation criteria, to present a judgement of the translation and suggestions for alternative translations” (ibid.). The fact that the first translation was available with alternative solutions meant that individual interpretations could be foregrounded within Berman’s model. The findings revealed that contrary to their stated goals, the retranslators’ project still reflected ethnocentric tendencies and failed to amplify Tanpınar’s authentic voice.

The range of the analyzed translations was not limited to *Saatleri Ayarlama Enstitüsü* (SAE) but extended to Tanpınar’s other novel with two English translations, *Huzur* (1949). This decision was based on preliminary findings showing frequent references to *Huzur* in the paratextual portrayals, the nature of these portrayals, and the close reading of the SAE translations. In his introduction to *The Time Regulation Institute* (TRI) from Penguin Books, Pankaj Mishra (Tanpınar 2014) frequently refers to another of Tanpınar’s novels in English, *Huzur*, translated as *A Mind at Peace* (2008) by Erdağ Göknar. The initial analysis suggested that these references depicted a gloomy Istanbul, which was absent in TRI. This second contradiction between the foreword author and TRI led to an inquiry into the origins of the former’s reading. The main research questions asked were the basis of Mishra’s reading, whether different readings were possible, and what such readings would reveal about the source text, its author, or the translator(s). Aspiring to understand Mishra’s reading of Tanpınar, this stage of the research focused on the acceptability of Göknar’s translation in the target culture and tried to identify the translation strategies for that purpose (Toury 2012, 69–70). Maria Tymoczko’s (2010) idea of validation methods for data assessment was also adopted, and another translation of *Huzur* by Ender Gürol again, called *Inner Peace* (2007), and external data in the form of reviews and Göknar and the author’s articles were used. Therefore, the research questions steered the investigation towards text and discourse analyses, and based on the findings, the study concluded that Göknar influenced the reception of his product through strategic translational decisions and coherent discourses surrounding it. One more noteworthy detail was that these nearly simultaneous publications did not indicate a retranslational status.

It is evident by now that various methodological tools were employed in this dissertation, considering the objects of study, the specific problems identified, and the research questions posed. Although one stage of the research led to the other, an overall methodological tool was not used. This means that the case study methodology was adopted throughout the dissertation since “case studies are ideal when one wants to cover the contextual conditions giving way to the particular unit studied” (Susam-Sarajeva 2009, 39). Based on the specificity of each case, “multiple sources of evidence” were collected (ibid.). It was believed that as “the data and results obtained by different methods converge or agree,” the study could be “more convincing” (ibid., 40). It is true that the different methodologies used for these analyses exist within or born out of their distinctive theories, in this case Berman’s and Toury’s. However, despite their commensurability or incommensurability at various levels (Brownlie 2003), it was those theoretical considerations that led to a particular analytical methodology in view of the data. The methodological tools were believed to be the most appropriate pathways for tackling each case’s distinctive research issues. Moreover, not being consulted for the same textual analysis minimized the potential risks or contradictions of bringing them together within the same research framework.

This last point allows for a transition to the theoretical discussion in the second chapter. When it became evident that the status of the first or subsequent translation was hidden in the translations, it initiated a query in the existing research area to conceptually situate this study. At that time, the retranslation research field had sufficiently matured to warrant the designation of “retranslation studies” (Berk Albachten and Tahir Gürçağlar 2019b, 1). Furthermore, it had been addressing specific research issues, one of which pertained to questioning distinctions, if any, between some bordering concepts, such as revision and retranslation (Paloposki and Koskinen 2010). Following such discussions, this study abstained from establishing conceptual borders *a priori* and followed an inductive approach. For this reason, an early strategy developed in the face of definitional discord was adopted and modified, bearing the full implications of a relativist understanding: the notion of assumed retranslation. The term was first put to use by none other than Outi Paloposki and Kasia Koskinen (2010, 45) to point out that labels might be misleading, and a retranslation could turn out to be a revised version. It is operationalized here in a similar manner as Toury (2012) in the sense of a “working hypothesis” to ask questions, study retranslations in their contexts, and understand “why

a text, or an activity, was (or was not) presented/regarded as [re]translational” (27–28). In this framework, Berman’s model was also a tool for studying and understanding retranslations alongside Toury’s model. However, it would not be wrong to claim that Toury’s inductive approach was prioritized at the conceptual level, subsuming other methodological tools utilized for various purposes.

This type of inductive thinking opened up an empirical inquiry based on observable facts and contextual information, as elaborated in the discovery stages through paratextual and textual analyses. One such fact concerned copyrights, which could also allow contextually determining the status of the first, subsequent, or “parallel translations” (Van Poucke 2020, 14). Copyright could be seen as a source of legitimacy (Ziemann 2019, 87–93) or sanctions for translations in a social context and help the researcher argue whether retranslation was a genuine category for the works in question. However, at this stage, trying to classify some of the translations in question as concealed retranslations also necessitated a discussion of which concepts were genuine and which were artificial in the first place. The concept of concealed retranslation could be operationalized either as denoting a nonexistent, insignificant, or vague distinction between initial and subsequent translations (cf. Toury 2012, 93–94) or a purposeful attempt to obscure the reality that an existing translation is present whenever a valid distinction arises (cf. Tahir Gürçağlar 2010, 173–176). However, how could one defend the validity of the concept itself? What may researchers pay attention to when construing a concept, external factors such as copyright or personal observations? Could the two be different?

This has been a shared concern in Translation Studies. Maria Tymoczko (2010), for instance, narrates a conversation with Theo Hermans, who asks how one can tell a translation from, say, “potato peels” (86). Tymoczko writes, “A given speech community has surprisingly little trouble deciding what a translation is and in distinguishing a translation from a potato peel or a cluster bomb – or even for that matter an adjacent form of textual refraction – based on its communal practices” (ibid.). Thus, a category, according to her, “must be understood through observation and description” (ibid.). However, one could simply call, as Andrew Chesterman does playfully, “different kinds of translation as bananas!” (Chesterman et al., 2003, 197). This is why a footing was necessary to base genuine categories and, accordingly, argue for or against that something was a (concealed) retranslation.

Nelson Goodman's artificial concept *grue*, a made-up word from the combination of green and blue, was referred to at this point to discuss the characteristics of "the normal descriptive color vocabulary, 'blue,' 'green'" (Kuhn 1989, 23) in comparison to an artificial one and to carry out a similar discussion on some words of Translation Studies relevant to this research. What Goodman draws attention to with an artificial concept is characterized as a "projection problem" (Putnam 1983, vii). For Goodman, not all hypotheses are "equally projectible," so he wants to "distinguish[] the properties one can inductively project from a sample to a population from properties that are more or less resistant to such projection" (ibid.). As to the question of why one might feel the need to spot projectible properties, Goodman expresses, "illegitimate hypotheses are in fact adopted at times; and if I labored under any blissful delusion to the contrary, you could readily dispel it by adopting one" (Goodman 1983, 93).

Given Goodman's last point, Tymoczko's assertion about differentiating translations from potato peels takes a different turn because empirical research and generalizations are not the only paths researchers may take. This finds voice in Chesterman's (2017) discussion of interpretive hypotheses in the field, formulated as "*the interpretation of X is hypothesized to be Y*, or simply *X is interpreted as Y*" (226; original emphasis). Applied to retranslations, this could be done in two ways: interpreting retranslations as potato peels or bananas or interpreting potato peels or bananas as retranslations. Thus, to demonstrate the possibility of interpretive concepts in Translation Studies serving various purposes, this study constructed an artificial concept as opposed to its concealed retranslation as an empirical one. The artificial concept was named 'intralingually retranslated origislation,' theorizing Tanpınar's rewriting process in the source language as intralingual translation and its further iteration in the form of a critical edition as retranslation (cf. Birkan Baydan 2011, under "Critical Editions"). Claiming that the multiple voices and intentions were discernible in the final product, the designation 'original' could be discussed to be problematic, thus allowing to draw attention to the work's 'translational' nature. Inspired by Goodman, the designation 'origislation' was coined from the words original and translation. Although it was possible to use the concept of concealed retranslation as a descriptive category based on factual observations and project its findings to similar situations, the latter would require "actual or potential usefulness" (Chesterman 2019, 23) as a methodological tool for validity.

The last step was to place any proposed concept on the map of the retranslation studies in the next section. On the one hand, connections between studies, whether empirical or otherwise, are believed to help develop the emerging field of Retranslation Studies through testing and revision. On the other hand, there is concern that “the results from different studies are not easily comparable” due to “different classifications and methods” used in individual studies such as concealed retranslation or origislation, highlighting the “need to move beyond” (Koskinen and Paloposki 2019, 25). To scour the field to understand the gravity of such a claim and find a solution involving concealed retranslation, the research amassed English-medium articles from special issues and edited volumes on retranslation. A total of 104 articles, amounting to approximately 2050 pages, were analyzed, focusing on their approaches, objects of study, aims, referenced definitions of retranslation, and conceptual clues. To understand each study’s position within the field, a matrix proposed by Kaisa Koskinen (2010, 21) was used as a descriptive tool, and the studies were labeled as professional (theoretical or empirical), critical, policy, or public.

Despite various difficulties in the classification and porous borders of academic labor, it became possible to claim that the majority of the studies (97 out of 104) were active in the professional arena, meaning that they aimed to generate theoretical and/or empirical knowledge with an academic audience in mind. Only 10 studies, including Koskinen and Paloposki (2019), were critical, discussing foundational issues in the field; one focused on policy, offering pragmatic solutions, and none tried to engage with the public for, say, “dialogue and co-construction of meaning” (Koskinen 2012, 6). Since each study started with a retranslation concept implicitly or explicitly to choose their objects of study, to reveal any patterns within or between their retranslation concepts, this last part of the dissertation noted the similarities and differences between the concepts used or referred to in individual studies. The primary criterion for any differentiation or grouping was what was included within a concept. 47 studies from the corpus could be grouped into separate categories based on the vocabulary appearing within them. For instance, if any study counted relay translation as retranslation, they were grouped together. Finally, 16 categories emerged, and with further discussion of conceptual differences among the researchers and their cited sources, this dissertation proposed following conceptual frameworks as a possible way of comparability. This entailed an awareness of conceptual differences, what a researcher puts within their concept, and

establishing connections with conceptual schemes (Kuhn 2000, 94) in a paradigmatic manner.

In conclusion, this dissertation asserts that the concept of concealed retranslation opens a path to the analysis of works and fits into the empirical strand of retranslation research. Additionally, while it does not focus solely on theoretical research, it recognizes the potential for all conceptual schemes and provides a method to link them for the further development and enhancement of retranslation concepts and methodologies. The dissertation further argues that oversight of any difference between an empirical or “entrenched” (Goodman 1978, 128) concept and a researcher’s interpretive or purely theoretical concept might lead to violence or manipulation of the former, just like in actual translations, and attention to such differences could help improve the self-positioning of researchers in various research areas such as critical or public and the commensurability of diverse studies.

As briefly introduced above, this dissertation is divided into two main halves. The first half problematizes what is perceived as the different interpretations of Ahmet Hamdi Tanpınar’s oeuvre in English. The initial hypothesis around the paratexts mentioned above leads to three connected studies involving the English translations of Tanpınar’s two novels: *SAE* and *Huzur*. For each analysis, distinct methodologies are employed based on the specific characteristics of the cases and the questions posed. What initiates all these research efforts is conceptual, though. The tagline on the cover of Penguin Books’ *The Time Regulation Institute*, asserting precedence, invokes the concept of concealed retranslation. For this reason, the second half operationalizes this concept based on the notion of assumed retranslation, the revised version of Toury’s assumed translation, and works on the justification for this empirical concept through discussions both within and beyond the field of Translation Studies. In this regard, the dissertation presents two related thesis statements: one on the stances of retranslators and the other on those of retranslation researchers. It argues that the study of (re)translation practice can be beneficial at the meta-level of (re)translation concepts, particularly in terms of researchers’ self-positioning based on research purposes and (in)commensurability in light of the potential manipulation of another’s concept. In a way, it follows Işın Bengi-Öner’s (2001, 90–91, 129–130) suggestions for connecting sub-branches of Translation Studies, such as descriptive studies, with meta-branches comprising its philosophy or history.

CHAPTER I

Saatleri Ayarlama Enstitüsü (1961) by Ahmet Hamdi Tanpınar has two different translations in English. The first translation belongs to Ender Gürol and was published in 2001 by Turko-Tatar Press under the title of *The Time Regulation Institute*. In 2014, under the same title, *The Time Regulation Institute*, it was published by Penguin Books and translated by Maureen Freely and Alexander Dawe this time. Besides the fact that just over a decade later, Tanpınar's work witnessed a second translation in English, Penguin Books released the book for two markets, the USA and the UK, with separate covers and blurbs, either claiming that it was the first translation in English or depicting the main character with an anachronistic fez. The relatively short interval between the first and second translations and the non-translation status of Gürol's work for the retranslation have raised questions, leading to preliminary research on these issues. It is hypothesized that the different publishing houses may have different positions vis-à-vis the source culture, which might have directed some of their representational choices. Ultimately, one publishing house operates in a smaller field, openly advertising Turkic priorities with its name, and it works with a Turkish translator; the other is a multinational corporation working with foreign translators. Paratextual materials have been used to identify any representational differences between the two works, and the analysis has been supported by Voyant Tools, a collection of online textual analysis and data visualization tools, to facilitate distant reading. At this discovery stage, the textual materials, including the source text, have been consulted only partially to gain some contextual information whenever necessary.

Following the initial analysis, the research progresses to the actual translations of *Saatleri Ayarlama Enstitüsü* (SAE) and expands to *Huzur* (1949), the other Tanpınar novel with two English translations, to corroborate paratextual findings, explore reasons for differing representations, and address the question of the concealment of the retranslational status in the subsequent sections of this chapter.

1.1 Paratextual analysis

Gideon Toury is commonly cited as a scholar drawing attention to materials outside the translated text as data sources for descriptive studies (see, for instance, Tahir Gürçağlar 2019). Despite his reservations about the reliability of statements made by agents with various interests in translation, Toury explicitly indicates extratextual materials as potential sources of information, in addition to translations as textual sources (2012, 87–88). Also discussing “the relevance of textual material that does not form part of the actual translated text itself,” Şehnaz Tahir Gürçağlar (2002, 44) makes further refined distinctions benefitting from Gerard Genette’s concepts. She employs

the term ‘text’ to refer to translated texts, ‘extratexts’ to refer to the general meta-discourse on translation circulating independently of individual translated texts, and ‘paratexts’ to refer to presentational materials accompanying translated texts and the text-specific meta-discourses formed directly around them. (ibid.)

The following analysis also benefits from these distinctions and applies these terms in their said meanings. Therefore, this stage of research has been designated paratextual.

Tahir Gürçağlar (2011, 113) believes that paratexts are “more likely to meet readers before the translation itself” as they “bridge translated texts with their readers and therefore shape their reception in a major way.” That is what makes any “verbal and visual material surrounding and presenting published translations,” such as “titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues, and afterwords” (ibid.), potentially valuable for translational analyses. When such materials “appear ‘around’ the translated text, on the cover, on the title page or in a preface; Genette speaks of ‘peritexts’ (1997, 5),” Tahir Gürçağlar (2002, 45) explains. To look for clues on the rationale behind the first English translation tagline and the choice of intriguing cover designs, this study focuses mainly on the peritexts of both English translations. The analysis ultimately comprises titles, back and front covers, blurbs, author and/or translator(s) biography pages, epigraphs, appendices, and forewords. Based on the premises that “our first impressions of what distinguishes a translation from a non-translation are shaped not by the translation (or non-translation) itself, but by the way

texts are packaged and presented” (Tahir Gürçağlar 2002, 45) and “[t]he study of paratexts [. . .] informs the researcher about the conventions, concepts and expectations of a society regarding translated texts” (Tahir Gürçağlar 2011, 113), the representational elements of Penguin Books’ *The Time Regulation Institute (TRI)* may shed light on the path of understanding why the first translation has been deemed non-translation, so to speak.

1.1.1 Titles

The title of both Turko-Tatar Press and Penguin Books translations is ‘The Time Regulation Institute’ for ‘Saatleri Ayarlama Enstitüsü.’ Besides the fact that it is intriguing to witness the same title in a second translation that does not recognize the first, the institute’s function is not actually to regulate time but to synchronize clocks across a city. In this sense, a peculiar difference appears between the time and clock regulation. A quick Google search on ‘regulate’ also shows a definition from *Oxford Languages* as “set (a clock or other apparatus) according to an external standard” and exemplifies the meaning with “the standard time by which other clocks were regulated.” Therefore, time regulation, rather than clock regulation or setting, appears to be a deliberate translational choice.

Moreover, there is an older partial translation in an anthology of Turkish literature edited by Kemal Silay, coincidentally named as the “consulting editor” on verso of the title page of the Turko-Tatar Press edition. This anthology features translations of excerpts from Tanpınar’s oeuvre, among other Turkish works of literature, including *SAE*, by different translators. In this case, by Walter Feldman, the title is translated as “The Clock-Setting Institute,” and the translator notes that “[t]he author’s title would suggest that the novel is in some sense ‘about’ history of this peculiar institute which was set up to ensure that all clocks and watches in Istanbul and eventually in Turkey would be set and remain running in a unified manner” (Feldman 1996, 384). Feldman believes that “[t]his theme, with its suggestions of ‘Eastern’ and ‘Western’ conceptions of time appears to be somehow allegorical” (ibid.). The choice of time regulation in later translations might have been made to reflect different regulations of time, and hence, life in the East and West. Although contested by some, this emphasis converges with other paratextual elements, as discussed below.

The first edition of Silay's anthology was published in 1996. There are two other early critical articles in English, one by Walter Feldman again under the title "Time, Memory and Autobiography in *The Clock-Setting Institute* of Ahmet Hamdi Tanpınar" and another by Sūha Oğuzertem titled "Unset Saats, Upset Sihhats: A Fatherless Approach to *The Clock-Setting Institute*" published in 1998 and 1995, respectively. They attest to the fact that the title 'The Clock-Setting Institute' had been in circulation before the publication of both translations. Moreover, Saliha Paker, in an article, notes that "Ender Gürol finished translating it [*SAE*] in 1980, to be finally published in 2001" (2004, 14), which strengthens the deliberate choice claim since Gürol must have preferred time regulation to clock-setting in the first place, or he or the publishing house could have changed their choice during the time elapsed until the publication. Similarly, it is also evident that Penguin Books and their translators Freely and Dawe, coming later in the line of *SAE* translations, had both options available to them, at least in theory.

Regarding these alternatives, Nergis Ertürk takes the opposite position in her book *Grammatology and Literary Modernity in Turkey*. In the chapter "*The Time Regulation Institute: Dwelling in a Mechanized Language*," she asserts that "the phrase 'the Clock-Setting Institute,' in my opinion [is] a more accurate translation than 'The Time Regulation Institute'" (2011, 117). Ertürk reminds readers that the institution did not actually exist in the Republic and that "Islamic timekeeping was replaced in 1925 by the international European time and calendar measurement system" (ibid.). This last piece of information is elaborated further by Armağan Ekici (2016) in one of his two articles on *SAE* and its Penguin Books translation, published in *Lacivert Taşından Tabletler* (Lapis lazuli tablets). Ekici problematizes how the translation is represented in "Saatler Nasıl Ayar Edilmeli?" ("How to Regulate Time"), focusing his discussion on the common statement that the novel criticizes the transition from Islamic to Western time, as hinted at by Feldman above.² Although he does not dwell on the English title itself, he clearly explains, with historical evidence, that the time was already being regulated during the reign of Ottoman Sultan Abdulhamid II in Western terms, and that the Republic law only legalized it (2016, 184). The author mentions that in 1884, the Ottoman Empire joined the meeting that adopted Greenwich as the 0 meridian, and in 1915, a time ball was

² Armağan Ekici's essay is also available in English, translated by Kate Ferguson, "How to Regulate Time," *K24*, March 16, 2016, accessed January 17, 2017, <https://www.k24kitap.org/how-to-regulate-time-586>. Although direct quotations were taken from that translation, the references were given to the Turkish book.

installed on the tower of Istanbul Naval Hospital to set the noon time following telegraph communication with Paris (ibid.). Last but not least, Islamic time was already very much regulated, as mentioned by Hayri İrdal, the narrator in the novel:

Everyone knows that in former times our lives revolved around the clock. According to what I learned from Nuri Efendi, the best customers of Europe's clockmakers were always Muslims, and some of the most pious Muslims were to be found in our country. The clock dictated all manner of worship: the five daily prayers, as well as meals during the holy month of Ramadan, the evening *iftar* and morning *sahur*. A clock offered the most reliable path to God, and our forefathers regulated their lives with this in mind." (Tanpınar 2014, 75; original italics)

In this regard, time regulation is an altogether different emphasis from time setting. This is further illustrated by Ekici. While tracking newspaper articles of the time, he finds out that from 1928 to 1934, the time ball did not work properly from time to time (2016, 184–185). However, around the time of the Time Regulation Institute (1940–1950, as indicated by Ekici [2016, 185] based on the chronological clues in the novel), setting clocks was possible through radio and telephone, which is also mentioned in the novel among the reasons for the liquidation of the institute (Tanpınar 2014, 9–10, 390).³ Thus, Tanpınar's criticism is better situated around how "a nonsensical institution [for time setting] that serves no real purpose can manage to survive for years" in the modern world regulated by "economic productivity" (Ekici 2016, 186). The transition to the European time had already happened in İrdal's childhood (ibid., 187), which puts the allegory of binary temporal concepts on the sideline. Nevertheless, the regulation of time has been brought to the fore by both full translations in their titles.

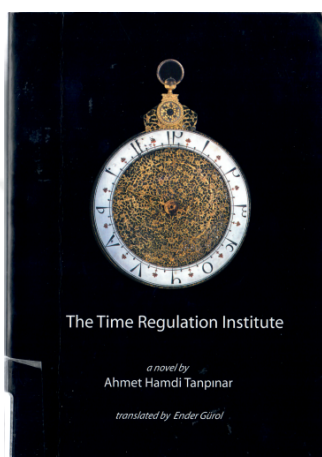
1.1.2 Covers

The time theme also finds its place on the covers. The first translation features what appears to be a real Ottoman-era watch (see figure 1). On its copyright page, readers are informed that "[c]over illustration [was] reproduced with permission from *Palace of Gold & Light: Treasures from the Topkapı*" (Tanpınar 2001). This watch has Arabic numerals

³ To avoid confusion, Time Regulation Institute will be preferred consistently to refer to the institution and not just the English editions of the novel, as opposed to Clock-Setting Institute.

and only one hand, attesting to its disuse and historical place as a heritage in a significant Ottoman palace, as single-hand watches were mostly used until the 18th century.⁴ The embroidery of the case also goes beyond the mass-produced items of this age. In this sense, this cover can support the above claim about time being already regulated in the Ottoman Empire.

Figure 1. The first translation's cover



The retranslation covers offer varied perspectives. The cover artist of the American edition, Jim Tierney (2014), has a blog post narrating the cover's coming into being. From Tierney's post, we learn that the translation was only halfway through in "mid-2012" when he was "assigned the cover for the first English translation of the famous Turkish novel *The Time Regulation Institute*." The artist writes his grasp of the novel from this partial translation as "the formation of an absurdly bureaucratic organization (The Time Regulation Institute) whose sole purpose is to synchronize all of the timepieces in Istanbul. The subtext deals with the tension between East and West, Modernity and Tradition." He starts "with bold, colorful, mid-century inspired designs, emphasizing the combination of Turkish tradition, timekeeping, and absurdism." Later, he tries "some paper collage in order to give the cover a quieter and more serious type of intrigue, while still being playful." In the end, the initial hardcover, since the novel was considered a special edition informs Tierney, gives way to paperback with a dust jacket and "die-cut holes [on it] to show through the art from below." Tierney's design is reproduced below (see figure 2). In addition to the mosque-figure designs of the hands of

⁴ Alessandro Mazzardo, "Single-Hand Timepieces in Watchmaking History," accessed January 17, 2017, <http://www.timeandwatches.com/p/single-hand-timepieces-in-watchmaking.html>.

time, there are two more intriguing details. Arabic numerals are used on the dust jacket, while Roman numerals replace them on the cover, and the hand of time moves from one to two. They may suggest that in a short period, there is a transition in the concept of time, while Islamic figures remain intact. The mechanic age is emphasized with the inner design of the clock following the transition: “[T]he tension between East and West, Modernity and Tradition,” as said by the cover artist, is thus reflected on the cover.

Figure 2. The retranslation’s U.S. cover



The UK cover presents another representation with its focus points. The cover copyright belongs to another company, and there is no information regarding its design process. However, one cannot fail but notice the night lamp and flowers on Hayri İrdal’s desk (see figure 3). In the novel, the lamp arrives before the visit of the mayor, who comments on it, saying that it indicates employees’ willingness and readiness for night shifts (Tanpınar 2014, 247). However, before this encounter, İrdal narrates that “desk lamps that promised long and uninterrupted nights of labor” are “still bulbless” (ibid., 245). These events happen in the book’s third chapter, where the institute is realized and starts its operations, one of which is the creation of an alternative past with the story of Ahmet Zamanî Efendi, who is

“The eminent seventeenth-century scholar. He lived during the reign of the Mehmed IV, our golden age [. . .].”⁵

“He was the most important clock smith of his time. In fact they even say he discovered *rabia* calculations before Graham. Hayri Bey was the pupil of Nuri Efendi, a man who came directly from the school of this

⁵ Tanpınar uses ellipsis extensively in his novels analyzed here. Therefore, to mark any alteration made by the researcher and differentiate it from Tanpınar’s style, the bracketed ellipses have been preferred and applied consistently for all quotations.

clock smith and religious time setter.” (ibid., 278; original quotation marks and italics)

“*The Life and Works of Ahmet the Timely*” is discussed during another visit by the mayor and a dignitary. Forced into this fabrication by Halit Ayarçı (the Setter or Regulator), Hayri İrdal (both names are believed to be “variations on Tanpınar’s own second name, Hamdi” [Ertürk 2014]) thinks to himself, “I had become a confabulation and the term of my sentence was indefinite; my life was presented to me in daily installments like a serial in a magazine” (Tanpınar 2014, 279). After this moment, in collaboration with Ayarçı, İrdal starts rewriting the past: “He was a member of one of the Mevlevi Sufi lodges, the son of a rich man, but very well received in his lifetime, being opposed to the custom of taking more than one wife . . .” to which the dignitary exclaims, “So he was a modern man! Practically one of us!” (ibid., 280–281). İrdal thinks afterward, “Ah, the magic of little details . . . Just a few personality traits, a few snippets of conversation, and there you have a full life before you. This could explain why our ancient forefathers read only poetry!” (ibid., 281).

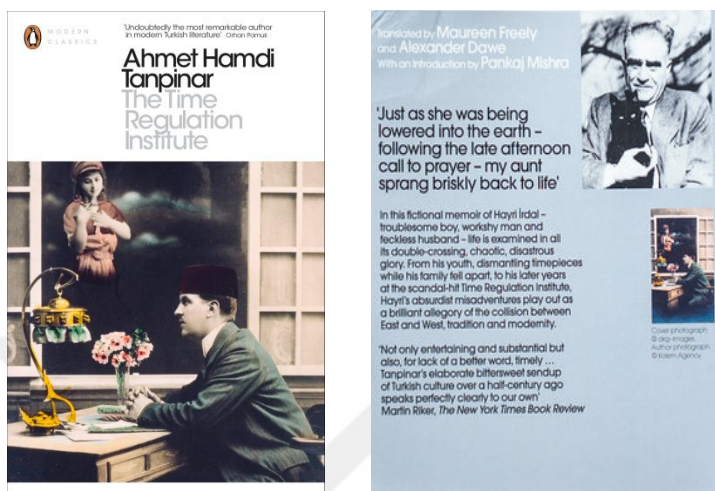
Despite protesting the absurdity of the situation, İrdal continues the task, as also stated by Ertürk, “to the point of altering the public archives housed at the Nuruosmaniye Library, interpolating into the description of manuscript collections the name and works of Sheik Ahmet Zamanî as an invented personality” (2011, 124). Ertürk’s below comment on the issue is also relevant in terms of paratextual representations:

Though we might certainly read this episode, among many others, just as the novel’s satirical critique of the Republican effacement and fabrication of public memory, the truth is that the relationship between putative fact and verifiable or unverifiable fiction, here, is in fact far more volatile than such a reflective critical approach can permit.” (ibid.)

Supporting this view at the character level, upon doubtful comments regarding the authenticity of his work, İrdal later states (in Ertürk’s [2011, 124] translation): “Besides which, I grew to like Ahmet Zamanî Efendi. . . . In one word, I was living what Halit Ayarçı called relativism [*izafilik*], if that is the right word, as truth [*hakikat*] in my very

own life” (original ellipsis and brackets).⁶ In the face of such critiques, he realizes that there is no return. This is the moment that the UK cover attempts to capture.

Figure 3. The retranslation’s UK covers



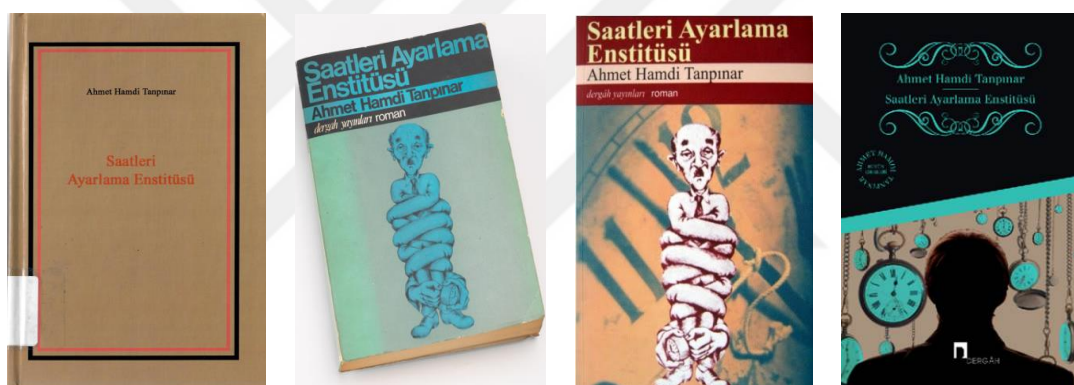
Unless I took care, I could go back to being a man without a future, without anything. I might even end up on the streets. I could find myself back in the old days, which, after this blessed interlude, could only be harder and more painful to bear. The loneliness, the humiliation, the self-doubt! The beautiful woman seated before me, half-naked and smiling, took on the air of a distant dream. On that spring morning I looked out over a misty sea and reminded myself that this warm and pleasant apartment, this trysting place, this intimate seclusion, and my real life hovering outside—all this could vanish in an instant. Selma had brought spring flowers that morning and arranged them in a vase between us. For one terrible moment, they seemed to wither before my very eyes. (Tanpınar 2014, 318)

Selma is Hayri İrdal’s mistress at the time. However, beforehand, she, with whom İrdal had already been platonically in love, was unreachable. True to the story and focusing on a scene from the institute after which the novel is named, the cover image has its own touches with predominantly green and yellow colors, the fez, mustache, spine of books, and Selma’s dress. This very Ottoman representation of the scene contradicts the Republican time of the novel’s chapter, though, and presents another relative truth to readers. From the perspective of longing for the past, it also seems to resonate with the introduction of the retranslated novel by Pankaj Mishra, as discussed below.

⁶ “And I had grown very fond of Ahmet the Timely. [. . .] I had, in effect, come to see Halit Ayarçı’s notion of relativity as my own” (Tanpınar 2014, 315).

Lastly, the original cover designs were included in the analysis to consider any effect on the translated products (see figure 4). Dergâh Yayınları holds the publishing rights to the novel after its first book-form publication by Remzi Kitabevi in 1961. As noted, *SAE* was first serialized in *Yeni İstanbul* newspaper in 1954 before being published in book form (Alptekin 2001, 70). The illustration is by Bülent Erkmen, as acknowledged on the back cover, and in the first Dergâh Yayınları edition, it was turquoise on an empty green background.⁷ Afterward, red tones with a partial clock in the background were preferred for at least until the 2010 edition, and it was most likely in circulation when both English translations were ongoing projects, despite the new cover design by Dergâh Yayınları appearing around 2010 to 2012 (figure 4, far-right cover).

Figure 4. The Turkish covers of *SAE*, left to right, by Remzi Kitabevi (1961) and Dergâh Yayınları (1987–)



In Bülent Erkmen's iconic Turkish cover, the red background clock contains European digits. One hand of the clock seems tied to the man with a robe, who is also entangled by his own hands trying to set time. In this state, neither can he move nor can the time go forward. Since the end of the rope tied to the man's back is tense, he may have been like that for some time. Although there is no explicit play with the numbers on the cover design, it is known that the European digits on the clock belong to the Arabic numeral system and are the latter's modern writing.⁸ The cover emphasizes a state of being stuck in time, a limbo, hindering further progress of the man and time, yet another representation of the novel.

⁷ The first cover design is listed as done in 1979 by Bülent Erkmen (*BEK*, accessed January 17, 2017, <https://bek.com.tr/isler/kitap-kapagi/saatleri-ayarlama-enstitusu-ahmet-hamdi-tanpinar-3>), and Dergâh Yayınları officially takes 1987 as the date of its first and the novel's second publication.

⁸ "Arabic numerals," *Wikipedia*, accessed January 17, 2017, https://en.wikipedia.org/wiki/Arabic_numerals.

Overall, the cover designs bring forth different elements. Compared to the representation of self-inflicted immobility due to preoccupation with the time of the widespread original cover and a single-hand historical timepiece exhibited in an Ottoman place of the first translation, the retranslation also emphasizes religion more visibly, beyond more subtle numerical systems, with a mosque design and a transparent veil on the woman figure.

1.1.3 Blurbs

Besides the cover designs, blurbs on covers and flaps constitute the paratextual materials of the novel and, as such, construct representations before the main body of a text. For instance, the Turko-Tatar Press back cover juxtaposes an Eastern setting of an old life with its new Western counterparts. The early days of the Turkish Republic are said to be depicted as “a theater of the absurd” in the novel (Tanpınar 2001). Moreover, Orhan Pamuk is mentioned in a quotation by Sarah Atiş. She states, “*The Time Regulation Institute* contextualizes Pamuk’s work in the history of 20th century Turkish literature” (ibid.). The novel is introduced as the root of Pamuk’s postmodern novels.

On the front cover of the UK (figure 3) and the back cover of the U.S. (Tanpınar 2014) editions, Orhan Pamuk is also quoted: “Tanpınar is undoubtedly the most remarkable author in modern Turkish literature.” On the U.S. back cover and front flap, the text foregrounds several (mis)perceptions. It is copied below in its entirety to discuss its relevance to the actual plot.

An uproarious tragicomedy of modernization, in its first-ever English translation

An antic, freewheeling send-up of the modern bureaucratic state, *The Time Regulation Institute* is perhaps the greatest novel of the twentieth century. At its center is Hayri İrdal, an infectiously charming antihero who becomes entangled with an eccentric cast of characters—a television mystic, a pharmacist who dabbles in alchemy, a dignitary from the lost Ottoman Empire, a “clock whisperer”—at the Time Regulation Institute, a vast organization that employs a hilariously intricate system of fines for the purpose of changing all the clocks in Turkey to Western time. Recounted in sessions with his psychoanalyst, the story of Hayri İrdal’s absurdist misadventures plays out as a brilliant allegory of the collision of tradition and modernity, of East and West, infused with a poignant blend

of hope for the promise of the future and nostalgia for a simpler time.
(Tanpınar 2014)

The first translation claim has already been mentioned as part of the initial questions leading to this research. It is clear by now that this is a false claim, and why it has been made is being explored in every relevant material. However, this is not the only false piece of information: The ‘eccentric’ characters are from the Ottoman times, not the Republic and the Institute; the ‘television mystic’ is purely anachronistic for the novel; the said psychiatry sessions are part of the ‘misadventures’ presented as the autobiography of İrdal; all of which are also mentioned and criticized by Ekici (2016, 190). Moreover, the Institute aims to synchronize the time as elaborated above, not to switch to Western time.

There is one interesting detail about regarding sessions with Dr. Ramiz, though. It is true that these sessions are part of İrdal’s misadventures. However, Turan Alptekin mentions a letter dictated by Tanpınar to be written down by himself. Not including it in the novel, Tanpınar entrusts the letter to Alptekin (2001, 66). The letter reveals that İrdal suffers from paranoia, and that *SAE* is the work of a psychiatric patient. Without the letter, *SAE* is read as İrdal’s autobiography. Therefore, rather than an error, the blurb could be pointing at a decision to involve or remove this letter from the retranslation. Since the first translation involves the letter in the textual body, it will be discussed again. On the U.S. back cover, Pamuk’s endorsement further informs that the novel as an “allegorical masterpiece [. . .] makes Turkey’s attempts to westernize and its delayed modernity understandable in all its human ramifications” (Tanpınar 2014). This one-sentence quotation highlights a common theme mentioned thus far: an allegory of the clash between Western and modern life, and Eastern and traditional life, with negative effects on the people in between. Lastly, the U.S. back flap introduces the authors, as discussed in detail below.

On the UK back cover, the absurdity is highlighted with a quotation from the novel about the time the aunt, thought dead, comes back to life. In the quoted review by Martin Riker, İrdal is depicted as a “troublesome boy, workshy man and feckless husband,” and Türkiye is the scene of a “collision between East and West, tradition and modernity” (see figure 3). Devoid of the factual errors of the U.S. blurb, the UK cover conveys the edition’s message more clearly.

Lastly, as for the Turkish edition, the blurb on the back cover of the 1st (1987) and 15th (2010) publications by Dergâh Yayınları, available to the researcher, is the same. It highlights that the author uses prose for social themes, and his novels reflect his rich life, commenting on issues in Türkiye. “Analyses he makes while investigating the dilemmas in which our [Turkish] people were caught due to the initiative to change civilization bear notable judgements for our people and society” (Tanpınar 2010; my translation). *SAE* is said to be narrating and critiquing this transformation period.

The blurbs and taglines seem to foreground more common themes, such as absurdity, East-West duality, the effects of cultural changes on people, and, last but not least, the connection with Orhan Pamuk.

1.1.4 Author and translator bios

The author and translators are introduced in both translations. Turko-Tatar Press includes two biographies for authorship and translatorship. Its publication includes a critical essay on the novel by Berna Moran translated by Zekeriya Başkal. Moran, as an author, and Başkal, as a translator, are also listed on the “About the Authors and Translators” page besides Tanpınar and Gürol. Moran is introduced as a prominent literary critic, while Başkal is a doctoral student at the time of publication (Tanpınar 2001, ix). Tanpınar’s career as an educator and author is highlighted (*ibid.*). It is explained that Tanpınar first serialized the work and then published it in 1961 (*ibid.*). This is collaborated on the copyright page, indicating that the first Remzi Kitabevi edition of 1961 was used for the translation, and the translation rights, belonging to Turko-Tatar Press at the time, were obtained from Yusuf Kenan Tanpınar, the author’s brother (Tanpınar 2001). This piece of information emerges again in a personal interview with Gürol and becomes relevant for the concealment and copyright topics under the conceptual discussions of the thesis.

In the retranslation, information about Tanpınar, Freely and Dawe, co-translators of the Penguin Books edition, and Mishra is listed on the About the Authors page and the back flap of the dust jacket. Freely and Dawe are introduced as translators, and Mishra as the author of an introductory essay for the novel (Tanpınar 2014). Tanpınar is described as “one of the most significant Turkish novelists of the twentieth century” (*ibid.*). In his writing style, a synthesis between “a European literary voice” and “the Ottoman sensibilities of the Near East” is pointed out (*ibid.*). Freely, besides being an author

herself, is mentioned as the chief translator of Orhan Pamuk, a Nobel prize holder (ibid.). Mishra is named with “*The New York Review of Books*, *The Guardian*, and the *London Review of Books*” (ibid.). Overall, one cannot help but notice that significant names are involved in the project, and mentions of the East-West divide and Pamuk have also been consistently incorporated into the bio. Moreover, both the translators and the introducer hold their copyrights regarding the translation and introduction, respectively, according to the copyright page (ibid.). Two other details on the copyright page are different from the first translation (ibid.): Dergâh Yayınları is mentioned as the Turkish publisher of the novel, and the Translation and Publication Grant Program of Türkiye (TEDA) supported the project, contributing to the significant image of the project.⁹

1.1.5 Introductions

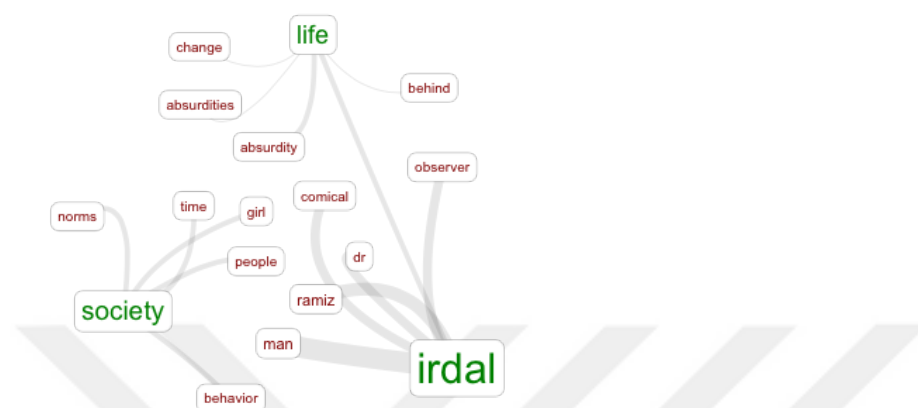
Both translations provide readers with introductory essays. Despite the brevity of these texts, a web-based text analysis and data visualization application called Voyant Tools has been used to facilitate their interpretation and support the qualitative analysis of paratextual materials with some quantitative data, especially in the case of main texts, without close readings at this initial stage. To carry out the analysis, either available electronic copies have been used, or the texts have been captured through optical character recognition (OCR) and saved in appropriate formats. It should be acknowledged that this process is not straightforward and involves several decisions. Therefore, Federico Zanettin (2000, 113) likens this process to translation; “the process of ‘translating’ texts from paper into digital format, as in all kinds of intersemiotic translation, may involve losses as well as gains.” Typos in the texts, for instance, could be considered as one of the factors that might affect the tool’s analysis. Despite possible downsides, the texts have not been manipulated in the conversion process, except for the removal of headers.

Starting with Berna Moran’s critical essay in the first translation, readers can gain multiple views on the author’s work and ideas. The Links tool of the web-based

⁹ More information about this grant program run by the Republic of Türkiye’s Ministry of Culture and Tourism, which aims to offer incentives for the translation and publication of Turkish literature and works on Turkish art and culture in foreign languages can be obtained at <https://teda.ktb.gov.tr/EN-252181/what39s-teda.html>.

application helps to capture the varied viewpoints from which the novel is approached in the essay (see figure 5).¹⁰¹¹

Figure 5. Moran's introduction in Links, Voyant Tools



Moran highlights İrdal's role as an observer (Tanpınar 2001, 18). He is inside and outside the society: "İrdal is a member of the society being critiqued; he lives with the members of that society, yet stands apart from them" (ibid., 2). Criticism is highlighted within the limits of this essay by its focus on society. The word criticism is used 20 times in the text. The Collocates tool can show which words are used within the set vicinity of a certain word. When the stemmed version of criticism, criti* (to investigate all words related to criticism, such as critique, criticize, or criticism), is analyzed in the Collocates tool with the default 5-word span on both sides, society comes first, appearing 10 times with criti* (see figure 6). In the overall text, society is used 40 times. One example is the very first sentence of Moran's essay: "*The Time Regulation Institute* is a novel critiquing the mistaken notions, attitudes, behavior, and idiocies of our society caught between two civilizations" (Tanpınar 2001, 1). According to the Summary tool of the application, besides society (40), other most frequent words in the corpus are irdal (87), life (35), time (31), and tanpınar (27) out of the 8,413 total words, 1,936 of which are unique word forms.

¹⁰ Moran's introduction is a translation and is not part of any original edition. For that reason, it must be reiterated that rather than its translational features, what such features represent is important here.

¹¹ Part of this research was prepared as a paper for the TR611 Historical Translation Studies course led by Prof. Ayşe Banu Karadağ in Fall 2016–2017 within the PhD programme in Translation and Interpreting Studies at Istanbul 29 Mayıs University. It was subsequently presented at the Translation Studies Days conference organized at Trakya University, Edirne on April 25, 2017. During the period taken to finalize the dissertation, new versions of the tools appear to have been released, yielding slightly different results at this time; however, this does not contradict the existing findings.

Figure 6. The number of collocations involving criti* and society

Collocates		Links	?
Term	Collocate	Count (context)	
☐ criti*	society	10	
☐ criti*	novel	4	
☐ criti*	various	3	
☒ criti*	parody	3	
☐ criti*	observer	3	
☐ criti*	methods	3	
☐ criti*	method	3	
☐ criti*	irdal	3	
☐ criti*	world	2	
☐ criti*	way	2	
☐ criti*	using	2	
☐ criti*	used	2	
☐ criti*	technique	2	
☐ criti*	tanpınar	2	
criti* X		141 context	

Based on the division of the novel and from the fact that Tanpınar does not spare the Ottoman time from criticism by pointing out its absurdities, Moran concludes that the author is “criticizing the faults of Turkish society possibly for the last two centuries” (Tanpınar 2001, 21). Following this conclusion, Moran also points in the direction in which Tanpınar hints at a solution on his terms. Only two characters in the novel are spared from parody: Nuri Efendi, the clock-smith mentioned in Penguin Books blurbs, and Ahmet, Hayri İrdal’s son. “There is a common interest between the man of an old era, Nuri Efendi, and this Republican-era young man” (ibid.). Moran quotes this as “the ordeal of real work” (ibid., 242) from the novel.

The dualism between the East and West, which has been taken up so far to introduce the work, also appears in Moran. Not only does he take it up from the Tanzimat period, but he also supports the novel’s stance with Tanpınar’s ideas appearing in one of his newspaper articles:

The reason for this crisis which makes us doubt not only our deeds but the underlying principles from which they are gaining speed, which make us deal with light matters that reach the point of a joke rather than with important matters pertaining to life, or which change the character of these important matters pertaining to life and turn them into a joke is the duality which has resulted from our transition from one civilization to another. (qtd. in Tanpınar 2001, 6)

In another piece by the author, also quoted by Moran, he declares, “the heritage that is important for us is neither in the West, nor in the past” (qtd. in Tanpınar 2001, 23). Moran’s deductions from the novel and Tanpınar are “a production system that is

appropriate for our reality” and “a synthesis” between the two civilizations “to create our own,” which is also “appropriate for the realities of our country” (ibid.). In particular, Moran’s comments on production as a solution and focusing on the present realities of the country set it different from Pankaj Mishra’s reading.

The closing statements of Mishra for *TRI* clearly exemplify his emphasis regarding the novel: The novel demonstrates

in our postmodern cages, glimpses of another kind of civilization. It also mourns, more eloquently and sensitively than any novel I know, the obscure sufferings of people in less “developed” societies—those who, uprooted from their old ways of being, must languish eternally in the waiting room of history (Tanpınar 2014, xix).

In Mishra’s discourse, in the face of Western power, the rest of the world tried to reach that power under “single-minded authoritarian figures, who saw themselves as bending history to their will” (Tanpınar 2014, viii). In this regard, from Russia, Japan, and Türkiye to Iran and China, all are put into the same basket against Europe, and they “ended up inflicting immense violence and suffering on societies” (ibid.). In the same vein, Tanpınar is mentioned with “China’s Lu Hsün and India’s Rabindranath Tagore” in the context of “belatedness” and with “Jun’ichirō Tanizaki and Yukio Mishima” in the context of returning to “wholeness” (ibid., ix), as the themes addressed. “The Orient is doomed to inauthenticity, to be forever seeking fragments it can shore against its ruins,” proclaims Mishra (ibid., xiii).

Processed using Voyant Tools, Mishra’s text also reveals the grammar behind its discourse. The Terms tool can show Mishra’s most frequently used words (see figure 7). When the obvious words for the context are discarded, such as Tanpınar, time, Turkish, and İrdal, there are mostly contrasts, such as modern vs. history, new vs. old, ottoman vs. western, or tradition vs. west. State and society are either the object or subject in these juxtapositions, but the word freedom stands out in line 21 of the list.

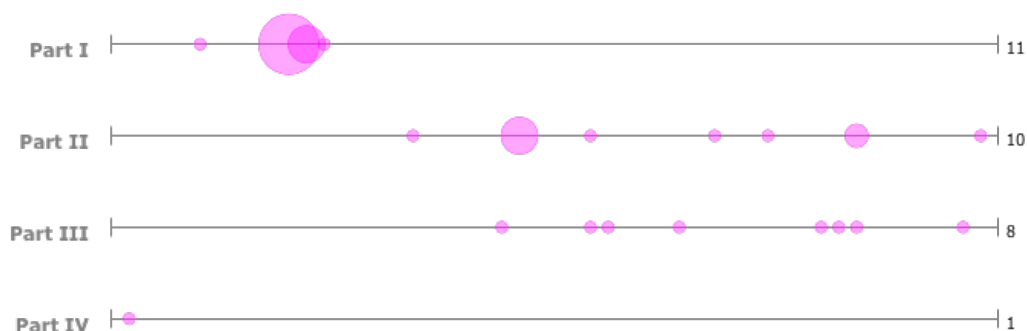
Figure 7. Mishra's most frequently used words

Voyant Tools			
Terms			
	Term	Count	Trend
☐ 1	tanpınar	24	
☐ 2	time	18	
☐ 3	modern	16	
☐ 4	history	13	
☐ 5	life	13	
☐ 6	turkish	13	
☐ 7	century	12	
☐ 8	irdal	11	
☐ 9	ottoman	11	
☐ 10	past	11	
☐ 11	new	10	
☐ 12	turkey	10	
☐ 13	western	10	
☐ 14	mind	9	
☐ 15	people	9	
☐ 16	tradition	9	
☐ 17	west	9	
☐ 18	old	8	
☐ 19	societies	8	
☐ 20	state	8	
☐ 21	freedom	7	
☐ 22	institute	7	
☐ 23	modernity	7	
☐ 24	peace	7	
☐ 25	regulation	7	

The Context tool can be used to better understand how Mishra uses the word freedom, meaning to see it in context. For instance, Mishra claims that “Tanpınar returns often to the question of human freedom—a theme that clearly preoccupied him a great deal and gave metaphysical ballast to his critique of secular modernity” (Tanpınar 2014, xvii); however, there are two times Mishra quotes from Tanpınar regarding freedom and they are from the same chapter: Part I, Chapter III. In the Bubblelines tool, which can visualize the frequency and repetition of a term’s use in the corpus, freedom appears to be mostly clustered in the first two parts of the novel (see figure 8). Thus, it is not necessarily a predominant theme of this novel.¹²

¹² Ekici (2016, 190–196) discusses some other misconceptions of Mishra regarding the novel, history, and Atatürk.

Figure 8. Frequency of freedom in chapters



There is another intriguing word choice in the list: *mind*. Except for two occasions, it is a reference to Tanpınar’s other novel in English: *A Mind at Peace*. Set in Istanbul, the novel seems to have helped Mishra express his vision of the city. The Collocates tool with the same 5-word criteria on each side of Istanbul shows that Mishra uses melancholy, loneliness, desperate, and defiantly with the city. A more positive word that stands out on this list is the verb *cherish*, and its context shows that what is cherished has similar features.

Tanpınar’s brooding and intricate novel *A Mind at Peace* (1939) [*sic*] attempts such a synthesis—one reason why it became popular in the 1980s as Turkey began to emerge from decades of soulless Kemalism. Its most cherished character is Istanbul itself—the city’s poor neighborhoods, dramatic sunsets, and long Ramadan evenings [. . .]. (Tanpınar 2014, xi)

The quotation Mishra chooses from the novel also supports this atmosphere created for *TRI*:

I was fording a deep-sea cavern lined by the remains of knowledge and by all the ideas I had ever failed to grasp. As they swirled around my feet I moved forward, and with every step I felt the coil of unfounded beliefs, ungrounded frustrations, and unending despair tightening around my chest and arms. (qtd. in Tanpınar 2014, xiii)

The author expresses this imagery as “köksüz asabiyetler, süreksiz ümitler, yersiz inançlar” (Tanpınar 2010, 139; “unaccountable tantrums, ephemeral hopes, and ungrounded beliefs” in Gürol’s translation [Tanpınar 2001, 138]). With a change in order, it turns into “unfounded beliefs, ungrounded frustrations, and unending despair” in Freely

and Dawe's translation (Tanpınar 2014, 147) and helps Mishra with his signification. By contrast, in the overall novel, the stem despair* appears on 24 occasions.

Despite supporting translations such as the one above, Mishra's views do not seem to align entirely with either the historical facts or the novel.

Tanpınar's satirical intentions in this novel are clarified by the fact that in 1926 Atatürk had formally adopted Western time by passing the Gregorian Calendar Act. Most people in Turkey, as in nineteenth-century Asia, had not needed to know the time with the precision offered by watches. The muezzin's call to prayers or the sun's journey sufficed. But Atatürk decreed that clock towers be erected across the country. (Tanpınar 2014, xiv)

The contrary ideas to this quotation, such as time balls and the importance the Ottomans attached to time and clocks, have already been discussed with the title translations above and covered eloquently by Ekici (2016, 194–196). Nevertheless, this is how Mishra and the Penguin Books edition present the novel and its setting. Particularly, with the introductory essays and the last pieces of paratexts detailed below, certain interpretational differences and attitudes become more discernible.

1.1.6 Epigraph and appendices

The first translation includes an epigraph found in the original publications, including the first Remzi Kitabevi edition of 1961 and the Dergâh Yayınları editions since 1987. Its translation reads, "Please God, for the sake of His Excellency Mecnûn (the Insane) make go away / The trances of the pain of consciousness which remain yet in my head" (Tanpınar 2001, v). Alptekin (2001, 65) states that the couplet contributes to the rational call of the novel. The retranslation excludes this epigraph for reasons unknown.

Similarly, the first translation includes a letter not found in the original publications. As mentioned, Tanpınar had Alptekin write the letter by dictating it himself and told him to keep it without further instructions (Alptekin 2001, 65–66). The letter reveals Hayri İrdal's paranoia and turns the novel into a "tragic comedy" (ibid.). Alptekin believes that the letter could have been considered a core part of the novel, but without the author's further direction, he did not use it before. He claims that the choice of İzzet Molla's poetry and the exclusion of the letter from the novel are for the effect of criticism.

Moran also supports this view in the case of the letter. He endorses that the letter reduces the narrator's credibility and destroys criticism, leaving only satire (Tanpınar 2001, 21). Moran considers İrdal a "half-mad strange personality" (ibid., 2) and states that Tanpınar already makes readers' work difficult by making the character "distrustful" (ibid., 21). İrdal himself also lays out the ambivalent nature of his narration:

I like neither reading nor writing. Yet, seated in front of a thick notebook, I am trying now to write my memoirs [. . .], sorting out materials which I thought should best sink into oblivion, those that should be passed over or transformed, and those which required deeper reflection and, to make a long story short, I tried to put the events of my life into a chronological order, observing all the stipulations of what may be called sincerity in a dissertation, or more especially, in a memoir.

For I, Hayri İrdal, have always advocated absolute sincerity more than anything else. Why on earth should one write at all, if one does not profess to be frank? Such sincerity would necessarily call for elimination and expurgation. You will doubtless readily acknowledge that to disclose every single thing in its true color is nearly impossible. Instead of breaking off unexpectedly in the middle of a sentence, one should do well to plan ahead the points on which one will be in agreement with one's readers. Sincerity is not a one-man show. (Tanpınar 2001, 29–30)

This is further complicated by historical manipulation involving "*The Life and Works of Ahmet the Timely*." From the beginning, readers do not have the chance to reach an original and can either trust or distrust the narration in their relation to it, similar to the truth/relativism comment of İrdal mentioned above. Nevertheless, the letter is included in the Turko-Tatar Press edition and is accompanied by a note, acknowledging a debate about whether it should be part of the original (Tanpınar 2001, 327).¹³ Despite doubts about the author's original intent, it is clear that the letter offers readers another layer of interpretation of the novel.¹⁴

The Penguin Books translation mentions neither the epigraph nor the letter. It indeed arouses one's curiosity to speculate if the back cover of the Penguin Book's edition is a testament to the fact that their retranslation project also considered including the letter, as it reads, "[r]ecounted in sessions with his psychoanalyst, the story of Hayri

¹³ Although the note looks like a translator's note, Gürol revealed that he did not remember translating the letter, which the publisher could have added (pers. comm.).

¹⁴ Moran concludes, "It is possible that Tanpınar wrote this letter thinking that he might get into trouble for criticizing [Atatürk's] revolution. Later, however, he must have thought that this is not necessary and thus did not add the letter" (Tanpınar 2001, 21).

İrdal's absurdist misadventures," but then decided against it for a more uniform interpretation.

1.1.7 Evaluation of the findings

Based on the people involved in each translation project—Kazan Tatar Uli Schamiloglu and Turkish Kemal Silay as the editor and consulting editor, respectively, as well as Turkish translator Ender Gürol and Turkish introducer Berna Moran, compared to American translators Maureen Freely and Alexander Dawe and Indian introducer Pankaj Mishra—it has been hypothesized that sensibilities and existing or predominant image(s) in the source culture vis-à-vis the target one could be different, and these differences could be reflected or reinforced by the Turko-Tatar Press edition and the Penguin Books edition via their respective paratextual materials.

This hypothesis is partially confirmed. On one hand, the paratextual similarities between the two translations are obvious. They share the same title despite an available alternative, put forward the duality of the East and the West or the old and the new as a theme, and emphasize the novel's critical approach to the transition from one to the other, as well as the absurdity and comedy occurring as a result of the transition. Both capitalize on the international fame of Orhan Pamuk and his connection with Tanpınar through citations or references.

On the other hand, the points of criticism expressed in the introductory essays are clearly different. The difference lies in how Moran discusses Tanpınar's critique of the Republican period and how Mishra concentrates on this alongside Atatürk as the orchestrator. About the third part of the novel, Moran writes, "No doubt that this part is a criticism of mistakes that were made in the Republican period in attempting to create a new Turkish society by severing ties with the past" (Tanpınar 2001, 8). However, he begins his essay with the fact that "the author is trying to examine the crises that our society has undergone over a longer period of time than the fifty-year period marking Hayri İrdal's life," which also covers "the pre-Tanzimat period [before 1839]" and "the Tanzimat period [of reforms, 1839-1876]" (ibid., 1; original brackets).

For Mishra, Tanpınar's critique is solely directed towards Mustafa Kemal Atatürk, the secular republic he spearheaded, and the cultural and "irreversible material changes—industrialization, mechanization, demographic shifts, middle-class consumerism, and

rapid communications—introduced by Turkey’s Kemalist elite” (Tanpınar 2014, xiii). As mentioned above, Mishra believes, “Tanpınar’s satirical intentions in this novel are clarified by the fact that in 1926 Atatürk had formally adopted Western time by passing the Gregorian Calendar Act” (ibid., xiv). In this regard, the difference between the authors of introductory essays seems evident in terms of the addressees of criticism.

Another difference that deserves attention is that Moran asks, “Is Tanpınar, who is criticizing the faults of Turkish society, possibly for the last two centuries, pointing in the direction of a solution?” (Tanpınar 2001, 21). As expressed above, he finds the answer in the “two people who are not the targets of criticism and parody in the novel,” namely “Nuri Efendi and İrdal’s son, Ahmed” (ibid.). The reason, Moran believes, is that these two figures focus on real work (ibid.).

Mishra, on the contrary, reads the novel as an affirmation of “a despairing vision”: “The Orient is doomed to inauthenticity, to be forever seeking fragments it can shore against its ruins” (Tanpınar 2014, xiii). Any hope for synthesizing the past and the present or the traditional and the modern is forsaken. “No longer seeking, as he did in *A Mind at Peace*, an immutable cultural identity in Istanbul’s past, he [Tanpınar] places himself on the side of the fragmentary and the gratuitous against the imperatives of history and progress,” Mishra explains (ibid., xvii). In this regard, for Mishra, without offering a way out, the novel successfully conveys “the obscure sufferings of people in less ‘developed’ societies—those who, uprooted from their old ways of being, must languish eternally in the waiting room of history” (ibid., xix).

The divergence between these more varied and singular foci of the introductions might have stemmed from the actors’ self-positioning against the source culture or their experience of it from their locales. There are also undeniable divergences from the realities of the source text that are not supported by the paratextual materials. The scene that the UK cover depicts is one case in point, with the fez and the veil corresponding to the Republican time, not the Ottoman. The confusing details on the back cover of the U.S. edition are another point. One of them, psychiatry sessions, could be explained by the letter excluded from the retranslation. The letter would complicate the more singular emphasis presented by the retranslation. As explained by Moran, it lowers the credibility of the narrator as a person with mental problems and removes criticism. Another one is the fines system developed by the institute. The back cover explains that it is for setting the clocks in Western time, whereas it simply intends to synchronize them. Not

surprisingly, both details do not contradict Mishra's introduction. Yet again, there is the issue of non-translation, to which the first translation is relegated. The first translation tagline is used on both covers of the retranslation. After reviewing the second translation, Ertürk (2014) concludes with the following comment:

If there is an uncanny resemblance between the appropriation of the historical past by the Time Regulation Institute and the appropriation of local literatures by the world literary market, then Tanpınar's novel might after all also be read as an allegory of its own global circulation in English.

It is intriguing to consider whether the first translation's situation is similar to the experience of Zygmund Bauman narrated in *Liquid Modernity*. In one of his lecturing trips, Bauman visits a South European city and takes a long trip through its center to his destination with a fellow lecturer as his guide. He is told that that is the only way. On the way back to the airport, he decides to take a taxi only to discover a much shorter route through "rows of shabby, drab, God-forsaken slums" (2000, 104).

My guide's assurance that there was no way to avoid the centre's traffic was no pretence. It was sincere and faithful to her mental map of the city in which she was born and had lived ever since. That map did not record the unsightly streets of the 'rough districts' through which the taxi took me. In the mental map of my guide, in the place where those streets should have been plotted, there was, purely and simply, an empty space. (ibid.)

Bauman mentions these empty spaces on a map within the context of one's encounters with the other. He writes, "Differences may be spat away, eaten away, kept away [. . .]. But differences may also be made invisible or, rather, prevented from being seen" (2000, 103). Although, based on the paratextual findings, one can speculate that a previous multifaceted representation can undermine the authoritative presentation of the retranslation, there is no clue to support this. Therefore, it seems more comprehensive research is needed involving English translations to determine whether the translators share the paratextual representation.

Two additional concerns support this need. First, this initial study focused on peritextual materials surrounding the text. "Alternatively, such presentational elements can be located outside the book and can be found in bibliographies, in advertisements in magazines, in review articles or in interviews; Genette [1997, 5] here speaks 'epitexts'"

(Tahir Gürçağlar 2002, 45). Therefore, more clues into the retranslation process can be obtained from materials outside the novel(s) and shed light on the non-translation status of the Turko-Tatar Press edition.

Second, Tahir Gürçağlar cautions that paratextual analysis “show[s] how translations are presented, but not how they *are*” and that there are “different types of agents at work” “such as publishers or editors” (2011, 115; original emphasis). In this regard, the translations, the actual textual materials, may signal a reading diverging from the dominant view or representation of the introducers or publishers. Combined with more epitextual materials, textual analyses have the potential to support or contradict the initial findings.



1.2 Retranslation project of *The Time Regulation Institute* (2014)

The paratextual analysis has uncovered clear translational attitudes regarding the source text, producing significant findings. The Penguin Books' *The Time Regulation Institute* (*TRI*) displays a more reductionist and occasionally flawed comprehension of the work, whereas the Turko-Tatar Press version allows for a wider range of interpretations. The conclusion of this preliminary study indicates that the agents' experiences with the source culture influenced by their respective cultural perspectives may have led to these divergent representations. Noted as a shortcoming of this initial part of the study, further investigation into epitextual materials reveals another contradiction. The initial findings do not match the concerns articulated elsewhere by Maureen Freely and Alexander Dawe regarding the work in their capacity as retranslators.

In her address at the “Tanpınar’ı Çevirmek” (Translating Tanpınar) panel during the “Dünyada ve Türkiye’de Tanpınar Zamanı” (Tanpınar’s time in the world and Türkiye) symposium, Maureen Freely highlights “cehalet” (ignorance) of an English publisher regarding the Turkish literary system and discusses “sömürgeci” (colonial) perspectives that have persisted among her colleagues until that time (Freely 2012, 170). To address these limitations, she proposed two strategies. The first one involves placing Tanpınar’s writings in their historical situations and effectively managing his linguistic network to communicate his importance to global literature. The second calls for establishing a platform that encourages greater dialogue, thus enhancing his reception (ibid., 171–172). Similarly, in an interview available online, Alexander Dawe (2011) states that Ender Gürol, the first translator, did not successfully capture the author’s “ses” (voice), which led to their decision to embark on the retranslation project and be faithful to the aesthetics of the novel. The translation was still underway when both speeches were delivered.

Due to this inconsistency noticed between the retranslators’ discourse in the epitextual materials and peritextual representations covered before, the current investigation focuses on textual data. Thus, this section of the dissertation explores the retranslation project of the retranslators, seeking to determine if their esteem and regard for the other are evident in their translational decisions, which could also help to understand the non-translation status attributed to the other translation. The aim is to pose and address this question through careful analysis. In this analysis, the retranslation

endeavor by Freely and Dawe is evaluated through an examination of their translational methods in conjunction with their declared objectives.

This study's analytical framework draws upon Antoine Berman's work on translation criticism and his analytic approach to translation. These methodological tools are elaborated in his publications *Toward a Translation Criticism: John Donne* (2009) and "Translation and the Trials of the Foreign" (2004), respectively. The study's choice to utilize Antoine Berman's theoretical framework arises from the parallels between the retranslators' interest in Tanpınar's aesthetics and reception and Berman's ethical position on respecting cultural otherness. Furthermore, this research examines the possible impact of the retranslation on the target audience and aims to highlight fresh ways of engaging with Tanpınar's work.¹⁵

1.2.1 Berman's approach to translation analysis

Antoine Berman, in his work *Toward a Translation Criticism: John Donne*, asserts that a well-defined objective or "project" underpins each "consistent translation" (2009, 60). This foundation shapes the translator's approach to transferring literary content and guides their management of the translation endeavor, ultimately informing their selection of a specific translation "mode" or "style" (ibid.). According to Berman, any project's genuine nature, its "truth," can only be revealed through the actual translation and the specific type of literary transference it accomplishes (ibid., 61). The author argues that assessing a project's merit solely based on its outcomes is not feasible, as these are intrinsically tied to the project itself, and any notable aspect or deficiency in a translation can be traced back to the translation project or its elements (ibid.). This suggests that a translation directly reflects its underlying project with no additional qualities beyond those inherent in its conception and execution. Hence, this approach posits that any assertions made by translators about their work are deemed legitimate as long as these claims can be substantiated within the translated text itself (ibid.).

In his approach to translation analysis, Berman (2009, 66) suggests a two-step process. The initial step involves a cursory examination of a translated work and

¹⁵ The methodology in this part of the research was partly developed in a paper presented at the 4th International Asos Congress at Alanya Alaaddin Keykubat University on May 3, 2018 and later used for a chapter titled "The Retranslation of *The Time Regulation Institute*: A Project of Respect or Prejudice?" while doctoral research was in progress, as indicated therein (Güneş 2018).

accompanying statements from the translator(s). Berman values all translator commentaries, including introductions, epilogues, essays, and dialogues, regardless of their direct relation to translation. He views these elements as valuable indicators that offer insights into the nature and objectives of translation projects. The second stage in Berman's process involves the "comparative work itself," which entails scrutinizing both the source text and its translation, as well as exploring "the modes of implementation of the project" (ibid.). Upon completing this two-stage analysis, Berman posits that "[t]he truth (and validity) of the project is thus measured both *in itself and in its result*" (ibid.; original emphasis).

Elaborated in the paratextual analysis (see section 1.1), the first stage of Berman's approach to translation analysis has already been completed within a paratextual research model (Tahir Gürçağlar 2002), and its results will be covered here very briefly as a way of transition to the second stage, namely the textual analysis. A disparity appears to exist between certain peritextual materials surrounding the actual retranslated text, such as the introduction by Pankaj Mishra and cover designs, and epitextual materials found outside it in the form of talks or interviews.

The transition from Eastern to Western time emerges as a central motif across all the peritextual components. This is reflected on the dust jacket and front cover of the retranslation's U.S. edition. The transition from the jacket to the front cover reveals a shift in time and numerical representation. On the jacket, Eastern Arabic numerals indicate one o'clock, while the cover displays Roman numerals pointing at two o'clock, signaling the shift from the East to the West over time. Moreover, the die-cut on the jacket exposes a structure completing a minaret as the minute hand, which, when fully revealed on the cover, transforms into the intricate workings of a modern clock mechanism (see figure 2). The back cover describes the Time Regulation Institute's objective as altering all of Türkiye's clocks to align with Western timekeeping. In a similar vein, Mishra's introduction notes that Tanpınar's satirical intention with the novel becomes understandable when considered together with the official adoption of Western time in 1926 (Tanpınar 2014, xiv).

This representation is not consistent with the documented historical evidence. Ekici (2016, 184), as already cited, contests the interpretation that the novel portrays a transition from Eastern to Western time. He points out that the Ottoman Empire took part in an 1884 conference adopting Greenwich as the prime meridian and, in 1915, installed

a time ball on the Istanbul Naval Hospital tower to synchronize noon time through telegraphic communication with Paris. Additionally, Akgün Akova (2017), in an article about Mustafa Şem'i Pek, described as "the last great watch master of the Ottoman Empire" (89), discusses a competition occurring around 1910:

In the 1910s, the General Directorate of Foundations decided to order clocks for mosques and muvakkithanes (centers for determining the times of prayer) that had ones that were not accurate or none at all. For this reason, they initiated a competition among masters. Mustafa Şem'i came first and won the tender. Any questions [on] whether a Turk could make clocks of a European standard were removed. (90)

The historical context provided demonstrates that the adoption of Western time standards was already a settled matter during the Ottoman era. Hence, the need for clock setting and synchronization was crucial then. This serves as the foundation for Ekici's subsequent argument.

With *The Time Regulation Institute*, Tanpınar is not making fun of Turkey's move to European time, but of something else entirely: he is satirising the fact that, amid all of the developments in industry and bureaucracy and all the rhetoric of economic productivity, even a nonsensical institution that serves no real purpose can manage to survive for years. When the book was serialised in 1954, the pointlessness of the Time Regulation Institute would have been obvious to readers who received the national time signal every day from the radio [. . .]. (2016, 186)

The focus on transitioning between temporal systems, as highlighted in the retranslation, can be viewed as an overly simplistic portrayal, as previously discussed. This observation necessitates further exploration of the retranslation project, especially considering the retranslators' stated commitment in the epitextual materials about honoring Tanpınar's unique voice and artistic sensibilities. Therefore, concentrating on the comparative work, which constitutes the second stage in Berman's framework, this section proceeds with the assumption that the aforementioned paratextual representation might be inherently linked to the representations created by the retranslated text.

The comparative phase necessitates an analytical framework, for which Berman's (2004) translation analytics has been selected, as already stated. This choice is rooted in the model's capacity to evaluate how effectively retranslators withstood ethnocentric

pressures and succeeded in conveying Tanpınar's distinctive voice, as they assert. Conducting this analysis will allow identification of the retranslation project's true nature.

In his work *The Experience of the Foreign*, Antoine Berman echoes Maureen Freely's unease about Tanpınar's reception, stating that translation's core purpose is to create an "opening," foster "dialogue," encourage "crossbreeding," and promote "decentering" (1992, 4). Berman asserts that translation is fundamentally about establishing connections, "a putting in touch with," or that it serves no purpose at all (ibid.). He further proposes that for translation to fulfill this objective and realize its true nature, it must be guided by ethical principles and analytical approaches. Berman advocates for attaining this positive ethics via its negative counterpart, namely "a theory of those ideological and literary values that tend to turn translation away from its pure aim," as well as through "*an analytic of translation and translating*" (ibid., 5; original emphasis). His argument rests on the premise that "[c]ultural resistance produces a systematics of deformations that operates on the linguistic and literary levels, and that conditions the translator, whether he wants it or not, whether he knows it or not" (ibid.). Berman posits that this negative analytic functions as a means for translators to conduct self-reflection against cultural reductionism (ibid., 6).

In his article, later translated by Lawrence Venuti as "Translation and the Trials of the Foreign," Berman further develops his translation analysis model. He reiterates his primary argument: "The translator's practice must submit to analysis if the unconscious is to be neutralized" (2004, 286). Berman contends that "the system of deformation" influences every translator's work, describing it as "the internalized expression of a two-millennium-old tradition, as well as the ethnocentric structure of every culture, every language" (ibid.). However, an analysis that emphasizes only negative aspects may result in a prescriptive approach to translation. This seems to be a potential drawback of adopting a source-oriented perspective. To offset this, Berman advocates for augmenting the negative analytic with "a positive counterpart," an investigation of methods that have consistently limited deformation, though in an "intuitive" and "unsystematic" fashion (ibid.). These methods serve as a "counter-system destined to neutralize, or attenuate, the negative tendencies" (ibid.). The integration of negative and positive analytical methods facilitates translation criticism that transcends mere description or prescription (ibid.). In examining the new translation of Tanpınar's *Saatleri Ayarlama Enstitüsü* (SAE), this

approach is employed by comparing the retranslators' asserted positive techniques with their negative inclinations.

1.2.2 Retranslators' positive intentions

Retranslators Freely and Dawe, in their introductory "A Note on the Translation," highlight Tanpınar's resistance to "pure Turkish" and his refusal to modify "his language" to conform to bureaucratic preferences (Tanpınar 2014, xxi). They contend that this stance manifested in Tanpınar's literary style, and his "sublime feats" in this regard posed significant challenges when translating "in a language that has never suffered [similar] political interference [e.g., Alphabet and Language Revolutions, Turkish Language Society]" (ibid., xxii). In her 1983 work, *Semantic Structuring in the Modern Turkish Short Story*, Sarah Moment Atış addresses this topic: Acknowledging that her research was supported by Mehmet Kaplan (ix), who was initially Tanpınar's student and later became his colleague, Atış notes, "the language reform movement [. . .] in the 1950s underwent a conspicuous shift in emphasis reflected in the contrast between the older term, sadeleştirme, and the newer term, özleştirme" (7; original emphasis). According to Atış, Tanpınar opposes the extreme approach of "Turkification," which seeks to substitute all words of Persian or Arabic origin in the language, regardless of how commonly they are used in everyday speech, with "newly coined words based on Turkish roots drawn, if necessary, from Central Asian dialects" (ibid.). In this context, Tanpınar's perspective diverges from the preceding view of the retranslators. It is understood not to be against Atatürk's "initial aim of the reform movement which was to eliminate the horrendous gap separating the spoken language of literature and administration" (ibid.).

In their commentary, Freely and Dawe further explain that their bewilderment at "the changes of register that are the source of so much of the comedy" prompted them to adopt a specific translation method (Tanpınar 2014, xxii). Rather than tackling "the usual (and in this novel, often insoluble) problems of diction and meaning," they chose to "listen instead to the music of the narration" (ibid.). This strategy is undoubtedly tied to their interpretation of Tanpınar's language use.

Language was his instrument, and he brought to it all he knew of music, both Eastern and Western. Whatever games he played on the printed page, he played them first with sound.

We did things in the opposite order when shaping his sentences in English. First we put the words on the page. Then we listened for the voice, arranging, rearranging, and changing the words and clauses until we heard something of the Turkish music coming through.” (Tanpınar 2014, xxii)

Examining the retranslators’ approach through the lens of Berman’s classification suggests that they may have favored qualitative richness and rhythm in their translation. This preference potentially led them to accept the effacement of the superimposition of languages and to intentionally employ rationalization. In Berman’s analytical framework for translation, qualitative impoverishment and the destruction of rhythms are identified as two of the deforming tendencies that can occur during the translation process (2004, 291–292). He distinguishes between two phenomena as such: the first involves replacing “sonorous” or symbolically rich elements in the original text with less evocative alternatives, while the second pertains to altering a novel’s rhythmic structure, such as “through an arbitrary revision of the punctuation” (ibid.). Berman (ibid., 292) contends that novels possess a rhythm akin to poetry. To counteract these negative tendencies, the retranslators iteratively modified their renditions until they achieved sentences with Turkish melodic quality.

In the trade-off, they explicitly acknowledge that the superimposition of languages was diminished. In such instances, “[t]he relation of tension and integration that exists in the original between the vernacular language and the koine, between the underlying language and the surface language, etc. tends to be effaced” (Berman 2004, 296). They sought to disregard this tendency as articulated in their inquiries into reflecting Tanpınar’s politically motivated language use or varying registers.

The impact of seeking Turkish music was the reorganization or alteration of words and clauses. As mentioned, this phenomenon aligns with Berman’s (2004) concept of rationalization within the deforming tendencies, which “recomposes sentences and the sequence of sentences, rearranging them according to a certain idea of discursive order” (288). According to Berman, the process of rationalization does not occur “without changing form and meaning” (ibid., 289), and those who undertook the retranslation affirm specific semantic shifts.

Despite its apparent simplicity and prevalence, rationalization is a multi-dimensional tendency that is intertwined with other deforming tendencies. It directly relates to what Berman (2004) refers to as the novel's "shapeless polylogic" and leads to its "arbitrary homogenization" (287). Berman posits that the absence of a defined form in prose is indicative of its exploration of a language's multifaceted nature. He contends that "[t]he signifying shapelessness indicates that prose plunges into the depths, the strata, the polylogism of language" (ibid., 288). Conversely, the process of rationalization disrupts this exploration by "*revers[ing]* the relations which prevail in the original between formal and informal, ordered and disorderly, abstract and concrete" (ibid., 289; original emphasis), effectively dismantling the intricate linguistic structures inherent in prose.

This shift in the relations may lead to several outcomes. It can result in clarification, transforming vague elements in the source text into more precise ones in the translated version (Berman 2004, 289). Additionally, it can cause expansion, which increases the overall volume of the text "without augmenting its way of speaking or signifying" (ibid., 290). Furthermore, it can destruct linguistic patterns, such as those related to "the use of time or the recourse to a certain kind of subordination" (ibid., 293). According to Berman, the various deforming tendencies work together as "a systematic whole" (ibid., 288). Consequently, when one tendency is activated at a particular level of translation, it often leads to the emergence of others. The next subsection presents a general overview of the retranslators' deforming tendencies that emerged in such an intricate web of decisions, which start with the desire to prioritize Turkish music in the retranslation.

1.2.3 Retranslators' deforming tendencies

The analysis has commenced with a comparative examination of two segments from the novel. These excerpts, featured in *An Anthology of Turkish Literature*, comprise "the first numbered chapter of the book, in which the first-person narrator introduces himself, and the first half of chapter 6 of 'Little Truths,' a description of the Şehzâdebaşı café" (Feldman 1996, 384). Walter Feldman chose and translated specific portions to familiarize Western readers with the work. For this reason, initiating the examination on these chapters has been deemed appropriate. However, following the preliminary findings below, a more focused comparative reading has begun to track instances of irony. This

approach is based on the suspicion that eliminating ironies might have primarily resulted in the simplistic representation described earlier.

Across all retranslation excerpts, Ender Gürol's initial rendering is employed rather than back-translations. Literal interpretations are placed within square brackets where needed, and bold emphasis is applied to underscore the critical points. The 2010 Dergâh Yayınları edition of *SAE* served as the source for the original text and is used here. Table 1 depicts a scene in which Hayri İrdal's aunt, presumed deceased, regains consciousness. Her brother had been safeguarding her inheritance at her residence for his own advantage. Just before her burial, the aunt emerges from her comatose state and returns home in her coffin, which is carried on shoulders as if she were a military general.

Table 1. Ennoblement

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
There was nothing comical about my aunt's imperial posturing, or my father's frozen shock, or Ibrahim Bey's dramatic retelling of the affair—even when he pounded his fists against his chest to illustrate the losses suffered. (66)	Halamın o heybetli hâli, onun karşısında babamın o garip duruşu arabada bizim hesabımıza dövüne dövüne günün olan bitenini babama anlatmağa çalışan İbrahim Beyin şaşkınlığı öyle sevinilmeyecek hattâ gülünmeyecek şeylerden değildi. (65)	The awe inspiring presence of my aunt, my father's awkward posture before her, the stupefaction of Ibrahim Bey who tried to tell the story in the cab, deploring it bitterly on our behalf, all these things were amusing and ludicrous enough. (77)
In the end what mattered most was not the great fortune, even though it had been my family's last hope, nor was it the announcement of my aunt's death in the papers, conveyed in the biggest and most brightly lit letters the world has ever seen; it was the one thing passed on to us from the fortune of the warden of the street sweeper's trade guild: the enormous pendulum of the villa's clock, which was buried deep in one of my pockets, taken from the villa that we, as father and son, had conquered, if only for a fleeting spell. (66)	Asıl garibi evcek bütün selâmetimizi bağladığımız, seneler boyunca beklediğimiz, ümitlendiğimiz bu mühim hâdiseden, dünyanın en büyük harfleriyle, en keskin ışık reklamlarıyla halamın vefatından, bir an, baba oğul el koyduğumuz konaktan, Süpürgeçiler Kâhyası'nın servetinden kocaman bir saat rakkasının cebimde kalmasıydı. (65)	The strange thing about it was, from this important happening which we had been anticipating for years now and to which we had attached all our hopes for salvation, from my aunt's decease, written with the largest capital letters in the world and in the most striking illuminated characters, from the mansion which we, father and son, had laid hands on, from the wealth of the Warden of Scavengers, the big pendulum of a clock had remained in my pocket. (77)

The examples shown in table 1 demonstrate how the retranslators primarily sought to ennoble the author's writing, aiming to create "readable" and "brilliant" texts stripped of their awkwardness and intricacy to "enhance the 'meaning'" (Berman 2004, 291). Nevertheless, this process of ennoblement also leads to some deterioration in the underlying webs of significance, such as the link between humor and oddity in the scene.

The peculiarity described earlier also intersects with absurdity in the subsequent parts of the story. While the narrator encounters absurd occurrences externally during childhood, he later experiences them directly in his own life as he matures. Table 2 presents the narrator's account of these absurd and unfortunate incidents, specifically involving his spouse and new boss, Cemal Bey. It is worth noting that the female figure mentioned is the narrator's wife, whereas the entity referred to as a 'creature' is his male boss. Rationalization introduces novel linguistic patterns; clarification results in ennoblement, rewriting, and, consequently, the destruction of additional underlying networks. As further illustrated below, when such destruction builds up, the text subsequently expands from "a shapeless plenitude" into "a shapeless void" (Berman 2004, 290), and connections between chapters are diminished.

Table 2. Destruction of the underlying networks of signification

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
With every hour, misfortune appeared before me in a new guise. [. . .] It all seemed to unfurl by its own logic. At around this time, a young woman came forward, claiming she wanted to marry me—though I had made my situation clear. But, then again, it may have been my marital status that piqued her interest. I met all sorts of people by chance in those days, without ever considering the consequences. One of these creatures took to me. And there was absolutely nothing I could do beyond surrendering to her claws. (185)	Her saat talihsizliğim başka bir çehresiyle karşıma çıkıyordu. [. . .] Hepsi kendi kendine gelmişti. Genç bir kadın , kendisine vaziyetimi olduğu gibi anlattığım hâlde, belki de yalnız bunun için benimle evlenmek istemişti. Hiç farkında olmadan, sadece tesadüfler yüzünden birtakım insanlarla tanışmıştım. İçlerinden birisi benimle alâkadar olmuştu. Artık ne yaparsam yapayım, şimdi onun pençesinde idim. (174)	My misfortune overtook me at every corner in disguised attire. [. . .] Everything had evolved by itself. A young woman — although I had explained to her the situation in which I found myself, or perhaps because of this — had wanted to marry me. Quite unawares, purely adventitiously, I had met certain people. One of them had taken an interest in me. Now, no matter what I did, I could not get myself free of her [his] grasp. (167)

1.2.4 Ironic voice in the original

As previously noted, the retranslators prioritized rhythm and qualitative richness to evoke a sense of Turkish music at the cost of other elements, as discussed thus far. Reviews indicate their success in establishing a distinct rhythm (Ekici 2016, 166). Nevertheless, as opposed to these positive operations, some negative tendencies were at work, too, affecting some of the underlying ironies of the novel. In the scene of the aunt's rising from the dead, it is clear that some comical elements and absurdity signaled by language use were sacrificed. Given that Dawe (2011) pointed out their approaches were chosen to capture Tanpınar's distinctive voice and aesthetics and that the latter seem related to irony, the following subsections will systematically examine the role of irony in this particular work and Tanpınar's purpose with it.

In her analysis, *İnce Alaydan Satire: Saatleri Ayarlama Enstitüsü'nde Hiciv ve Mizah* (From subtle ridicule to satire: Irony and humor in *The Time Regulation Institute*), Ayşe Demir (2013) highlights Tanpınar's use of humorous elements and characters throughout the novel as a vehicle for criticism. Demir notes that Tanpınar adopts a particular narrative stance, employing techniques such as hyperbole, specific word choices and groupings, punctuation, and tonal shifts. This carefully crafted style serves as the foundation for conveying irony and satire within the work (ibid., 111–112). Demir posits that the underlying message Tanpınar aims to convey is concealed within these literary devices (ibid., 44). Furthermore, Tanpınar establishes a gap between Hayri İrdal and the target of irony (ibid., 41). This gap fulfills two related objectives: it enables İrdal to abstain from assessing the absurdities, delegating this responsibility to the reader (ibid., 138), and consequently, it prompts readers to accept İrdal's genuineness, assuming that he is fundamentally incapable of deception (ibid., 133).

This is the basic perception behind Hayri İrdal's tendency to trivialize and obscure his existence despite writing his own memoirs. At first, he notices everything with ignorant astonishment, as if seeing it for the first time together with the reader. When he needs to evaluate the event and reach a conclusion, he withdraws himself and obscures his presence, creating the impression that the reader alone discovers the irony or humor that he has already made obvious. (ibid., 138; my translation)

In this context, nearly every instance the narrator labels as ‘strange’ indicates irony within the novel (Demir 2013, 192). One example in the general overview of the retranslators’ translational tendencies above has already hinted at this pattern. Phrases like “in the end what mattered most” (“asıl garibi”) in table 1 highlight the ironic circumstance left for readers to interpret. If Tanpınar’s voice is considered significant, a certain level of consistency is anticipated in the translations of these instances to discern when Tanpınar is being serious about or mocking these situations. Table 3 demonstrates that the retranslators exhibit inconsistency in their decision-making, with a predominant inclination towards ennoblement.

Table 3. Narrator’s strange and ironic voice

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
[. . .] my daughter and Van Humbert were performing the strangest and most unfathomable zeybek I had ever seen. [. . .] With one eye fixed on the obscene and dangerous contortions that my daughter had forced on Van Humbert’s large and shockingly clumsy body, I said [. . .] (358)	Ve kızım [. . .] karşısında Van Humbert, dünyanın en garip, en akıl almaz zeybeğini oynuyorlardı. [. . .] Ben bir gözüm kızımın Van Humbert’in hantal ve alabildiğine geniş vücuduna yaptırdığı acayip ve tehlikeli cambazlıklarda [. . .] (335–336)	My daughter [. . .] in the company of van Humbert, was dancing what must have been the strangest and most incomprehensible Zeybek in the world. [. . .] With one eye riveted on the grotesque and dangerous gyrations that my daughter induced Mr. van Humbert to make with his colossal and cumbersome body, I said [. . .] (299)
“In this world no account, no attachment comes free. They all require the same sacrifice. And there is but one step between the absurd and the sublime. [. . .]” (361)	– Bu âlemde hiçbir hesap, hiçbir bağlanma bedava değildir. Hepsı aynı fedakârlıkları ister. Ve en iyiden en kötüye bir adımda geçilebilir. [. . .] (338)	“In this world no assessment, no engagement of any sort is free of charge. They all require the same sacrifice. It’s but one step from the good to the bad. [. . .]” (302)

In the first example from table 3, “en garip” was translated as “the strangest.” Still, when the continuing description is paired with the similar term “acayip,” the retranslators opted for “obscene” instead of a word closer to “weird, strange, comical,” which altered the scene’s tone and irony. Additionally, in the second example, where Halit Ayarçı makes a sincere admission about being İrdal’s double, the retranslators chose to interpret it as absurd despite the absence of any linguistic hint of absurdity in the original text.

This does not suggest that every instance of irony the author notes was inaccurately captured. However, Tanpınar often expands upon ironic circumstances (as

shown in table 4). In the following excerpt, for instance, while Freely and Dawe emphasize the oddity by stating, “[t]he strangest and indeed most ludicrous thing to behold was” (Tanpınar 2014, 342), a significant portion of the humor is lost when they choose to provide a more rational overall conversation. In the scene, in the aftermath of a formal procession showcasing the Blessed One, a personified timepiece, to attendees, the author broadens his satirical lens to encompass an entire society, including foreign observers captivated by the clock’s mystical qualities. The subsequent dialogue between İrdal and Dr. Ramiz centers on the Blessed One, which is actually a replica of the original. Despite having this knowledge, Dr. Ramiz expresses curiosity about the modifications it has undergone. The retranslation suggests that İrdal attempted to reason with his aunt about the clock rather than engaging directly with the timepiece, resulting in a diminished sense of ridicule conveyed through the language. Consequently, the retranslation appears to obscure comic elements that rely heavily on narrative style and reader engagement, making them less apparent to the audience.

Table 4. Reduction of comic elements

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
“My good man, the Blessed One seems very much changed. How can I put it . . . He seems far too done up!” [. . .] “You’re right!” I cried. “Money, prosperity, the drive to earn more and more—it’s changed us all.” “[. . .] He was much more beautiful, and pure. Couldn’t you have a word with your aunt and get her to stop?” “There’s simply no way. [. . .] I’ve tried giving my advice on the matter, but she won’t listen.” “[. . .] If nothing else, we should convince her to have that medal removed from his chest!” “You can try if you like. She says Sultan Abdülaziz gave it to her, and that’s all	– Kardeşim, dedi, bu gece ben Mübarek’i çok değişmiş gördüm. Nasıl diyeyim, fazla süslü gibi geldi bana! [. . .] – Doğru! diye cevap verdim. Para, refah, fazla kazanmak hırsı hepimiz gibi onu da değiştirdi. – [. . .] Eskiden daha sade ve güzeldi. Önüme geçemiyor musunuz? – Kabil değil! [. . .] Çok nasihat verdim, bir türlü dinlemiyor . . . – [. . .] Hiçbir şey yapamasak bile o nişanı göğsünden çıkartmağa razı etmek lâzım! – İstersen sen dene. Bana Sultan Aziz verdi diyor, başka bir şey demiyor. Halamı görmüyor musun? O yaştaki kadına yakışacak kıyafet mi o? Bizim aile böyle! Yaşlandıkça azıyoruz.	[. . .] “I have noticed that the Blessed One has undergone a metamorphosis tonight. It’s become more showy.” [. . .] “It’s true,” I said. “Money, prosperity, and the ambition of becoming richer and richer changed it just like ourselves.” “[. . .] It used to have a more sober and seemly appearance. Can you not prevail upon her [it]?” “No. [. . .] I spoke about it but she [it] won’t listen.” “[. . .] Even though we can’t do anything, as you say, we should at least persuade the Blessed One to let that medal be taken off!” “Go ahead and try it. It repeats over and over again the same phrases: ‘It was given to me by Sultan Aziz.’ Don’t you see my

she'll say. Haven't you seen my aunt? Are those the kind of clothes a woman her age should wear? That's our family for you—the older we get, the more depraved we become. But, then again, he is part of the family. [. . .]" (342–343)	O da ne olsa, aileden sayılır. [. . .]" (321–322)	aunt? The way she adorns herself, at her age! This is a habit in our family. The older we become the more hedonist we are. Well, it is one of the family you know. [. . .]" (288)
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As Demir points out, the effectiveness of irony hinges on readers' ability to view scenes from an external standpoint (2013, 133–134). This makes the narrative structures, identified as Tanpınar's techniques, particularly significant. A previous chapter of the novel (see table 5) describes İrdal's frequent visits to a coffeehouse in Istanbul's Şehzadebaşı neighborhood, which he labels "the marshland we knew as 'the absurd'" (Tanpınar 2014, 147). Dr. Ramiz's prior introduction facilitates İrdal's quick acceptance into the group, who are already familiar with the Blessed One. The irony, while not explicitly stated, is evident to readers through the contrast between İrdal's "reputation" and the nature of the stories about him. As Tanpınar extends this ironic motif, the retranslation reverts to a "shapeless void," with İrdal's reputation morphing into the aunt's notoriety despite the original text's continued focus on him.

Table 5. Necessity for readers' ability to recognize irony

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
[. . .] In fact my reputation in the coffeehouse preceded me, although I had never wished for or sought such recognition. [. . .] (136)	[. . .] Hulâsa , hiç istemeden, peşinde koşmadan bütün bir şöhret benim için evvelden hazırды. [. . .] (129)	[. . .] In brief , I was predestined to fame without having to do anything for it. [. . .] (130)

[. . .] But **there were many other stories swirling around**. Nasit Bey's sudden demise revived **the story of my aunt who had come back from the dead**. And then there was her commitment to a dervish lodge to purge the pain of losing her husband [. . .]—**all of which served to enhance the notoriety of her later misadventures. As if refusing to believe she might be overlooked by coffeehouse society**, she took to writing rapturous odes to God. **And the truth was that every chance encounter in my life only enhanced her notoriety.** (137)

[. . .] Fakat **benim hikâyem çoktu**. Naşit Beyin birdenbire ölümü, **halamın hikâyesini** canlandırdı. Halamın onun acısıyla kendisini dervişliğe vermesi [. . .] **bu şöhreti birkaç sene muhtelif fasılalarla besledi**. Kaldı ki, **halam benim bu acayıp kalabalıkta unutulmama razı değilmiş gibi** sonunda âşıkane nefesler bile yazmağa başladı. **Hakikatte hayatımın her tesadüf bu şöhrete yardım ediyordu.** (129–130)

[. . .] However **this was not the end of it [stories of mine were many]**. Naşit Bey's unexpected death revived **my aunt's story**. My aunt's initiation into an order due to her affliction . . . **contributed to her being kept fresh in their memories [this fame] for a few years**. My aunt started eventually to write divine poems **as if she did not want me to be forgotten among this strange crowd**. **In fact all the hazards [coincidences] of my life contributed to this renown.** (130)

The author employs another method wherein he occasionally struggles to maintain detachment from the events, offering sophisticated assessments that seem incongruous with İrdal's repeated assertions of ignorance. Additionally, as the scope of irony broadens from the individual to the societal level, it is generally recognized that the author's voice becomes increasingly prominent through his narrator, adeptly articulating social ironies (Demir 2013, 144).

Table 6 illustrates a case where the rearrangement of sentences according to the retranslators' discursive order, resulting in rationalization and ennoblement, leads to the loss of the author's irony and voice. The retranslated excerpt more closely aligns with the definition of memoir. However, the original text juxtaposes sincerity with 'oblivion,' 'passing over,' or 'transforming,' all the while implying that such is an 'elaboration' of life events, in a single lengthy sentence. Moreover, Tanpınar extends the irony by writing that İrdal advocates for sincerity but requires readers' understanding, as sincerity is not a solitary endeavor (Tanpınar 2014, 6). In this manner, the narrator actually contradicts sincerity, hence the irony occurs. What matters is not the truth of events as long as readers agree with the author. Regarding this passage, Demir notes that these sentences are challenging for İrdal to express, given his limited reading experience throughout his life (2013, 143). Therefore, this instance exemplifies a clear manifestation of Tanpınar's voice and aesthetic style.

Table 6. Irony through sophisticated assessments

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
So I never was one for reading or writing. But here I am this morning, struggling to write my memoirs in the oversized notebook before me. [. . .] So for better or worse I was left to make my own morning coffee, after which I ensconced myself in my armchair and began trying to imagine my life, sifting through all the things I would soon record—things that needed to be changed or embellished or omitted altogether. In short, I have tried to arrange the events of my life into some semblance of order, bearing in mind the many strict rules of what we might call sincere writing: these are never as indispensable as when one is composing a memoir. (6)	Evet, ne okumaktan, ne yazmaktan hoşlanırım. Bu böyle iken bu sabah önümde koca bir defter, hâtıralarımı yazmağa uğraşıyorum. [. . .] İster istemez sabah kahvemi kendim pişirdim. Sonra koltuğuma gömülerek, hayatımı düşünmeğe, unutulması, bahsedilmeden geçilmesi veya değiştirilmesi icap eden şeyleri ayıklamağa, behemehal yazılacakları derinleştirmeğe, hulâsa bir yazıdan ve bilhassa hâtırat cinsinden bir yazıdan samimilik denen şeyin istediği bütün sıkı şartları göz önünde tutarak, hâdiseleri zihnimde sıralamağa çalıştım. (9–10)	I like neither reading nor writing. Yet, seated in front of a thick notebook, I am trying now to write my memoirs. [. . .] So, I had to prepare my morning coffee myself. After which I sank into my chair and began to ruminate on my past life, sorting out materials which I thought should best sink into oblivion, those that should be passed over or transformed, and those which required deeper reflection [in any case to elaborate them] and, to make a long story short, I tried to put the events of my life into a chronological order, observing all the stipulations of what may be called sincerity in a dissertation, or more especially, in a memoir. (29–30)

In another example (see table 7), Tanpınar portrays İrdal's universe as a realm without coherence, yet everything is unexpectedly interconnected. This characterization precisely reflects the nature of the network that underpins his entire work. However, its signification also changes in the retranslation. Consequently, at this level of deformation in the target text, it becomes challenging to maintain that any musical quality emerging from the retranslation genuinely belongs to Tanpınar. Moreover, this raises the question of whose voice we are actually hearing and what implications it carries.

Table 7. Irony as the underlying connection in the novel

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
[. . .] I was living in a world without connection, or without any connection that wasn't meaningless or absurd [. . .]. (147)	Hiçbir şeyin birbirini tutmadığı ve her şeyin en şaşırtıcı şekilde birbirine bağlı olduğu bir dünyada [. . .] yaşamağa başladım. (138)	I began living in a world devoid of the slightest harmony and wherein there was nothing that was not interrelated with something else [. . .]. (138)

1.2.5 Voice in the retranslation

Demir's assertion that irony necessitates an audience, in this case, readers, to achieve its intended impact is noteworthy. She portrays readers' perspectives as unbiased observations from a literary scholar's viewpoint (2013, 133–134). By contrast, Berman, adopting a translation scholar's stance, contends that all translation processes are susceptible to deforming forces (2004, 288). He elaborates that “the act of translation inevitably becomes a manipulation of signifiers, where two languages enter into various forms of collision and somehow couple” (ibid., 285). Berman's theoretical framework suggests that neutrality in translation is unattainable despite primarily being a reading activity. Similarly, throughout *TRI*, the retranslators' presence is persistently apparent. The subsequent samples demonstrate several instances of their distinctive voice.

During their discussion about the same coffeehouse and its patrons, Ayarcı expresses a viewpoint crucial to one of the novel's central themes. He contends that those people's current circumstances are unrelated to historical events; instead, they merely lead unproductive lives. The retranslation contradicts this interpretation (see table 8).

Table 8. Patrons of the coffeehouse

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
“[. . .] When I listen to you talk about this coffeehouse, I imagine all its patrons—most of whom are already known to me—living in some kind of limbo. You might see them as the ones who have been locked out. They lead indolent lives, half the time taking the world seriously, half the time dismissing it as a joke, simply because their failure to adjust to the modern age has so confused them! Surely this has something to do with their ties to some distant past or another! ” (139)	[. . .] Bu kahve hakkında sizi dinlerken ben, çoğunu tanıdığım bu insanları hep bir çeşit aralıkta yaşıyorlarmış gibi düşündüm. İsterseniz onlara kapının dışında kalanlar da diyebiliriz. Muasır zamana girememiş olmanın şaşkınlığı içinde yarı ciddî, yarı şaka, tembel bir hayat! Öyle bir mâzi falanla pek alâkası olmasa gerek! (131)	“[. . .] When I listened to your account of this coffeehouse, it seemed to me that most of these people whom I knew lived in some sort of a limbo. You may also call them those who remained behind the door leading a half-serious and half-farcical life of idleness in the bewilderment of their inability to live in modern times. I sincerely doubt that this has anything to do with the past. ” (131)

Table 9 reveals more nuanced expressions of their voice. In the initial example, Ayarcı comments that in today's world, desire alone is sufficient, regardless of skill, alluding to İrdal's sister-in-law's aspiration to become a singer despite lacking genuine talent. The phrase 'wish for something ardently' is transformed into 'desire the change,' linking to a subsequent conversation where the topic is how İrdal's wife portrays a different persona for her husband in the newspaper, prompting Ayarcı to urge İrdal to embody that character. While the distinction between yearning for the past and simply longing for different things may be slight, together, they alter the original's network of meanings.

Table 9. Wanting something new or a break with the past

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
“[. . .] My <i>baldız</i> wants nothing but to be a successful musician. So I have two factors: my <i>baldız</i> and music. As the first factor cannot be changed, I have no choice but to change the second. Just what kind of music does my <i>baldız</i> like, then? This is what you must consider. [. . .]” “Then you'll do what I just told you. Remember that in this day and age, and especially with matters of this sort, all you need to do is desire the change. Life goes on, Hayri Bey. As you go on your way, stymied by words at every step, life discovers something new every day. [. . .]” (233–234) “[. . .] Haven't you had enough of your Eastern makams, the Acemaşiran and all that? Don't you feel for anything beyond a longing for the things of our past?” (294)	– [. . .] Baldızım musikîden başka bir şeyde muvaffak olmak istemiyor. O hâlde elimde iki rakam var. Baldızım ve musikî. Birincisini değiştiremeyeceğime göre, ister istemez ikincisi hakkında fikirlerim değişecek. Baldızıma hangi musikî uyar? Böyle düşünün! [. . .] – O hâlde dediğimi yapacaksınız . . . Bilin ki zamanımızda bu gibi işler için kuvvetle istemek kâfidir. Hayat yürüyor, Hayri Bey . . . Siz kelimelerle zehirlenin durun, hayat her gün yeni bir şey keşfediyor. [. . .] (219–220) – [. . .] Acemaşiran'dan bıkmadınız mı? İçinizde hiç başka şeylerin dâüssılası yok mu? (276)	“[. . .] Say now to yourself: 'My sister-in-law wants to succeed in nothing but music. Then I have two factors in hand. My sister-in-law and music. Since I cannot change the first factor, I will necessarily have to change my ideas about the second factor. Now which music would suit her best?' Now if you weigh the matter in this light [. . .]” “Then you'll do as I say. Know that in our time it suffices to wish for something ardently. Life goes on. Hayri Bey, while you are being poisoned by words, life discovers something new everyday. [. . .]” (203) “[. . .] Haven't you had enough of Turkish keys? Does it never occur to you to long for other things?” (250)

The rationalization employed by retranslators often undermines the irony present in the original text, and it would be unrealistic to assume that their approaches would not

influence how the work is received. İrdal notes that the tales shared in the coffeehouse are merely fabrications designed to dull the monotony of everyday life (Tanpınar 2014, 135), and he provides an illustration of such an occurrence later in the same chapter. In the excerpt shown in table 10, irony is created through the use of specific word groups and the overall scene. The original text uses the adjectives ‘köksüz, süreksiz, yersiz’ to describe the unfounded and transient nature of these emotions, but their meaning is deformed in the retranslation due to rationalization. This example demonstrates the impact of these seemingly minor alterations, as evidenced by Mishra’s use of these adjectives at face value to support his argument (see subsection 1.1.5).

Table 10. Irony of everyday life

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
I was fording a deep-sea cavern lined by the remains of knowledge and by all the ideas I had ever failed to grasp. As they swirled around my feet I moved forward, and with every step I felt the coil of unfounded beliefs, ungrounded frustrations, and unending despair tightening around my chest and arms; whereupon, like rotten seaweed, they pulled me deeper into the depths of the sea; and every time I opened my eyes, gruesome leviathans larger than the eye could see would lunge toward me through the murky void . Then suddenly they would vanish, like giant squid eclipsed by their own clouds of ink, and I found myself face to face with Dr. Ramiz or Lazybones Asaf, [. . .] and I would look around me as if I’d just woken from a dream, recognizing nothing. “Yes, my dear friend,” Ramiz Bey was saying. “There’s no end to all this! The youth must take action	Sanki bir deniz altı kovuğunda yürüyormuşum gibi bir türlü kavrayamadığım fikirler, bilgi kırıntıları ayaklarıma dolaşıyor, her kımıldandıkça köksüz asabiyetler, süreksiz ümitler, yersiz inançlar çürümüş yosunlar gibi kollarıma ve vücuduma sarılıyor, beni daha derinlere doğru çekiyor, gözlerimi her açtıkça ucunu bucağını göremediğim heyulâ dâvalar yarı karanlıkta üzerime saldırıyorlardı . Sonra hepsi birden bir mürekkep balığı gibi kendi savurdıkları dumanın içinde kayboluyor, ve ben Doktor Ramiz’le, yahut Yangeldi Asaf Beyle karşı karşıya, [. . .] bir uykudan uyanmış gibi hiçbir şeyi tanımadan etrafa bakıyordum. – Evet, azizim. Bu işin çıkışı yoktur! Gençlik harekete geçmeli! Bu şark fatalizminden kurtulmalı! (139)	As if I walked in an underwater labyrinth, I got entangled in bits of knowledge and inconceivable ideas. Unaccountable tantrums, ephemeral hopes, and ungrounded beliefs entwined like rotten algae around my arms and my body, pulling me to the depths, and each time I opened my eyes I saw enormous monsters whose dimensions covered my entire horizon and [monstrous issues whose ends I could not see] attacked me in the dusk . Then all of them vanished like cuttlefish in the smoke they emitted. I, face to face with Dr. Ramiz or Asaf the Laze-About, [. . .] came [. . .] as if newly awake from a sleep. I saw everything through a prism, unable to identify anything. “Yes, sir! There is no way out! The youth should make a start! We must get rid of this oriental fatalism.” (138)

and cast off the shackles of
this *fatalisme* 'à l'Orient!'
(147–148)

1.2.6 Deforming tendencies' potential impacts

The paratextual analysis reveals that Mishra, introducing the retranslation, uses the image of “the coil of unfounded beliefs, ungrounded frustrations, and unending despair” to draw the following conclusion: “The Orient is doomed to inauthenticity, to be forever seeking fragments it can shore against its ruins. *The Time Regulation Institute*, published in 1962 [*sic*], confirms this despairing vision” (Tanpınar 2014, xiii).

Mishra offers readers a particular lens through which to view the retranslation. As noted earlier, Mishra's peritextual lens diverges from the epitextual discourse of the retranslators, which has become the catalyst to explore the retranslators' translational approach in this section. Demir (2013) begins her book by asserting that one of the author's primary motivations for employing humor in *SAE* is to leverage its therapeutic function, enabling people to recognize the absurdity in their lives and take constructive action (5). In this context, Demir later points out that if humor, irony, and satire were removed from the novel, only harsh criticism would remain (*ibid.*, 110). This is the opposite situation raised by Berma Moran in the case of the unpublished letter from Halit Ayarç to Dr. Ramiz included in Gürol's first translation (Tanpınar 2001, 327–330). Moran believes that the letter revealing İrdal's mental illness would diminish his credibility and, hence, critiques (Tanpınar 2001, 21). It is already suggested that this might have been a reason for excluding the letter from the retranslation despite hinting at İrdal's treatment in the blurb (Tanpınar 2014). From this perspective, what Demir claims also seems valid. If humor or irony were reduced in the novel, criticism would be more visible. In Mishra's commentary, readers are presented with such bitter criticism, while satire is portrayed as external to the novel, accompanied by inaccurate historical information. The retranslation strategies appear to support such a framing.

According to Mishra, İrdal traces his departure from the paradise of childhood freedom to the moment he receives a timepiece (Tanpınar 2014, xv). This interpretation is bolstered by the quote, “My life's rhythms were disrupted, it would seem, by the watch my uncle gave me on the occasion of my circumcision” (*ibid.*, 20; “Dayımın sünnet

hediyesi olarak verdiği saatle hayatının ahengi biraz bozulur gibi oldu” [Tanpınar 2010, 23]). In Turkish, the watch appears to only marginally disrupt his rhythm. In fact, his cheerful disposition channels this newfound passion in a way that potentially sets him free permanently (“Belki de bana hürriyetin asıl kapısını o açtı” [Tanpınar 2010, 23]). Mishra’s framing is influenced by a slightly altered retranslation and the exclusion of the remainder of the paragraph.

It has already been discussed that Western timekeeping methods and clock towers were in use prior to Atatürk’s reign. Mishra’s attempt to find the target of satire outside the novel appears to stem from both a lack of knowledge and the outcome of the retranslation.

Atatürk was clearly influenced by Western notions of maximizing the efficiency of individual citizens. His clock towers not only cheaply propagandized the virtues of regularity, constancy, punctuality, and precision; the Western-style workday, which divided life into compartments—time carefully allocated for work, study, recreation, and the rest—promised greater economic productivity and endowed time itself with monetary value. (Tanpınar 2014, xiv)

The novel’s core structure should have refuted Mishra’s logic despite personal historical considerations (see table 11). Some characters, notably İrdal’s son Ahmet, are exempt from the novel’s ironic treatment. As already discussed as part of the paratextual analysis, the article by Moran, the introduction to the first translation, clarifies why Ahmet and İrdal’s mentor, Nuri Efendi, are not subjected to ridicule in the narrative with a quotation from one of Tanpınar’s essays. It explains,

As we know, the concept of “work” has an important place in Tanpınar’s thought. This is important not only for individual morality but also for culture and civilization, too. The solution to these problems [i.e., the faults of Turkish society] is dependent upon the problem of production. (Tanpınar 2001, 22)

Table 11. Not employment but real work

Retranslation (Tanpınar 2014)	Original (Tanpınar 2010)	First translation (Tanpınar 2001)
[. . .] I couldn’t help but think of my son. “The poor fool,” I muttered under my	[. . .] İhtiyarsız oğlumu düşündüm. “Zavallı budala!” diye söylendim.	[. . .] He reminded me of my senseless son. “Poor idiot!” I said to myself. “For the sake

breath. “Who knows how much the poor child is suffering, fighting for his integrity under a dim light at school. If only such integrity were possible! If only he could learn to accept that we all must make concessions! But was this ever possible?” [. . .] (346) [. . .] As my son once told me, I had no experience of what he called “proper, organized employment.” [. . .] (51)	“Zavallı budala, namuslu olacağım diye şimdi mektepte kör bir elektrik ışığı altında kim bilir neler çekiyordur . . . Hiçbir tâvizat vermeden yaşayabilse! Fakat imkânı mı var?” [. . .] (324) [. . .] Oğlumun dediği gibi, “hakikî çalışmanın nizamından” geçmedim. [. . .] (52)	of remaining honest, God knows he is suffering now under a dim light [at school]. I wish he could remain honest at least and live without making concessions to anybody. But how can it be possible at all?” [. . .] (290) [. . .] As my son says, I have not been subjected to “the ordeal of real work.” [. . .] (66)
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The concept of ‘real work’ as opposed to ‘proper, organized employment’ takes on different implications when examining the Institute and its purpose. The irony lies not in a critique of time management but rather in the organization’s futility and the fact that its workforce makes no substantial contribution to society, the economy, or the nation as a whole.

1.2.7 Ethnocentric voices

The boundaries of a translation are defined by its project, which guides and constrains its scope (Berman 2009, 61). The true nature of a project is only revealed retrospectively through the finished translation, as the translator’s stated intentions materialize solely in the final work (ibid.). Uncovering the “truth” of a translation requires examining the methods employed and their “consequences” in relation to the original text (ibid.). Within this framework, the comparative study sought to elucidate how Freely and Dawe executed their retranslation project and its resulting impacts.¹⁶

The findings presented throughout this section reveal that the retranslation and its paratextual representation detailed before converge and complement each other mostly. Therefore, contrary to the stated intentions, the retranslation project seems to have actually reinforced the ethnocentric approaches Freely aimed to alter and undermined the authentic voice of Tanpınar that Dawe claimed to have reconstructed. This outcome leads

¹⁶ Yaman (2017) and Gökçeoğlu (2019) offer two other textual analyses on the English versions of *SAE* within Translation Studies that benefit from different approaches and could be consulted for different perspectives and findings.

to two conclusions. First, while the retranslators undeniably produced a rhythmic translation, they failed to capture Tanpınar's ironic tone or cadence on various occasions, which suggests that the Turkish melody they perceived was also their own ethnocentric interpretation. Second, this retranslation did not fully succeed in transforming Tanpınar's work into an "experience of the foreign." The translator of Berman's *Toward a Translation Criticism: John Donne*, Françoise Massardier-Kenney, interprets Berman's perspective on translation as a process "which teaches us about ourselves by transforming us through an encounter with otherness" (Berman 2009, xv). In this particular case, the retranslation seems to have served to bolster pre-existing prejudices rather than challenge them. Still, this does not explain the pre-existing conceptions towards Tanpınar or the source culture. For that reason, the research must continue with the "horizon" of the retranslators and the "horizon of expectations" to try to grasp some "linguistic, literary, cultural, and historical parameters" affecting their practice (ibid., 63–64). One possible direction in this regard is *Huzur* (1949), another novel by Tanpınar, which surprisingly appears in two English translations as well.

1.3 *A Mind at Peace* (2008): Multiplicity and choice

As discovered previously, in his introduction to *The Time Regulation Institute (TRI)* of Ahmet Hamdi Tanpınar, translated by Maureen Freely and Alexander Dawe, Pankaj Mishra (Tanpınar 2014) makes frequent references to another novel of the author in the English language, *A Mind at Peace* (*Huzur* in Turkish), translated by Erdağ Göknaç (2008).¹⁷ An initial analysis suggests that these references depict a somber Istanbul, an image not found in *TRI*. Moreover, while building his case, Mishra (Tanpınar 2014) associates the popularity of *Huzur* in Türkiye with the end of “soulless Kemalism” (xi) and, quoting from its translation, refers to a “Turkish ‘intellectual indigestion’” (xii) and states, as mentioned, “[t]he Orient is doomed to inauthenticity, to be forever seeking fragments it can shore against its ruins” (xiii). However, after more thorough research on Tanpınar, these descriptions have led to certain questions due to divergences from the researcher’s readings: (1) How can Mishra’s reading be possible? In *Huzur*, are the bleak descriptions of Istanbul attributed to the effects of Kemalism? (2) Could *Huzur* be read differently? Indeed, if more than one reading is possible, what would they tell about the source text and its actors, both the author and (re)translator?

Accordingly, the current part of the dissertation focuses on the translations and originals of *Huzur*. The primary sources are *A Mind at Peace*, translated by Erdağ Göknaç (2008), as the main unit of analysis, the Turkish critical edition of *Huzur*, published by Yapı Kredi Yayınları (2000), as the potential source text, and *Inner Peace*, an earlier translation by Ender Gürol (2007), as the control sample.

In addition, three other book form editions of the novel have been consulted as secondary sources for validation purposes: Remzi Kitabevi (1949), Tercüman (1972), and Dergâh Yayınları (1986). *Huzur* was first serialized in *Cumhuriyet* newspaper in 1948, and a year later, it was modified by the author himself before being published in book form (Tanpınar 2000, 427). Handan İnci performed a comparative study between the serialized and novel versions for the 50th anniversary of *Huzur*’s publication and documented the changes Tanpınar made, and that work was published as the critical edition (ibid., 428). Although controversial due to copyright issues with Dergâh Yayınları

¹⁷ Mishra’s article is mostly available online as well with the title “Ahmet Hamdi Tanpınar and the Waiting Room of History,” *The Guardian*, February 28, 2015, accessed December 30, 2021, <https://www.theguardian.com/books/2015/feb/28/ahmet-hamdi-tanpinar-the-time-regulation-institute-turkey-western-time>.

and not published anymore following a court decision, Yapı Kredi Yayınları's critical edition (2000) is vital in that it adds an extra layer to the study by documenting the modifications Tanpınar made on his serialized version because these modifications resulted in some, albeit slight, differences in the editions of different publication houses. This issue is noted by some of the novel's translators as well. In the panel discussion on Tanpınar translations, mentioned before with reference to Freely, Hanneke van der Heijden, the Dutch translator of Tanpınar, takes up this point: "publications from different publishing houses, how they were prepared, **which text** they were based on [. . .] [I]t is an intricate matter [. . .] what to take as your source" (İnci 2012, 168; my translation and emphasis). In a personal interview, Ender Gürol also highlighted various versions as a possible factor behind different translational decisions concerning *Huzur* (pers. comm.).¹⁸ Hence, the different editions of the novel have been compared with one another and the translation to determine the source text.

1.3.1 Methodology

The first two questions have a methodological nature. The answer to the question — How can Mishra's reading be possible?—entails a target-oriented framework, simply because "*this is where observations begin*" (Toury 2012, 31; original emphasis). Following inductive reasoning, the discovery and justification procedures proposed by Gideon Toury will be applied. The target text has been aligned with the source through the solution and problem pairs to reconstruct the translation process to a certain extent and understand the "translation relationship" underlying the text (ibid., 31–34). This discovery process allows the researcher to identify some translation strategies and gauge them against the translation's acceptability for justification. Mishra's above-mentioned piece, published by an acclaimed publishing house and newspaper, offers initial testimony to the translation's acceptability in the target culture. However, this is elaborated with more data below.

Toury states, "[a]ny aspiration to supply convincing explanations would rather entail an expansion of the data according to some guiding principle" (2012, 33). In this regard, validation methods for data assessment will be employed to support the discovery

¹⁸ Interview conducted on November 22, 2017.

and justification process (Tymoczko 2010). Firstly, a control sample has been constructed using Gürol's *Inner Peace*. As another translation of the same text, it offers possible alternatives to Gökner's decisions. Secondly, "data external to the translation" in the form of reviews in both languages, the retranslator's writings in the target language, and the author's relevant articles in Turkish have been collected. Lastly, the "interplay" between "large translation effects identified and investigated" at the macro level and "small word-by-word, sentence-by-sentence" decisions of the retranslator will be observed for any matches (ibid., 156–159).

The second question—Could *Huzur* be read differently, and what would such readings suggest about the source text and its actors?—aims for a theoretical discussion. The nature of the study evades any fixed theoretical framework to the best of the researcher's knowledge but is informed by functionalist and poststructuralist studies in Translation Studies. As such, its results are most likely case-specific but serve their purpose of illuminating the "horizon" (Berman 2009, 64) for the *TRI* project. Considering the multiplicity of readings for a source text, the theoretical background is supported by the formulations of Hans J. Vermeer and Rosemary Arrojo. Vermeer (1996, 36) states, "[a] recipient cannot receive 'the' text, but only his understanding (interpretation) of a text, which thus becomes 'his' text." Likewise, "[a] translator can never translate 'the' text, but only a text as he understands it" (ibid.). Arrojo's (1997, 22) words follow from a different background but similarly point at the "acceptance of the impossibility of reaching any pure origin, or that which could be immortal, univocal and beyond any perspective," hence the "acceptance of the inevitability of translation as interference."

These questions guide the research from textual and discourse analyses to the discussion of the findings, although they do not shape the specific subsections on a one-to-one basis. Nonetheless, based on the answers to them revealed throughout the section, this part of the study hypothesizes that through explicitation and lexical shifts, Erdağ Gökner seems to have translated *Huzur* in a way that amplifies its certain aspects according to his reading and sets the stage for the reception of Tanpınar.¹⁹ Gökner has a presence and influence in the discourses around *A Mind at Peace*, and his translation

¹⁹ Initially written as a research paper for the TR609 Specialization Elective course led by Prof. Işın Öner in Fall 2017–2018 within the PhD programme in Translation and Interpreting Studies at Istanbul 29 Mayıs University and later presented at the 33rd Conference of the Canadian Association for Translation Studies, held online by the University of Alberta between May 31 and June 2, 2021.

strategies seem to match these discourses. Together, they guide the interpretation of the translation.

1.3.2 Textual analysis

Two points need to be clarified before presenting the results of the textual analysis. The first concerns the boundaries of the solution and problem pairs, and the second concerns the source text issue. First, as is widely accepted, a one-to-one match between the solution and problem pairs is unnecessary. Also calling such pairs replacing and replaced segments, Toury (2012, 104) informs that “there is no need for a replacing entity to be identical, either in rank or in scope, to the replaced one.” It is plausible that “[o]ne, but not both of them, can even be zero, as in the case of omission or addition” (ibid.). This acceptance allows researchers to consider omission or additions as strategies rather than mere errors since the aim of pairing is not a simple alignment of two texts but arriving at “some regular patterns which may be manifested in these pairs” after studying enough number of them “in isolation” (ibid., 107).

The second is related to identifying the source text. *A Mind at Peace* lists the 1949 Remzi Kitabevi edition for copyright purposes; however, it may not be the retranslator’s source text. As already stated, the 2000 Yapı Kredi Yayınları edition is very informative by documenting the changes between the serialized and book versions of *Huzur*. An explanation section at the end of this edition documents two lines as mistakenly omitted in the first book-form Remzi Kitabevi publication and states that later publications have followed suit (Tanpınar 2000, 382). There are some signs pointing to a possible mistake during publication in both cases. In the first line, the Remzi Kitabevi edition reads, “Fakat şimdi bu adamın ıstırabı karşısında, sünü davet eder. Demek ki [. . .]” (Tanpınar 1949, 49). It can be confirmed that the sentence starting with only the last two syllables -sünü is omitted altogether in Tercüman (Tanpınar 1972, 48) and Dergâh Yayınları (Tanpınar 1986, 63) editions. The critical edition restores this line as “Fakat şimdi bu adamın ıstırabı karşısında kendiliğinden dilinin ucuna geliyorlardı. **‘Bir medeniyetin hayat felsefesi diye düşündü. . . Her cins hadise bir başka türüsünü,** davet eder. Demek ki [. . .]” (Tanpınar 2000, 51; emphasis added). For this sentence, Gökner not only uses the original line from the serialized version but also, in line with his overall strategy, italicizes the soliloquy by Mümtaz, the novel’s main character: “But now, in the presence of this man’s

misery, they came to the tip of his tongue. *One civilization's philosophy of everyday life*, he thought. *Each experience invites one of another variety. That means [. . .]*" (Tanpınar 2008, sec. I.V). In editions other than Yapı Kredi Yayınları, this part is not marked as a monologue with quotation marks.

In the second line, the Remzi Kitabevi edition reads, "O bize üst üste zamanlarını veriyor, bütün isimleri giydiriyor, İçimizde bir hazine bulunduğu, Ferahfeza yahut Sultani yegâhın arasından etrafımıza baktığımız için;" (Tanpınar 1949, 164). Ending with a semi-colon, it already suggests a sentence missing in the first, Tercüman (Tanpınar 1972, 154), and Dergâh Yayınları (Tanpınar 1986, 206) editions. The critical edition re-replaces that line with further orthographical corrections as "O bize üst üste zamanlarını veriyor, bütün isimleri giydiriyor. İçimizde bir hazine bulunduğu, Ferahfezâ yahut Sultanîyegâh'ın arasından etrafımıza baktığımız için; **Lebîb Efendi bile bizim için bir sanat eseri oluyor**" (Tanpınar 2000, 164; emphasis added). In the case of this second omission, Gökmar also rectifies the sentence in his translation and follows the textual norms in the critical edition: "Because we harbor a treasury within ourselves and perceive our surroundings through a Ferahfezâ or a Sultanîyegâh *makam*, even Lebîb Efendi is a source of art to us" (Tanpınar 2008, sec. II.X; original italics). These two differences between editions allow the researcher to establish the Yapı Kredi Yayınları version as the source text of Gökmar's translation and to cross out the source issue as a possible variable for translational decisions.²⁰ Table 12 presents an overview of these decisions.

Table 12. Outlook of the replacing and replaced pairs²¹

(City of Two Continents, August 1939) (Tanpınar 2008, sec. I.I)	Ø (Tanpınar 2000, 9)
[. . .] he'd wandered these very streets with his beloved Nuran, strolling through the Koca Mustafa Pasha and Hekim Ali Pasha neighborhoods. [. . .] conversing all the while, they'd entered the courtyard of this very <i>medrese</i> or deciphered the Ottoman inscription on the fountain he'd now passed. [. . .] He'd come as far as the Seven Martyrs beyond the city's ancient land walls . (ibid., sec. I.II)	Ø Nuran'la dolaştığını, Kocamustafapaşa'yı, Hekimalipaşa'yı gezdiklerini düşünüyordu. [. . .] konuşa konuşa bu medresenin avlusuna girmişler, biraz evvelki çeşmenin Ø kitabesini okumuşlardı. [. . .] Ø Yedişehitler'e kadar geldiğini gördü. (ibid., 19–20)

²⁰ Gürol's first translation reflects one revision of the critical edition (Tanpınar 2007, 43) but not the other (140).

²¹ Changes are marked in bold font, and italics are original.

Reasons of health prevented him from going to Anatolia to fight in the resistance . As a consequence, he was working for the underground in Allied-occupied Istanbul. (ibid., sec. I.IV)	Sıhhati Ø Anadolu'ya geçmesine mani idi. Onun için Ø İstanbul'da gizli bir teşkilatta çalışıyordu. (ibid., 36)
For a long time Mümtaz couldn't determine whether the <i>hüzün</i> of inexplicable melancholy falling about them and the memory-hued twilight had emanated from the evening or from the song itself. (ibid., sec. I.V)	Mümtaz uzun zaman etrafa çöken hüzün , o hatıra renkli ışığın bu akşamdan mı, yoksa besteden mi geldiğini anlayamamıştı. (ibid., 55)
Had he found himself before a good canvas by Pierre Bonnard, one of Les Nabis , or had he gazed at the Bosphorus from atop the Beylerbeyi Palace [. . .] (ibid., sec. I.V)	Şu dakikada iyi bir Ø Bonnard'ın karşısında bulunsa Ø , yahut Beylerbeyi Sarayı'nın üst katından denize baksa [. . .] (ibid., 56)
<i>Thus, as Goethe wrote, it knew to crash into sea nymph Galatea's carriage, to shatter its little glass-flask container, and to vanish into the vast and formless aether.</i> (ibid., sec. I.VI)	Onun için Ø Galathe'nin arabasının tekerleklerine çarpıp küçük şişesini kırmayı, geniş ve şekilsiz eterde kaybolmayı biliyordu. (ibid., 66)

Several patterns are discernible in this brief but representative outlook of the translation process. For example, on the one hand, characters, places, and artifacts have been identified; on the other hand, historical details have been added, concepts explained, or monologues italicized, while they are not marked in any way in the source. Below, it will be argued that these patterns are connected with the explicitation strategies through which the retranslator asserts his voice.²²

1.3.3 Explicitation strategies

While discussing explicitation in Translation Studies, Viktor Becher (2010, 3–4) suggests that, first, the type of explicitation must be specified, and second, what is understood by explicitness must be explained and operationalized. They are part of the necessary delimitation to avoid some methodological problems of previous studies on explicitation, according to Becher (ibid.). Under the “Explicitation” entry of *Routledge Encyclopedia*

²² It must be noted that the purpose of any textual analysis conducted is not translation criticism. The reviews for *A Mind at Peace* state that it is a challenging read due to many local references (Eder 2009). In this regard, the challenge it must have posed for the translators must be acknowledged. Hence, the comparisons with the original or among translations have been undertaken to argue how alternatives are possible and that Gökner seems to have preferred several translation strategies to some ends.

of *Translation Studies*, Kinga Klaudy (2011) classifies it in four categories: obligatory, optional, pragmatic, and translation-inherent. The first two types of explicitation regard language-related differences, be that “syntactic and semantic structure” for the former (ibid., 106) or “stylistic preferences” (ibid.) for the latter. The fourth category concerns the explicitation hypothesis put forward by Shoshana Blum-Kulka, in which “explicitation is viewed [. . .] as inherent in the process of translation” (2004, 292).

The textual analysis shows that Göknaar’s strategies are pragmatic. In that line of the theory, Candace Séguinot (1988) claims that “the term ‘explicitation’ should [. . .] be reserved in translation studies for additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages” (108). To be able to make such a distinction, Séguinot informs, “there must have been the possibility of a correct but less explicit or less precise version” (ibid.). It is mainly at this point that Gürol’s *Inner Peace* becomes invaluable as a control sample to support that Göknaar used explicitation as a strategy.

Séguinot lists the “three forms” that “explicitation can take [. . .] in a translation” (ibid.) as follows:

something is expressed in the translation which was not in the original, something which was implied or understood through presupposition in the source text is overtly expressed in the translation, or an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice. (ibid.)

Göknaar’s decision-making fits all three explicitation strategies, even though borders between the first two groups might be blurry for some examples. On the one hand, for instance, war references added by the translator in the beginning are also explicitly discussed by the author as the novel progresses. On the other hand, certain segments the translator inserts simply do not have counterparts in the original.²³

²³ In the tables, Gürol’s translation, *Inner Peace* (Tanpınar 2007), is situated below Tanpınar’s original (2000) to present alternative possibilities, and Göknaar’s translation (Tanpınar 2008) is on the left.

Table 13. Expressions in the translation with no original counterparts

(City of Two Continents, August 1939) (Tanpınar 2008, sec. I.I)	Ø (Tanpınar 2000, 9) Ø (Tanpınar 2007, 7)
Then he looked back at the urchin and at the fig branch and, above it, the dome of the mosque, whose lead sheathing had been commandeered for military supplies – slipped off like a glove from a hand or effortlessly peeled away like the skin of a fig from this very tree. (ibid., sec. I.I)	Sonra tekrar çocuğa, tekrar incir dalına ve onun üstünden –camiin, kurşunları Ø bir elden eldiven gibi çıkarılmış veya bu incir ağacının meyvasının kabukları gibi kolaylıkla soyulmuş– kubbesine baktı. (Tanpınar 2000, 18) Mümtaz stared at this dazzling sight before he directed his eyes once again to the boy, to the branch of the fig tree, and, over it, to the cupola of the mosque whose lead coverings had been removed like a hand stripped of its glove or peeled like the fruit of this fig tree. (Tanpınar 2007, 15)
Mümtaz adjusted to the Şehzadebaşı household of old Istanbul with difficulty. (ibid., sec. I.IV)	Mümtaz Ø Şehzadebaşı’ndaki evin hayatına epeyce güç alışmıştı. (Tanpınar 2000, 36) It was not easy for Mümtaz to get used to the ins and outs of the house at Şehzadebaşı . (Tanpınar 2007, 31)

He also overtly expresses certain elements that could have only been implied, that could be deduced through assumptions, or that are discovered later in the source text.

Table 14. Deductions from the original overtly expressed in the translation

[. . .] he’d wandered these very streets with his beloved Nuran, strolling through the Koca Mustafa Pasha and Hekim Ali Pasha neighborhoods. [. . .] conversing all the while, they’d entered the courtyard of this very <i>medrese</i> or deciphered the Ottoman inscription on the fountain he’d now passed. [. . .] He’d come as far as the Seven Martyrs beyond the city’s ancient land walls . (Tanpınar 2008, sec. I.II)	Ø Nuran’la dolaştığını, Kocamustafapaşa’yı, Hekimalipaşa’yı gezdiklerini düşünüyordu. [. . .] konuşa konuşa bu medresenin avlusuna girmişler, biraz evvelki çeşmenin Ø kitabesini okumuşlardı. [. . .] Ø Yedişehitler’e kadar geldiğini gördü. (Tanpınar 2000, 19–20) He recalled his strolls in the company of Nuran only the summer before in the streets of Kocamustafapaşa, Hekimalipaşa, and so forth. [. . .] they had entered the courtyard of the <i>medrese</i> * wiping off the sweat beads on their foreheads and had read the inscription on the stone panel over the fountain he had just passed by. [. . .] He realized that he had already reached Yedişehitler . (Tanpınar 2007, 16–17; original asterisk)
After the Great War, during the armistice-era invasion of S. by Greece , a local Anatolian Greek, an adversary of the	Mümtaz’ın babası, Ø S. . .’nin Ø işgali gecesi, oturdukları evin sahibine düşman olan bir

owner of the house where Mümtaz's family lived, mistakenly shot his father instead of the landlord. (ibid., sec. I.III)	Rum tarafından ve onun yerine öldürülmüştü. (Tanpınar 2000, 22) A Greek had killed Mümtaz's father, taking him for the owner of the house they lived in against whom he nurtured a grudge, on the night of S. . . 's occupation . (Tanpınar 2007, 19)
Reasons of health prevented him from going to Anatolia to fight in the resistance . As a consequence, he was working for the underground in Allied-occupied Istanbul. (ibid., sec. I.IV)	Sıhhati Ø Anadolu'ya geçmesine mani idi. Onun için Ø İstanbul'da gizli bir teşkilatta çalışıyordu. (Tanpınar 2000, 36) His delicate health prevented him from going to Anatolia . He had joined a clandestine organization in İstanbul . (Tanpınar 2007, 30)

Lastly, Gökner emphasizes some elements in the source text by juxtaposing Turkish words with their target counterparts in the vicinity, thus giving them more significance:

Table 15. Some meanings emphasized with foreign words

Even if these realities ultimately rest in society, they shouldn't incite us to inkâr , denial of ourselves, but to change the conditions in which we find ourselves. (Tanpınar 2008, sec. I.V)	Bunlar sonu cemiyete dayanan realiteler olsa bile, bizi kendimizi inkâra değil, şartları değiştirmeye götürmelidir. (Tanpınar 2000, 42) Even though these may be realities based on social issues, they must lead us to modify the prevailing conditions rather than denying ourselves. (Tanpınar 2007, 35–36)
Terrifying was the abrupt union of all three, the potential formation of an absurd and distressing synthesis , a dim, and malformed terkip . (ibid., sec. I.V)	En korkuncu üçünün birden birleşmesi, içinde acayip, muzdarip, muzlim ve biçimsiz terkiplerini kurmasıydı. (Tanpınar 2000, 45) The worst thing was the merging of all the three to form, [<i>sic</i>] odd, disturbed, sinister and ill-shaped combinations in him. (Tanpınar 2007, 38)
For a long time Mümtaz couldn't determine whether the hüzün of inexplicable melancholy falling about them and the memory-hued twilight had emanated from the evening or from the song itself. (ibid., sec. I.V)	Mümtaz uzun zaman etrafa çöken hüzün , o hatıra renkli ışığın bu akşamdan mı, yoksa besteden mi geldiğini anlayamamıştı. (Tanpınar 2000, 55) Mümtaz could not tell for some time whether the melancholy that had set in, that colored brightness, originated from the twilight or the music. (Tanpınar 2007, 46)

With regard to the hypothesis that Gökner translated *Huzur* in a way that amplifies its certain aspects to facilitate its integration into existing discourses on the source culture,

one strategy he resorted to was explicitation. It is proposed here that additions of historical details, in the first place, such as “Greek invasion, Anatolian resistance, or Allied occupation,” moved the novel closer to the memoir genre and away from a novel.²⁴ Secondly, explicitation in the form of “Ottoman” (53 instances by Gökna, 1 by Tanpınar, and 20 by Gürol) created a greater divide between the Ottoman past and present Türkiye than evident in the source text. Last but not least, the non-translation of certain words with their counterparts in the vicinity, i.e., *terkip* or *hüzün*, drew attention to them as central concepts in *Huzur*. However, these decisions form one side of the translation strategies, which are clearly discernible. Some other choices also build up throughout the translation, supporting a specific reading of the novel.

1.3.4 Meaning shifts

The explicitation strategy, combined with translational decisions at the lexical level, matches Mishra’s reading of *Huzur*. For instance, Mishra’s (Tanpınar 2014) writing mentions both “the melancholy, or *hüzün*, of those doomed to arrive late, and spiritually destitute, in history” (x; original italics) and seeing the East and West as “an invitation to create a vast and comprehensive synthesis [*terkip*]” (xi; original brackets). Although this is an introduction to *TRI*, and melancholy only appears once in that translation (Tanpınar 2014, 269) and *hüzün*, synthesis, or *terkip* does not, Mishra uses these concepts to make his case with direct reference to *A Mind at Peace*.

The two consecutive paragraphs in Gökna’s translation, which harbor the ideas of the inauthentic Orient and “intellectual indigestion” used by Mishra, as mentioned above, also show the interplay between Gökna’s lexical choices and Mishra’s comments.

[. . .] **The Orient, however, couldn’t be authentic anywhere, even in its grave.** Beside these books, in open hawkers’ cases, were lapfuls of testimonials to our inner transformation, our desire to adapt, and our search for ourselves in new contexts and climes: pulp novels with illustrated covers, textbooks, French yearbooks with faded green bindings, and pharmaceutical formulas. [. . .]

Taken as a whole, it constituted a bizarre accretion that appeared simply to be the result of intellectual indigestion. Mümtaz

²⁴ The autobiographical nature of the novel is mentioned by Moran (2008, 280), but he also states that Tanpınar must have resorted to a third-person point of view in order to “distance the novel from himself and objectify it” (ibid.). Tanpınar also does not give specific city names as in S. . . .

realized that this omnium gatherum had been engaged in a hundred-year struggle and a continuous sloughing of skin. (Tanpınar 2008, sec. I.V; emphasis added)

The question raised here is would Mishra have picked up Gürol’s solutions for the same translation problems, “unalloyed Orient” followed by “mental indigestion of human mind” (Tanpınar 2007, 38) in table 16, as seamlessly as he did with Gökner’s solutions if he had read *Inner Peace*? Or would he have pondered on melancholy or synthesis if no Turkish words accompanied them? Yet again, would he have felt a rupture as strongly as he did if no additions differentiated what was Ottoman or not every once in a while?

Table 16. Slight meaning changes with lexical choices

The Orient, however, couldn’t be authentic anywhere , even in its grave. (Tanpınar 2008, sec. I.V)	Fakat Şark, hiçbir yerde hattâ mezarında bile katıksız olamazdı . (Tanpınar 2000, 45) However, the Orient could nowhere, not even in its grave could remain unalloyed . (Tanpınar 2007, 38)
Taken as a whole, it constituted a bizarre accretion that appeared simply to be the result of intellectual indigestion . (ibid.)	Böyle hep bir arada bakılınca insana sadece zihni bir hazımsızlığın eserleri gibi görülen garip bir halita. (Tanpınar 2000, 46) This was a bizarre medley of a mental indigestion of the human mind . (Tanpınar 2007, 38)

In line with the hypothesis of this section, these deliberate translational decisions are argued to have paved the way for further interpretations affecting the reception of *TRI* while closing the way to others that could counter them. It is in this regard that Gökner’s translational decisions are believed to support Mishra’s portrayal of ruins, seeking fragments within them, and intellectual indigestion due to Kemalism or modernization led by him.

Table 17. Accumulation of shifts in meanings

Who were these characters? Where did they live? Before lives he saw no need to pursue further , Mümtaz closed the volume. (Tanpınar 2008, sec. I.V)	Kimdi bunlar? Nerede oturuyorlardı? Mümtaz peşinden koşmağa hiç lüzum görmediği bir zamanın eşiğinde , elinden defteri bıraktı. (Tanpınar 2000, 48) Who were these people? Where did they live? Mümtaz dropped the volume on the threshold of a time he thought absurd to chase . (Tanpınar 2007, 40)
Or, rather, everyone's quotidian life had gathered here entwined arm in arm as if proving that within our separate workaday lives, nothing new under the sun existed. (ibid., sec. I.V)	Daha doğrusu, yaşadığımız hayatın, ferdi hayatımızın altında, herkesin ve her zamanın hayatı, iç içe, koyun koyuna, güneş altında devamlı hiçbir şey olmayacağını göstermek ister gibi buraya toplanmıştı. (Tanpınar 2000, 50) To be more precise, under the life we lived, under our individual life, the life of everybody, of every time had come here together mixed up in a medley to show as if nothing permanent exists under the sun. (Tanpınar 2007, 44)
This represented neither the traditional nor the modern East . Perhaps it was a state of timelessness whose very clime had been exchanged for another . (ibid., sec. I.V)	Bu eski Şark değildi, yeni de değildi . Belki iklimini değiştirmiş zamansız hayatı. (Tanpınar 2000, 41) This was neither the old Orient nor the new one . It was perhaps the timeless life which had changed its climate . (Tanpınar 2007, 35)

To stop pursuing past lives instead of past time or to have nothing new instead of permanent seems to complete the theme of the melancholy of loss better as opposed to their alternatives. Otherwise, there is the acceptance of change or the futility of seeking the past in the alternative solutions. Furthermore, modern in place of new opens new interpretations for *A Mind at Peace*. Tanpınar himself only uses the word modern five times in *Huzur*, and in four out of five, it is collocated with psychology, chemistry, painting, and painter, respectively. However, in the retranslator's discourse, modernism as a concept is one of the building blocks, as discussed below.

These are small changes in meaning, but they seem to lead readers to a more singular reading of the work. They are not even unwarranted, but it is discussed here that the retranslator's voice, through these small shifts, feeds into a dominant interpretation in the target culture to the detriment of other possibilities.

1.3.5 Contextualizing the reception

Supporting the investigation carried out so far, Venuti (1993, 209) states:

Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader. This difference can never be entirely removed, of course, but **it necessarily suffers a reduction and exclusion of possibilities — and an exorbitant gain of other possibilities specific to the translating language.** (emphasis added)

In the face of the “multiple determinations and effects — linguistic, cultural, ideological, political —” concerning the translation, “the translator always exercises a choice” (ibid.). Following Schleiermacher, Venuti lists them as domesticating and foreignizing translation, and at first sight, seeing the foreign words in translation, one might assume Göknaar adopts a strategy “that resists dominant target-language cultural values so as to signify the linguistic and cultural difference of the foreign text” (ibid., 217). However, rather than “disrupting the cultural codes that prevail in the target language” (ibid., 210) regarding Türkiye, Göknaar seems to be capitalizing on and reinforcing them. By weaving a thick discourse around *A Mind at Peace*, he subverts some of the meaning potentials of *Huzur* and its different readings. To analyze that discourse, there is first the need for proper contextualization with the help of reviews.

To start with, Richard Eder (2009), for the *Los Angeles Times*, opens his review with “the city of two continents” reference, mentioning a “national identity” crisis between Europe and Asia due to “Kemal Atatürk [who] overthrew the Ottoman sultans in the early 1900s and imposed a Westernizing rule over an Eastern culture that remains part resistant and unassimilated to this day.” Suzy Hansen (2011), in the *New Republic*, titles her review “The Excavation of Melancholy” and starts it with “KEMAL ATATURK, the founder of modern Turkey, [who] famously forced the Turks to [. . .] reject their Ottoman past.” Classifying it as one of the hard-to-come-by “memoirs of post-revolutionary Istanbul in English,” the novel is said to describe “what it was like [. . .] to lose one’s identity and one’s empire,” even “souls.” With “*huzun* [sic], or Turkish melancholy,” Turks walk “the winding backstreet hallways of the wounded city” in the memoir, writes Hansen because “as Pamuk himself explains, only Turks can grasp *huzun*” (original italics). Pelin Basci for *Review of Middle East Studies* writes, “[i]n literary terms

familiar to the English-speaking audience, Tanpınar's work speaks for Turkey's interwar 'lost' generation, [. . .] created by the sweeping social changes of modernity" (2009, 289). She calls *hüzün* "'melancholy,' for lack of a better word" and connects "Pamuk's memories of the city" and Tanpınar's work through it (ibid., 290). In this regard, Tanpınar offers "the international audience of Nobel Laureate (2006) Orhan Pamuk with profound cultural significations," Basci claims (ibid.). Finally, Martin Riker (2014) may be quoted from his review of *TRI* in the *New York Times*. Referring to *A Mind at Peace*, he narrates the novel's theme as "the ramshackle modernity [. . .], in which Ottoman history and tradition were largely written over," and "Tanpınar's [*sic*] lasting subject" as the "void."

Predominantly, reviews refer to Orhan Pamuk, modernity and the resulting loss, void, a wounded city, thus *hüzün*, and its cause as Mustafa Kemal Atatürk. These are mostly the prevalent discourses in the target culture that Göknaar is claimed to be capitalizing on and reinforcing. Among them, the univocal references to Atatürk are perplexing since in *Huzur*, the original, there are no direct references to him. In *A Mind at Peace*, the translation, there is a chronology added at the end, listing some dates deemed important, though. Here, there are references to the period of a "Kemalist cultural revolution" and "secular social engineering" (Tanpınar 2008, sec. Chronology), and *A Mind at Peace*'s timeline is aligned with that period. Furthermore, *TRI* is described as a "parodic novel of the Kemalist cultural revolution" (ibid.; cf. Ekici 2016). However, the negative tone of reviews is not found in this chronology. For this reason, after contextualizing the work's reception, further analysis must go beyond the textual level and into the retranslator's discourse surrounding the novel in the next subsection.

There is also a stark difference in emphases between İnci Enginün's foreword, chosen for the control data, *Inner Peace*, and the predominant foci presented thus far, which requires exploration via discourse analysis. Enginün describes the novel as "**the best novel of love** in Turkish literature" (Tanpınar 2007, 1; emphasis added), quoting another prominent literary critic, Fethi Naci. It is "a novel that reflects the **glorious adventure of a new culture about to be integrated into our lives**" (ibid.; emphasis added). People are "aware of the ugly things and predicaments surrounding them," but live through love and friendship "in an atmosphere rich in language, music, history, and beauty" (ibid.).

The novel is full of the stories of people who live their sentiments to the end, who are worn out, and who, encapsulating them in a work of art, die entrusting their experiences with infinity.

[. . .] **“To change and continue, to continue and change” is his [Tanpınar’s] motto as regards his national aspirations.** Not only great works of art but games of children also happen to be within the compass of this continuity and change. (ibid., 3–4; emphasis added)

The further exploration is required by the fact that all the points except Enginün’s are reiterated by Gökner (2011) in his “Turkey” entry for the *Encyclopedia of the Novel*. According to Gökner, Tanpınar does not write for “the Kemalist vision of society and history,” and in *Huzur*, “the historical traumas experienced in the establishment of the Republic have become psychological dilemmas that afflict the middle-class characters” (2011, 824). Moreover, as “an icon of modernist cosmopolitan prose,” *Huzur* reminds “Ottoman modernism” and shows “the cultural limitations of national and social modernization projects” (ibid.).

The reviewers might have missed Tanpınar’s voice in this matter of ‘historical traumas,’ showing itself, for instance, in one of the key sentences for this research: As “the result of intellectual indigestion,” “this omnium gatherum had been engaged in a hundred-year struggle and a continuous sloughing of skin” (Tanpınar 2008, sec. I.V), which suggests the issue goes way before the Republic, Atatürk, or any of their projects for the author, as also discussed for *TRI*. However, despite his intimate reading of the novel, the retranslator also dwells on the Republican time, covering maybe a third of that struggle for change. The discourse analysis will show Gökner’s perspective and how, through this discourse, he also directs the translation’s reception in line with his reading.

1.3.6 Retranslator’s reading

Even before the publication of *A Mind at Peace*, Gökner (2003, 647) reads *Huzur* as “Tanpınar’s attention to the psychological effects of the Kemalist cultural revolution of the 1920s and 1930s, his recognition of the persistence of an Ottoman Islamic cultural legacy, and his depiction of the individual alienated and divided by modernization.” Later on, in 2008, for *The Cambridge History of Turkey*, he articulates his intention of “‘reading’ modernity, politics and the novel together” (472) and offers a new “periodisation of Turkish literature” (476–477) where he places Tanpınar within the third

period, “Turkist social nationalism (1922–49): national allegories” (485). In his words, **“This era witnessed the proliferation of ideological novels; that is, historically grounded representations of new ‘men’ and new societies with a socialist, nationalist and/or Turkist colouring”** (ibid., 485; emphasis added). Therein, Gökner reiterates his reading of *Huzur* as “the milestone modernist novel” where **“historical traumas experienced between 1908 and 1938** have become psychological dilemmas that afflict the upper-class characters,” and “Mümtaz, the protagonist, is a young man whose parents died during the **Graeco-Ottoman war of 1919–22”** (ibid., 486; emphasis added). The historical details incorporated into *A Mind at Peace* as explication techniques gain greater significance when aligned with his discourse on historically situating *Huzur* as an ideological novel that portrays new individuals and societies while simultaneously examining modernity, politics, and the novel in conjunction.

In his book, *Orhan Pamuk, Secularism and Blasphemy: The Politics of the Turkish Novel*, Gökner (2013) reveals his reading in more detail in a chapter entitled “Ahmet Hamdi Tanpınar’s Poetics of Paradox: *A Mind at Peace* (1949)”: “Kemalist cultural revolution” caused a break with the “Ottoman legacy,” and there are consequences of such a “rupture” on “cultural history and memory,” he writes (ibid., 112). The consequences in this case were “crises in Turkish secular modernity” and formed the “hidden center of his [Tanpınar’s] fictions” (ibid.). In this sense, his fictions were “politiciz[ed]” and constituted “a model for Pamuk’s own interventions who [...] acknowledges his debt to Tanpınar’s work” (ibid.). Gökner’s project of reading Tanpınar and his work in political lines against Atatürk seems clearer now. What is not clear is how much of this project originated from Tanpınar, Pamuk, or Gökner. Although mapping Tanpınar’s or Pamuk’s discourse on Turkish politics is beyond the scope of this research, comparing some points voiced by Gökner proves insightful in pinpointing the origin.

From his wording, it is understood that Gökner (2013) intends to read Pamuk and Tanpınar together. He writes, “[l]ike his protégé Pamuk, Tanpınar’s novels expose, parody, and rewrite the Empire-to-Republic *bildungsroman*” and mentions Tanpınar’s “critique of secular national modernity, an approach later appropriated by Pamuk” (ibid., 114; original italics). However, Gökner also hints at his intentions of going beyond them: “For both authors, *terkip* argues for continuity between past and present as well as ‘East’ and ‘West.’ But that is not all. [...] *Terkip*, in my reading, is less the *synthesis* of

narratives of *din* [religion] and *devlet* [state], than it is the antinomy that arises between them” (ibid., 116; original emphasis).

On the one hand, he capitalizes on Pamuk’s legacy and ideas, but on the other, he breaks away from him. Establishing his discourse, Göknaar also makes selections for a coherent argument. In a quotation from Pamuk (2014), for instance, Göknaar (2013) translates: “The anguish that sustains all of his work arises from the disappearance of traditional artistry and lifestyles. . . . By situating his own guilt and silent *hüzün* between East and West, Tanpınar imbued his work with an extraordinary sense of real [circumstances]” (113; original ellipsis, italics, and brackets). In the omitted part, Pamuk (2014) expresses Tanpınar’s love for Western art and believes that he feels guilty for that love: “However, his reaction to that is not blaming others like shallow conservatives but suffering a personal pain and guilt. Because he knows and loves Western art freely like a child and with feelings of guilt” (180; my translation). Furthermore, Pamuk does not consider Tanpınar, or any 19th-century novelist for that matter, to be modernist. In the article “Ahmet Hamdi Tanpınar ve Türk Modernizmi” (Ahmet Hamdi Tanpınar and Turkish modernism), also cited by Göknaar (2003) in a different context, Pamuk (1995) writes, “Ahmet Hamdi Tanpınar, in fact, is not a modernist and basically, he is a 19th-century novelist” (40; my translation). He further claims, “In the case of the novel, in my opinion, we never had modernism. We had writers aware of modernism” (ibid., 43; my translation). In this regard, it is possible to say that this specific reading is Göknaar’s own project, and for that project, he inserts his own subtext into *Huzur*.

1.3.7 Multiplicity of readings

Göknaar (2013) finds clues to this subtext at every possible turn. It would exceed the limits of this research to cover each point; yet again, it is necessary to tackle some of them to show how alternative readings with Tanpınar and *Huzur* are possible, and the translator deliberately subverts them for his own reading. Rather than offering exhaustive alternative readings, some meaning potentials are pointed out below from the sources also available to the translator, as understood from the references in his writings cited so far. These comparisons will also help differentiate Tanpınar and Göknaar, just like Pamuk and Göknaar, to make both actors’ stances more visible. Göknaar claims,

At the end of the novel, Mümtaz seeks the help of a doctor (a representative figure of secular positivism) to attend to İhsan after he takes a turn for the worse. His introduction to the doctor is conflated with hearing a concerto by Beethoven, to which Suad had listened before his suicide. The concerto once again serves to associate Suad's death with the possibility of its opposite: a European aesthetic modernity that enables *terkip* with local forms rather than obliterating them. (2013, 120; original italics)

About Suad's death, Berna Moran (2008, 288) believes that it could be a "translated suicide," as claimed by Fethi Naci, because the resemblance with "Spandrel's suicide in A. Huxley's *Point Counter Point*" is telling: "At the time of Spandrel's death, Beethoven's Quartet in A Minor has been playing; Suat also hangs himself listening to Beethoven's violin concerto" (ibid.).²⁵ Moreover, "Tanpınar refers to this last scene of *Point Counter Point* in *Huzur* and tells readers that Mümtaz likes Huxley very much as a novelist" (ibid.; my translation). The relevant part from the novel reads: "Aldous Huxley had written, 'God exists and is apparent, but only when violins play . . .' The novelist, whom he quite admired, had written this about the Quartet in A minor. Mümtaz had listened to this quartet long before he'd read the book" (Tanpınar 2008, sec. III.V).

Tanpınar's language is also a topic in Gökner's discussion:

Readers of *A Mind at Peace* will immediately be struck by the language, which might be described as a palimpsest in mixed registers of contemporary Turkish and "pre-revolutionary" Ottoman Turkish. Both a legacy of the Ottoman cultural past and a modernist symbol of that past, Tanpınar's language is at once a fragmented, lexical "ruin" and a polysemous "rune." (2013, 116)

It is revealing to learn that Tanpınar might not have wanted his language to be such a ruin or rune. In the comparative research of İnci, published at the end of the critical edition with the title "*Tefrikadan Kitaba Huzur*" (From serialized *Huzur* to its book form), it is demonstrated that Tanpınar has made "significant changes at the level of language, one of which is simplifying words" (Tanpınar 2000, 441; my translation). He changes "some of his words with those being used in everyday spoken language" (ibid.; my translation), as in the following pairs listed by İnci: "Nâmütenahi-sonsuz derecede,

²⁵ The orthographic difference between Suad and Suat or Ahmed and Ahmet has been reflected based on the quoted sources.

istinsah-kopya, mevcud-varlık, tedai-çağır, nesic-ten örgüsü, mektep-üniversite, fevkatabiat-tabiatüstü, rütubetli-nemli, müstahzar-ilaç” (ibid.).

Additionally, in his own writing, Tanpınar was apparently an advocate of Turkification of the language. For instance, in *Yaşadığım Gibi* (As I lived), which is a collection of writings by Tanpınar published in various newspapers and journals, there is an article titled “Anayasanın Türkçeleşmesi” (Turkification of the constitution). Therein, Tanpınar ([1945] 2000, 116) writes: “At the Republican regime, Turkish, like all other big matters of national life, became the agenda. We also would like to **point out how new letters, for which we owe Atatürk, were crucial for the simplification of Turkish, literacy of a large mass of people**” (my translation and emphasis).

Last but not least, the stress on Atatürk, which appears around *A Mind at Peace* in all the reviews and every writing of the translator, must be compared with Tanpınar’s discourse. Gökner explicitly states, “Tanpınar’s **open critique of Kemalism** is predicated on defining it through a cultish mystification that **resonates within the context of the rise of Nazism**” (2013, 121; emphasis added). The novel ends with the announcement of the Second World War, and Kemalism and Nazism are associated within this context. Indeed, the critique of Kemalism popped up with Mishra’s associations and found its way into this research’s questions. However, looking at Tanpınar’s writing, the origin of such criticism does not seem to be the author. In *Yaşadığım Gibi*, Tanpınar’s articles on Atatürk are also included.²⁶ In the article titled “Atatürk,” Tanpınar ([1944] 2000, 96) refers to him as a hero:

[. . .] [T]alking about Atatürk means explaining a series of miracles with the tongue of mortals. [. . .] Atatürk is a hero in the large and comprehensive sense of the word. [. . .] Who is a hero? The old tragedy classifies the hero as a man who grapples with fate. Atatürk engaged in that struggle not for his own self but for the survival of a nation and left it behind triumphant. For that reason, he is the national hero of the Turkish nation. (my translation)

Written four years before the publication of *Huzur*, his article continues in this manner for eight pages. Yet again, in another article titled “Atatürk’ten Alınacak Büyük

²⁶ Theoretically, differences could be argued between the ideas and actions of Mustafa Kemal Atatürk and Kemalism as an ideology followed after his time. However, not included in the sources cited, to the best of the researcher’s knowledge, that line of argumentation has not been followed here.

Ders” (Atatürk’s great lesson), Tanpınar ([1960] 2000, 111) touches upon the point voiced by Göknaar above, albeit in the opposite direction:

He could also spearhead a divisive idea movement such as Mussolini, whose actions began around the same years. Would not it be easy to find a doctrine for such a sharp mind? He did not do that either. He settled with establishing a form of state that is robust, safe, away from all kinds of divisive actions, a state of law. Like a skilled surgeon, he diagnosed the national life and brought his reforms to life. (my translation)

Hence, it seems that different readings of both *Huzur* and Tanpınar are possible, but they do not surface in the target culture discourse weaved around *A Mind at Peace* by its translator and the reviewers mentioned. Indeed, Göknaar both benefits from existing discussions that emerged with Pamuk on the Turkish source culture and strengthens or goes beyond them with his writings in prestigious publications. As the analysis thus far shows, this stance affects the treatment of the author and his work. Therefore, after portraying how *Huzur* and Tanpınar could be read differently, the research will now address the repercussions of this multiplicity or lack thereof.

1.3.8 Whose Tanpınar?

The two theoretical formulations informing this part of the research are Vermeer’s (1996, 36), “a translator can never translate ‘the’ text, but only a text as he understands it,” and Arrojo’s (1997, 22), “acceptance of the impossibility of reaching any pure origin, or that which could be immortal, univocal and beyond any perspective.” In the case of *Huzur*, it is also possible to claim that there was not even a single physical source text to begin with. As already mentioned, *Huzur* was first serialized in *Cumhuriyet* newspaper in 1948 in three parts: “İhsan, Nuran and Mümtaz” (Tanpınar 2000, 428). Tanpınar added a new part titled “Suad” for the book version, along with other overall alterations (ibid.). Hence, rather than ‘the’ source text, there were already versions that went through processes of recreation and reproduction in the author’s mind. Some of Tanpınar’s interventions and their effects have already been discussed above.

There is one more layer of *Huzur* that extends beyond the novel’s physical boundaries. In 2017, Suad’s letter was found in Tanpınar’s archive of documents (Tanpınar 2018). This letter for Mümtaz is mentioned in the novel, and Mümtaz shares

some of its lines with readers. Tanpınar himself mentions the letter in 1950, saying he will publish it but cannot do so (Şahin 2017, 4). Although not complete, this 50-page-long letter, some in Arabic script, offers new information on the novel, as well as Suad and Mümtaz characters, and opens the way to further interpretations (ibid.). İbrahim Şahin, who conducts a study on the letter, informs that Suad criticizes Mümtaz in his letter (ibid., 6). As Mümtaz is believed to reflect Tanpınar, in the letter through Suad, Tanpınar criticizes his own “writing and lifestyle,” which is “a clear confession of a significant change observed in Tanpınar” (ibid.; my translation). Şahin believes, “[w]ithout forgetting that the text is a fiction, we can say that Tanpınar was no longer Mümtaz and internalized Suad’s perspective towards the world” (ibid.; my translation). İnci, on the other hand, expresses an opposite view in her foreword, “Gönderilemeyen Mektup” (The unsent letter). She prepares whatever exists in Tanpınar’s notes for publication and does not believe the letter adds anything new to the character’s portrait in *Huzur* (İnci 2018, 22).

Nevertheless, it is not the first time “Tanpınar’s own multiple personae” (Ertürk 2011, 127) has become an issue. Nergis Ertürk (2011, 127) notes that “publication of Tanpınar’s diaries [*Günlüklerin Işığında Tanpınar’la Başbaşa* (Alone with Tanpınar under the light of his diaries)]” in 2008 changed some fixed notions regarding Tanpınar because, therein, readers found out Tanpınar’s “critique of Ottoman culture,” “resentment of his mentor Yahya Kemal,” or “support of the violent 1960 military coup,” which shattered his image “as a traditionalist” and made it difficult to pinpoint his political stance. In this light, it is not even possible to talk about a single authorial figure and Tanpınar. Hence, in discussions of Tanpınar and his oeuvre, the question of ‘whose Tanpınar’ necessarily merges with ‘which Tanpınar,’ and any position taken unavoidably offers a variegated or one-sided perspective regarding him. Given the fact that some of the resources were also available for Gökner, it seems certain that he had a specific reading of Tanpınar, outlined above, and tried to regulate the meaning potentials of *Huzur* in alignment with his reading via explicitation strategies and lexical shifts, as well as the reception of the novel with his discourse.

As Arrojo (1997, 27) asserts, “[t]o a certain extent, no matter how good or bad a translation may be considered, it is **always and inevitably unfaithful**, since it is sure to take the place of another, in a different language and culture, and in a different time” (emphasis added). If this is the case, Arrojo suggests “the consciously visible translator

should start to **build a name, a ‘proper’ name** for him or herself that would make his or her readers aware of the **‘translator function’ as another key factor in the necessary repression of meaning proliferation** that takes place in any act of interpretation” (ibid., 31; emphasis added). It is, thus, plausible to say that Erdağ Göknar built himself a name and became that translator function, a “regulating” and “ideological element” “that necessarily and legitimately determines meaning in the relationship which a reader will establish with a translated text” (ibid.).

As a result, it must also be acknowledged that Erdağ Göknar has subverted the meaning potentials of *Huzur* for his personal reading and made them more palatable for the target culture. He had sufficient resources at hand to be aware of the divergences from his representation(s). Nevertheless, for a more singular reading, he used calculated translational strategies—changing the genre, amplifying an Ottoman-Turkish divide, and highlighting concepts already known and accepted in the target culture—and created coherent discourses around his translation to regulate its reception as much as possible.

1.4 Final remarks on chapter I

In another analysis penned by Erol Yeşilyurt (2014, 7) for *TRI*, it is stated, “When one compares the comments and reviews summarized [. . .] with the reviews of authors and critics from Türkiye, it would not be off the mark to assert that Western authors ascribe a political mission to Ahmet Hamdi Tanpınar, which Turkish ones do not” (my translation). Yeşilyurt (ibid., 8) also believes that some of the inferences of the foreign reviewers can be attributed to the introducer Mishra and the translators’ choices and similarly takes the concept of freedom from this retranslation to situate his point: “The political pursuit of freedom can lead to its eradication on a grand scale—or rather it opens the door to countless curtailments” (Tanpınar 2014, xvii–xviii, 18). He (2014, 8) argues that Tanpınar uses the concept in a more limited context than insinuated by the said agents: “The word freedom, as a law term, also means not assaulting or oppressing anyone, legally protecting everyone’s rights” (my translation). In this sense, it is closer to unaccountability in this context (ibid.).

Whether political or not, some missions have been exemplified through repeated emphases from various angles so far. It would seem naïve from a Translation Studies perspective now to assume that retranslators Freely and Dawe, as well as Göknaar, have not contributed to such missions or led their own with their translations or discourses, the effects of which are visible in various reviews. In the blog *Biblioasis International Translation Series*, for instance, Tara Murphy (2014) first picks up “a ‘Language Revolution,’ in which the Latin alphabet was adopted, verb tenses simplified, and many Persian and Arabic words eliminated from use,” under the direction of Atatürk. As part of this reading, the post claims Tanpınar satirizes the “country’s obsession with modernization” (ibid.). This was a “general anxiety, felt by many non-Western nations just prior to and after WWI, about being *hüzün* (‘doomed to arrive late, and spiritually destitute, to history’)” (ibid.; original italics). Second, the reviewer believes, in that circumstance, “Everything is forced into an isolated present” (ibid.), quoting from İrdal’s words in the same paragraph, “I was living in a world without connection” and “At the time I found the experience quite pleasant, but when I consider it in retrospect, I see the traces of a nightmare” (Tanpınar 2014, 147).

Starting with representations and what Tanpınar opposes in the case of the language reform, it has been conveyed above through Atış (1983, 7), supported by people

closer to the author, that this is not related to Atatürk's design. The author has also been quoted in this regard from his articles to show his support for Atatürk's language movement at times (Tanpınar [1945] 2000). When it comes to the translational effects, as discussed via table 7, the first translation offers a slightly different alternative with 'harmony' instead of 'connection' and a descriptive adjective for the nightmare, "It was easy to live this life, but when you started thinking about it, it became as oppressive as a nightmare" (Tanpınar 2001, 138; "Bu yaşanırken çok rahat, sonradan üzerinde düşünülünce bir kâbus gibi sıkıcı bir şeydi" [Tanpınar 2010, 139]). It seems that losing connections could lead to 'an isolated present' but not a lack of harmony. Moreover, an adjective can limit the force of a noun, as in the case of oppressive for the nightmare. *Hüzün* is also used in this blog post as a concept, transforming it from melancholy to an untranslatable specific term. Undoubtedly, Göknaar's retranslation of *Huzur* makes the word more marked, which is further reinforced by Mishra and other reviewers for either retranslation, as discussed via table 15.

Lastly, it is worthwhile to remember Tanpınar's solution of actual work, production specific to the nation's 'reality.' The blog post reads, "in the kind of time that Atatürk's history-effacing regime negates," "[t]he only way that Hayri can find peace of mind is to do the work that presents itself to him, no matter how ludicrous his situation becomes" (Murphy 2014). As discussed, the only characters who find peace of mind from ludicrousness are those doing actual work (Tanpınar 2001, 21).

Professional reviews attest to some of the effects discussed. Martin Riker (2014) repeats, for the *New York Times*, the freedom theme with "we learn about the loss of personal freedom he [İrdal] experienced around age 10, upon receiving a watch from his uncle." He comments: "Tanpınar's [*sic*] comedy is driven more by characters than language. There are not many belly laughs, or even jokes, but rather absurd situations in which hypocrisies are laid plain" (ibid.). Despite classifying it as "a first-rate comic novel [. . .] with a fairly large foot in the Western literary tradition called Menippean satire" (ibid.), Riker's comment shows the diminished effect of irony established through linguistic devices in *TRI*.

In line with the retranslators' discourses on *TRI*, Caleb Lauer (2014), for the *National*, repeats: "Tanpınar was out to defend something just as ephemeral and abstract, but even more precious to him than time itself. Because whatever Atatürk did to Turkish clocks, it was nothing compared to what he did to the Turkish language." Despite noticing

“clock towers [. . .] built during the reign of late sultans,” the reviewer also reduces “the essence of Tanpınar’s criticism” to “the modern, Kemalist project” in the case of *TRI* (ibid.).

What is revealing is that the retranslators bolster such readings. Lauer (2014) reports on Freely’s conversation with him: “‘I think Hayri was Tanpınar’s great and final revenge against all the idiocies of bureaucracy and of the new republic,’ Freely told me. Hayri was trying to become a ‘New Turk,’ but he just couldn’t. Not even for one sentence.” Dawe (2017, 8) elsewhere reiterates the idea that Tanpınar “advances the critical discussion on belated modernity.” Thus, it may not be incorrect to assume that this is how they interpret the novel, and such an interpretation would be embodied in a retranslation project, as elaborated in section 1.2, to a certain extent. In an online talk, retranslators Freely and Dawe comment in a fashion that supports this deduction in the case of *SAE*. Dawe states that “conscious decisions” were made about the “register or tone [. . .] sort of com[ing] from a stance,” while Freely mentions the possibility of different interpretations since *SAE* “has so many different layers to it,” making its translation “particularly tricky.”²⁷

Coming before the *TRI* retranslators, Gökınar sets the stage, so to speak, for Tanpınar’s reception as well. He is also more vocal about his position and interpretation of Tanpınar, so most comments about Tanpınar’s criticism of Kemalism and modernism, his language use, associations with Pamuk, and emphasized concepts such as *hüzün* (melancholy) or *terkip* (synthesis) can also be traced back to him. These form part of the ‘horizon of expectations’ in the source culture and potentially affect the interpretation and, by proxy, the practice of *TRI* retranslators. This is not meant as “simple determinations in the sense of conditionings, whether they are thought of in structural or causal terms” (Berman 2009, 63), but rather “as existing constraints and enabling conditions,” “existence [of which] helps us to better interpret and understand the particularities of the translator’s project and translations in the hermeneutic tradition” (Brownlie 2003, 105).

²⁷ “Talking Translators 1: John Angliss | Alex Dawe | Maureen Freely,” YouTube video, 1:36:29, from an online event organized by The Department of Translation and Interpreting Studies at Boğaziçi University on November 24, 2020, posted by “Boğaziçi Interpreting Resource Database,” November 30, 2020, <https://www.youtube.com/watch?v=kVBMIMeAdII>.

Indeed, as Freely mentions, different layers of interpretation are available, and they become visible through the translations.²⁸ Jacob Daniels (2014, 83), for instance, writes, “Tanpınar uses Ayarçı’s lectures to deliver a pitch-perfect satire of Western pragmatism: ‘Being a realist does not mean seeing the truth for what it is,’ preaches Ayarçı.” Demirkol Ertürk (2019) details this last point. Upon analysis of reviews on *TRI*, she deduces, “Although a criticism of modernization is foregrounded in almost all reviews, some have also dealt with the humoristic and aesthetic aspects of the novel, making its connections not only to the source culture but also to the receiving one” (ibid., 147). Accordingly, she concludes that “the discourse of the readers transcends the frame set by paratext writers, exploring the book from a variety of perspectives ranging from a satirical account of modern management to a criticism of deteriorated human relations in a technological era” (ibid., 148).

As previously clarified, the force of ironies established via linguistic devices is diminished in *TRI* due to linguistic choices prioritizing sound and rhythm. However, this does not mean a complete destruction of satire through the various deforming tendencies activated while seeking semblance of Turkish music in the retranslation. That said, there are also many points of convergence with the arguments constructed in the reviews and translational decisions and discourses elaborated for *TRI* and *A Mind at Peace*, suggesting a confluence between the horizon of expectations and the retranslation projects. Thus, as noted, the retranslators also read Tanpınar as standing against the Republican modernity movement and positioned themselves accordingly, reflected in their translational choices.

Despite opening the gates of investigation for both retranslations, the findings cannot explain why the first translation tagline has been preferred, prompting the concept of concealed retranslation. On various occasions, the retranslators, Dawe (2011) in particular, comment on earlier translations. Other than that, the issue is addressed in only one instance among the numerous data sources reviewed. Lauer (2014) recounts, “Andrea Lam, publicist for Penguin Books, clarified in an email that the Penguin edition is the first ‘authorised’ English translation.” Admittedly, it would be unfavorable for both publishing houses to lack copyright in the current legal and social settings, as will be elaborated concerning social concepts in general (Hacking 1999) and some retranslation

²⁸ For a study on the reception and image of Tanpınar in the source and target cultures based on *SAE* and *Huzur*, see Şahincan Yılmaz’s (2019) master thesis written under the supervision of Prof. Cemal Demircioğlu.

concepts in particular (i.e., Şahin et al. 2019) in the second half of the dissertation. Indeed, in a personal interview with Ender Gürol on November 22, 2017, he also narrated that he had acquired a notarized copyright from Yusuf Kenan Tanpınar, brother of Ahmet Hamdi Tanpınar, for both *Saatleri Ayarlama Enstitüsü* and *Huzur*, which meant that the publishing rights could be disputed in the court of law.²⁹ In this light, this dissertation approaches all versions as ‘authorized’ and holds the view that the translation by Freely and Dawe and the one by Göknaş are retranslations. Thus, the second chapter will operationalize the concept of concealed retranslation and situate it in the network of retranslation studies.

²⁹ The interview was recorded with the translator’s permission.

CHAPTER II

The growing number of studies on retranslation has also sparked theoretical debates within Translation Studies. Outi Paloposki and Kaisa Koskinen are distinguished as prominent scholars in this area, and their 2010 publication on “the fine line” between the two activities of “reprocessing texts,” retranslating and revising, exemplifies this trend (29). In this work, the authors challenge the clear-cut distinctions between these two activities, arguing that their classifications fall short when confronted with the real-world scenarios they analyze (ibid., 47). The researchers’ comprehensive study suggests that textual profiles indicate complex, multifaceted operations ranging from minor corrections to renditions from scratch in textual reprocessing (ibid.). The authors pursue this line of reasoning when they realize that classifying retranslations based on initial and later versions can be problematic. They suggest that this distinction becomes “misleading” if researchers don’t embrace an understanding of retranslation, which could encompass anything from “a slight editing of a previous translation to a completely different text” (ibid., 37). In the same vein, they also argue that the label itself could be deceptive, and focusing only on the label might obscure genuine differences, as the label retranslation, or revision for that matter, may not accurately reflect the diverse array of textual modifications the practice encompasses (ibid., 47).

In this context, the scholars eschew drawing a definitive boundary, as their title suggests. However, despite offering a meticulous analysis of the phenomenon supported with empirical evidence, they stop short of proposing a different or updated foundation to guide future studies. Their contribution limits itself by highlighting potential research traps. At the same time, Koskinen and Paloposki (2010) adhere to the classical definition of retranslation in the first volume of *Handbook of Translation Studies*, which states, “[r]etranslation (as a product) denotes a second or later translation of a single source text into the same target language” (294). Despite their critique of the retranslation category, the absence of an alternative framework invites an examination of the underlying issues to make concealed retranslation usable as a concept and situate it within the broader field

of retranslation studies.³⁰

This critical research phase focuses on two pivotal areas. The first investigates the issues surrounding the retranslation concept based on the account above, whereas the second explores potential solutions when conceptual challenges arise. The initial inquiry delves into the definition of retranslation by examining some theoretical and philosophical underpinnings with the aid of the existing arguments in Translation Studies. A key point to consider is that the definitions of retranslation are somewhat incomplete unless they are integrated as hypotheses into holistic frameworks that align with specific theoretical understandings and related worldviews. The second inquiry involves revisiting existing solutions in conceptual discussions to benefit from the wealth of contributions in the field again. Several possible paths are laid out following the answers to these questions, and one of them, “re-interpreting a theory” (Vermeer 1994, 9), is taken up for the next leg of this research, considering that some old deadlocks on the concept of translation have been resolved to a certain extent and that one such resolution can offer guidance.

After establishing the foundation with the problem analysis and a potential way forward in section 2.1, the research thus explores Gideon Toury’s (1995, 2003) target-orientedness through a Wittgensteinian and relativist lens (Wittgenstein 2009) and reinterpret some of its pillars in light of critiques (i.e., Hermans 1999; Pym 2007; Halverson 2008) to advocate for assumed retranslation as a research framework in section 2.2. It also examines the validity of an empirical concept emerging within this framework, concealed retranslation, through a fabricated one, intralingually retranslated origination, to discuss how concepts can be made robust in section 2.3. Toury’s descriptive purpose is further supported with Nelson Goodman’s (1983) discussions on genuine concepts in this section. The final section of the research provides an X-ray of the field of Retranslation Studies to discuss the (in)commensurability of retranslation concepts using conceptual schemes and paradigmatic understanding for sustainable development (Kuhn 1970b, 2000, 2009).

³⁰ A similar analysis conducted as part of this dissertation was initially presented at the 5th edition of the International Asos Congress held at Yıldız Technical University, Istanbul on October 26, 2018 and later published in *transLogos Translation Studies Journal* (Güneş 2019). Some arguments presented here differ from those initial formulations.

2.1 Retranslation: Concept, definition, hypothesis

When Paloposki and Koskinen (2010) approach retranslation, they begin with the premise that a text is translated more than once: “[A] text that has previously been translated is translated again into the same language” (29). Despite this seemingly straightforward assertion, they contend that retranslation is “complex” and illustrate this with their data from Finland (ibid., 29–30). Their multiple analyses on various data sets show that the categories of retranslation and revision are “confused,” undermining orderly delineation when applied to real-world examples (ibid., 43). They maintain that not only are the terms indicating revision or a new translation among the publication details chosen inconsistently, but the practices they denote also vary under analysis. That’s why they use “hybrid versions” (ibid., 37) or “hybridized translation history” (ibid., 43) for their corpus of texts classified under the retranslation category. Behind the labels, researchers discover a spectrum covering dependency between versions through all types of “correction” on the one hand and independency through “completely new translation[s]” on the other (ibid., 47). Therefore, they also warn that “‘assumed retranslations’ (cf. Toury 1995) may turn out to be revisions and vice versa” (ibid., 45). In this excellent trail of argumentation, a question mark may appear: what is the basis of the assumptions, the agents practicing the said actions, the researchers analyzing them, or an imaginary middle ground they meet?

One case discussed by the scholars is reproduced here to illustrate the relevance of this question. Paloposki and Koskinen (2010, 39–40) reveal that the translation history of the five-part novel *Les Misérables* in Finnish is complex. The first part sees two translations in 1896 and 1908, along with an edited reprint in 1927. Similarly, the second part undergoes two translations, released a year later than the publications of the first part, in 1909 and 1928. In contrast, the final three parts are translated only once, between 1929 and 1931. Moreover, at the time of the publication of their article, the scholars report that the whole work is primarily available in a two-part version shortened from older translations in 1945–1947. One last detail is the fact that the first translation of 1986 is not only partial but also indirect, “the Swedish translation” acting as the “original” (ibid., 39). According to the scholars, this intricate publication pattern challenges the “neat (theoretical) division into first and retranslations” (ibid.). In their statement, it is significant that they place the word theoretical in parentheses. They notice that

“theorizing about retranslations” (ibid., 37) is problematic in that state. In this context, they may concur that when a researcher adopts a different categorization or approach, the issue could be mitigated, as discussed below.

The way Koskinen and Paloposki (2010, 294) explain retranslation for the *Handbook* is also illustrative. Therein, they treat subsequent translation of “a single source text” in the same language as retranslation (ibid.), which is more vague with “a text” in the “Fine Line” article (Paloposki and Koskinen 2010). Hypothetically, if a Swedish text is used for a Finnish translation instead of the French original, can one argue that a later translation becomes the first translation of the original text, considering that the Swedish and French sources are different? The scholars already mention the “unstable nature of some source texts” in their discussion (Koskinen and Paloposki 2010, 294). However, the point is that another theoretical framework could leave out the 1896 translation outside its scope, or even the partial or abridged versions, and discuss that the work has never been ‘completely translated’ again. So, suppose a researcher sets the boundaries of the concept for any purpose. In that case, the argument about lines becomes ineffective without evaluating a purpose, since anyone can draw conceptual lines as deemed fit. If, on the other hand, the lines are drawn or blurred by the agents at work and observed by a researcher, the issue becomes a matter of documenting, making sense, and establishing categories within a (theoretical) framework or approach. The reason that Paloposki and Koskinen (2010) have trouble with the retranslation category is that its definition presents the concept as if it had some essential qualities, such as being a distinct translation. Despite that, they seem to continue the discussion in a similar fashion when they assert, “before any final classification of data a close textual comparison of the (re)translations is needed to determine whether they are indeed new translations or are modified older translations” without specifying any criterion, such as according to what or whom (Koskinen and Paloposki 2010, 294).

There are already guiding discussions concerning the category translation in the field. For example, Sandra Halverson (2010, 378) notes that engaging with the translation category within Translation Studies inevitably prompts necessary questions regarding one’s worldview, how one perceives objects in the world, and the suitable methods of acquiring knowledge about that world.³¹ The scholar discusses conceptual frameworks

³¹ Concept and category have been used interchangeably in the dissertation unless stated otherwise or discussed as part of specific theories.

by focusing on the questions addressing one's stance on ontology, followed by epistemology, and finally, methodology. These fundamental inquiries are presented by Piergiorgio Corbetta (2003, 13) in the same sequence, asking if there is a reality, social or otherwise, if one can learn about it, and how this learning can occur, in a reference book on social sciences research. These questions form the basis for understanding an individual's philosophical position on the nature of reality and knowledge acquisition in the social sciences. It is essential to recognize that theoretical undertakings are not standalone processes. These efforts stem from specific premises and yield particular results, with concepts and definitions carrying similar implications within their broader theoretical frameworks. Consequently, it becomes imperative to investigate the philosophical underpinnings of researchers' concepts. Should these foundations remain unexamined, researchers run the risk of inadvertently adopting conventional formulations, which might boil down to Aristotelian definitions.

Halverson presents the findings of her comprehensive research on the translation category across multiple articles. She rejects the "classical theory" on "Aristotelian categories" for translation (Halverson 1999, 5). According to the scholar, these categories are characterized by two key aspects: they are connected to an "observer-independent, objective reality," and this connection is established by outlining "necessary and sufficient conditions" that reflect the characteristics of the object being considered (*ibid.*). For translation, though, she believes "categorization is not based on objective qualities inherent in real-world objects but is dependent on and determined by properties of the human cognizer" (*ibid.*, 6). The translation category is "non-classical," showing "prototype effects, i.e. graded membership and fuzzy boundaries" (Halverson 2000, 12).

Halverson (1998, 1999, 2000) may be advocating a particular theory of categorization, known as prototype theory; however, some of her premises and findings are shared within the discipline. In a study examining "definition patterns" across a corpus of publications, Gernot Hebenstreit (2007, 199) also employs theories of definition derived from terminology and the philosophy of science to elucidate the nature of concepts in the humanities. He asserts that these concepts typically lack clear boundaries, stating that they are, time and again, "mental constructions of abstract objects" without "characteristics that are 'objectively' perceivable" (*ibid.*, 204–205). This observation underscores the challenge of precisely defining concepts/categories within the humanities disciplines, including Translation Studies. Hebenstreit (*ibid.*, 204) further states that

concepts are distinguishable based on how they are formed when they are part of a theory. Scientific concepts emerge during the development of theories, and consequently, they are not only specific to a particular field but also closely tied to the theory with which they are associated (ibid.). It is essential to interpret these concepts and their definitions within the context of the theory to which they belong (ibid.). Both assertions resonate with Halverson's claim that concepts are part of the human mind.³²

Paloposki and Koskinen (2010, 39) draw a somewhat similar conclusion when they recognize that the category of retranslation challenges clear boundaries between revision and new translation. Hence, they propose hybridity and reference "rhizomatic" connections between texts (Brownlie 2006, 155). However, this deduction returns to their conceptual construct in two ways. Either retranslations can embody everything "from a slight editing of a previous translation to a completely different text" (Paloposki and Koskinen 2010, 37), or they are "new translations or are modified older translations" (Koskinen and Paloposki 2010, 294). It seems the category had inherent and fixed characteristics despite its hybrid nature, and the culprit, considering the problem found with the category, could be the definitional approach as in the case of an Aristotelian one.

In this regard, Andrew Chesterman (2019) addresses a potentially problematic use of language in Translation Studies. He points out that statements such as "translation is X" could be misconstrued as "a lexical definition," akin to those found in dictionaries or terminologies (ibid., 22). However, Chesterman suggests that these assertions might be intended as "stipulative" definitions (ibid.). In such instances, the intended meaning is more accurately expressed as "I define translation as X, for present purposes (because . . .)" (ibid.; original ellipsis). This distinction may help escape classical conceptual formulations. Hebenstreit (2007, 206) also emphasizes the importance of specifying "whether a piece of text is a definition, a hypothesis or an empirical generalization," because "only the latter two can be empirically tested." If Paloposki and Koskinen (2010) are empirically testing the definition, which seems to be the case based on their analyses in the Finnish context, the definition is better regarded as a hypothesis for their specific purpose. Once definitions and the categories they try to define are established as hypotheses, several paths open up for honing them.

³² This idea, which is critical to the thesis of this research, is also reiterated in the following sections with "conceptual relativism" (Baghrarian 2004), a reference to Thomas S. Kuhn's "The Natural and the Human Sciences" article (2000, 216–223), and Kaisa Koskinen's "Using Concepts in Research" presentation (2021).

Yves Gambier (2018, 22) shares one perspective in an effort to answer “How do we deconstruct our own concepts and open up to new ones, and to other traditions (being more than simple source of information)?” He asks this question considering that scholars may “rely on known territories (geographical area, language family and conceptual network)” while doing or publishing research and “observed practices and norms [may] render the existing beliefs and assumptions about translation untenable” (ibid.). His suggestion in the latter case is to conceptualize the theory of translation afresh (ibid.).

Halverson (2010, 378) presents another perspective, discussing the “evolution from the ideal of a definitive Translation to the exploration of multiple Translations” within Translation Studies. Similar to Halverson’s capital T and plural s in the word translation, Maria Tymoczko (2010, 59) employs an asterisk with translation to indicate the potential for variations. Both scholars recognize that, rather than existing within the same framework as previous theories, a new concept defined by local culture, society, or history is conceivable in another framework and theory. This “plurality of Translations” (Halverson 2010, 383) could offer an alternative solution to the problematic categorization if retranslation is approached in a similarly pluralistic manner. It would suggest there may be more than one conceptualization, which does not replace or invalidate one another. According to Halverson (2010), such a pluralistic viewpoint may also necessitate searching for “the means of relating diverse conceptualizations to one another” (383), or at the very least, a “willingness to engage with the consequences of such a development” (384).³³

The possibilities described thus far pertain to empirical concepts. Gambier (2018) outlines “terms and concepts used in various discourses and thoughts on translation across certain cultures/societies” (23) in an effort to “report various conceptualisations of translation and understand the inter-relations between those traditions and the (dis)continuity of translational ideas and perceptions across cultures” (34). Halverson (2000, 4) conducts “an empirical investigation into subjects’ responses to the Norwegian concept of ‘oversettelse’” to ascertain “whether the concept, in fact, demonstrates prototype effects” and to analyze any “pattern” of those effects and the related “underlying cognitive structure.” Tymoczko (2010) also states her aim as not confirming “a dictionary definition for the word *translation*” or setting out “the necessary and

³³ This understanding is one of the guiding principles in the discussion of the final section, 2.4.

sufficient conditions” for it (83; original emphasis). Arguing against the idea that translations can be strictly confined by “closed boundaries,” she suggests adopting “open concepts or categories” (ibid., 85). Here, membership is defined not by logical criteria but by “*practice and usage*,” framing it as an empirical matter rather than a theoretical one (ibid., 85–86; original emphasis). The conceptualizations in these cases are all rooted in real-world situations, traditions, or people and documented by researchers.

In addition to empirical categories, which he refers to as “Platypus concepts” (12), Chesterman (2019, 19; original emphasis) also explores “interpretive hypotheses” derived from “the *hermeneutic ‘as’* (or one of its many variants, such as ‘in terms of’).” He argues that the latter underpins “all our definitions, classifications, and metaphors” (ibid.). Expressed as “X can be usefully interpreted *as* Y,” interpretive hypotheses are not subjected to the same evaluation as empirical ones (ibid.; original emphasis). “Empirical hypotheses can be falsified if the evidence goes against them;” conversely, in the case of interpretive hypotheses, their “usefulness,” rather than “truth,” is considered (ibid.). In this case, researchers conceive an assumption, but it does not necessarily reflect the one situated in cultures or people(s). One consequence of interpretive hypotheses is that they can be maintained as long as their ‘value’ can be shown or recognized in a discipline irrespective of real-world occurrences.

These hypotheses are additionally employed in classifications and conceptualizations (Chesterman 2017, 228–231), referred here as interpretive or (purely) theoretical concepts, as opposed to empirical concepts. As previously argued, Paloposki and Koskinen (2010) must have intended their definition as a hypothesis, testing it against empirical data. However, this does not clarify whether the retranslation category/concept was intended as an empirical or interpretive concept. The scholars contend that bibliographical databases do not permit the identification of retranslations in the same manner as they do for authors, translators, or source languages (ibid., 36). This is due to the lack of a specific search term or bibliographical category indicating whether a translation is a retranslation (ibid.). Özlem Berk Albachten and Şehnaz Tahir Gürçağlar (2019c, 215) note that identifying retranslations in bibliographies is actually more challenging. The increased difficulty arises because search parameters include not only retranslation but also translation as filtering terms, and the categorization choices made by both researchers and bibliographers influence the search results. Thus, despite empirical data collection, the concept of retranslation could be argued to be interpretive

in both cases, serving various research purposes. The fact that Paloposki and Koskinen (2010) include a first indirect translation into their corpus and Berk Albachten and Tahir Gürçağlar (2019c) opt for “different classificatory approaches for older and more modern works” (218), to reflect “Ottoman conceptions of translation in its broadest sense as *terceme*” (220; original italics) and modern concepts of translation found in Türkiye, suggest that the retranslation categories in each case are interpretive involving varied categorical decisions and borders reached by the researchers and may not be used interchangeably. They are in effect different retranslation concepts designed by the researchers.

This difference appears to be a natural consequence of research. Chesterman (2017, 98; original emphasis) asserts that “*doing* anything” with “conceptual tools” is more beneficial than “theoretical considerations to be the ultimate goal of our research.” For instance, following the insights of Paloposki and Koskinen (2010, 47) regarding the “binary categorization into first and retranslations,” including that of “revisions and retranslations,” lacking utility since “different versions seamlessly slide together or even coalesce,” Koskinen (2019, 316) employs “reprocessed texts,” “a bricolage of revised and retranslated fragments, or a hybrid form,” as a broader category. This closely resembles the “*classificatory as*,” where “*as* postulates a hypernym,” similar to “André Lefevere’s claim (1992a) that translation can be seen as a form of rewriting” (Chesterman 2017, 229–230; original emphasis). Therefore, it is logical to operationalize concepts differently based on research requirements. Chesterman (2019, 16; original emphasis) elaborates, “[t]he question is thus not which definition is correct, but: *for what purposes* might a splitter or lumpers definition be useful?” One implication of this argument is that concepts could also be interpretive rather than empirical, despite the subsequent collection and analysis of empirical data within their broader research frameworks. For that reason, the expression of the usefulness of the new conceptualization as compared to the old one might be illuminating.

Chesterman (2017, 231) describes this approach as “conceptual testing” for assessing interpretive hypotheses. He formulates the testing as follows: by interpreting X as Y, one gains “added value,” which aids in a more profound comprehension of X, encourages productive investigation, stimulates more compelling research inquiries, addresses an issue, or enhances a case (ibid.). Chesterman (ibid., 6) suggests this testing approach for interpretive hypotheses since they are assessed not by “empirical evidence

(are they true?)” but by “pragmatic criteria (are they conceptually useful, insightful?).”

Hans J. Vermeer (1994) lists one last possibility in his discussion of progress in the field. He references “paradigmatic change,” citing Kuhn (1970b), and highlights the concept of “peripatetic” or “zigzagging” spirals, which, despite revisiting some of the same discussions, denote a path forward (Vermeer 1994, 3). He also lists the full circle as a type of movement, acknowledging that it involves returning to the starting point (ibid.). Lastly, he describes another perspective on progress, which is “re-interpreting a theory in light of later developments to draw new conclusions for the benefit of later generations” (ibid., 9). Vermeer posits that historical theories can be interpreted in two ways (ibid., 8). The first approach aims to grasp the original intent of the theorist(s), considering the context of their time (ibid.). The second is to “make sense of them for our own time and situation” (ibid.). In this second case,

[...] whoever studies them may read something else out of them, according to his fore-knowledge and situation and disposition. I should like to distinguish such an interpretation relative to our own understanding and situation, as opposed to its historical “interpretation”, by calling it the “exegesis” of a text. Exegesis in Greek means “leading out, showing the way” (*ex-’egesis*) to someone. (Vermeer 1994, 8)

If this strategy is applied to the conceptual confusion at hand, solutions based on reinterpretation of an earlier theory may also be pursued. Given the previous discussions surrounding the concept of translation, this could also be a viable approach. For instance, in his introductory article “Translation Studies and a New Paradigm,” published in 1985, Theo Hermans (14) commends target-orientedness as a more consistent and purpose-driven method of inquiry, being “aware of the interplay between theory and practice,” despite his later criticism addressed in the next section. He notes this comment based on his observation that scholars in the field of translation have often obstructed their own advancement by persistently asking “unproductive essentialist questions” related to the definition of translation, among other things (ibid., 9). If the problem with the retranslation concept lies in its essentialist definitions, then the reinterpretation of target-orientedness as a way out could be considered a feasible strategy, with the added advantage of revisiting criticism against it.

Kaisa Koskinen and Outi Paloposki do not fully embrace the implications of their findings regarding rhizomatic retranslations. The issue with the traditional description of

retranslation appears to be the necessary and sufficient conditions akin to Aristotelian categories. This issue leads to incongruities with real-world cases, as noted by the researchers. However, the revised category of retranslation is not consistently adopted or made usable as a hypothesis or approach in their individual or co-authored publications. Instead of reinventing the wheel in this regard, Gideon Toury's target-oriented approach (2012, 18–20) and notion of assumed translation (cf. 1980, 37, 43; see 1985, 20; 2012, 27) are repurposed for retranslation(s) in the next section and indeed reinterpreted through a relativist Wittgensteinian reading, alongside the critiques he has received over the years and insights from other potential paths mentioned earlier, beyond Paloposki and Koskinen's (2010, 45) appropriation of the notion in the manner of teasing out 'real' retranslations and revisions.

2.2 Assumed retranslation: Opportunity for fresh discussions

It is common knowledge that Gideon Toury's (2012) research programme has been criticized in several studies, either by building on his formulations or identifying gaps within them. For instance, in a relatively recent publication, "What Is (Not) Translation?," Theo Hermans (2013, 78) asserts that Toury's "suspension of a definition" is "vulnerable" because "merely 'presenting' a text as a translation may not be enough for it to be recognized by others as a translation [. . .]." Moreover, his "approach through postulates" is "essentialist," as it involves "necessary features" and "presents problems" due to the transfer postulate, which invokes "an invariant signified being bundled from one location to another on the back of a signifier," and "the infelicitous reference to equivalence" (ibid., 79).

What is intriguing is Hermans' preference to define translation as a "cluster concept" after Maria Tymoczko (2010, 85). "Translation as a cluster concept," states Hermans, contrary to Toury's approach, "depends on recognizing resemblances linking phenomena wherever they occur, even if they go under different names" (2013, 84). Thus, "a cluster concept approach remains decentered and rhizome-like, moving from case to case and, in the process, accommodating divergent and even incommensurable instances and practices" (ibid.). This is puzzling because cluster concepts are based on Ludwig Wittgenstein's (2009) family resemblance model, on which Toury (1980, 18) bases some of his formulations, preceding Tymoczko. In this regard, welcoming cluster concepts while criticizing Toury's 'suspension of a definition' supports the need for a thorough rereading of Toury's oeuvre, including some of his 'less-discussed' articles, to assess whether the perceived 'problems' in Toury's programme are justified. By classifying translation as a family resemblance concept, Toury seems to invoke a specific philosophical understanding of it. From this perspective, a Wittgensteinian reading of Toury's concept formation might strengthen his post-positivist stance and align it with the arguments of some critics. As part of this (re)reading, Toury will also be reinterpreted to involve alternative conceptual schemes in his disciplinary design and used to ameliorate the confused categorization that Outi Paloposki and Kaisa Koskinen identified in retranslation (2010, 43).

To begin the inquiry and assess whether Toury's conceptual approach is 'vulnerable' or 'essentialist,' it may be beneficial to deconstruct Hermans' criticism into its components: postulates and invariance/equivalence.³⁴

2.2.1 Function of postulates

As is well-known, the notion of assumed translation comprises three postulates—source, transfer, and relationship—that constitute its content (Toury 2012, 26–31). The essentialism critique of this notion does not begin or end with Hermans. It is best summarized by Sandra Halverson's (2008) argument: "If we accept the three postulates, then this approach is ultimately no different from other *a priori* definitions, except for its tentative, postulated status" (350–351). In her cited research, she sets out with the intention to revise the notion of assumed translation for "its survival" (*ibid.*, 343) and justifies her attempt as follows:

[. . .] there are two main ways to attempt to collect exemplars [. . .] for empirical investigation. The first is to define the object of enquiry, and then find exemplars that qualify and study those (a deductive approach). The second approach is to collect exemplars on the basis of some other means of identification, and then to describe them and to posit and/or test hypotheses for their explanation (an inductive approach). (*ibid.*, 347–348)

Halverson (2008) believes that Toury's methodology is deductive and thus criticizes his postulates for having a claim of "universality" (344, 350, 358), as they introduce "a criterial definition" (351). Anthony Pym (2007, 156) supports this view, stating that Toury "delimit[s] an eternal conceptual space for translation." If this is the case, the notion poses a significant challenge as questions regarding how "contested cases" or "forgery (pseudotranslations)" will be addressed (Halverson 2008, 351) and whether our deductive reasoning will "identify further exemplars" (*ibid.*, 352) or dismiss some as irrelevant for not being legitimate remain unanswered. This argument evokes source-oriented approaches, in which certain *a priori* criteria are imposed on the data for proper example selection. Essentially, Halverson (2008) and Hermans (2013) interpret

³⁴ Some of the arguments presented here were initially articulated during an oral presentation at the 2nd International Rumeli [Language, Literature and Translation Studies] Symposium, hosted by Kırklareli University, on April 12, 2019. This section offers a revised and expanded discussion.

the postulates along these lines; however, *a priori* notions cannot be a problem in and of themselves.

It does not seem plausible that researchers may begin without initial notions. This is also made evident in Halverson's research. She states that exemplars might be marked as in the English phrase "translated by Jane Doe" or not "so clearly labeled" (Halverson 2008, 348). In the first case, there is "*always* an *understanding* of the concept" accompanying the "identifying word/label," and "in the absence of the overt indicator," as in the second case, "an understanding of the concept, in conjunction with contextual clues, is used to determine the status of the text or artifact" (ibid.; original emphasis). Such initial notions need not be problematic as long as proper research protocols are followed. "If the objective is scientific inquiry, then the concept and its use must be empirically investigated and articulated (subject to amendment in the face of counterexamples). The articulated (hypothesized) concept must then be used in further identification tasks" (Halverson 2008, 349). Although the posited nature of Toury's translation notion aligns with this classic research cycle, his 'working hypothesis' is denied a post-positivist status or found normative.

However, aware of the criticism, Toury does not delve further into his definitional position, even in the 2012 edition of *Descriptive Translation Studies and Beyond*. However, he specifically titles an article "Assumed Translation: A Methodological Concept and Its Implications" in 2003. In this lesser-known article, Toury distinctly frames this notion as a methodological tool. He identifies the object of study as the first step in research but asserts that there is no 'single' object that can be accessed from various viewpoints. Instead, the object is formulated alongside and as part of the theory:³⁵

Anyone wishing to tackle translations for any scholarly purpose is faced with the delimitation of the object of study: How is one to know what to take up and what to leave out? [. . .] Not only does today's discipline constitute a hotchpotch of (more or less fragmentary) paradigms, but there still reigns a tendency to regard essentially *different* approaches as mere alternative ways of dealing with the 'same thing'. [. . .] Far from being a neutral issue, the object of study is perforce a function of the theory in whose terms it is constituted; and every theoretical paradigm is geared to cater for needs of its own [. . .]. (Toury 2003, 43–44; original emphasis)

³⁵ Toury seems to have made a similar argument on several occasions (1995, 135; 2010, 133; 2012, 17), yet it may not have struck as a focal point as evidenced by Pym's criticism towards Toury in *Method in Translation History*. Both scholars could be claimed to agree in this regard: "the definition need only serve its purpose as an instrument of research" (Pym 1998, 62; see also Tymoczko 2002, 17, footnote 11).

It seems that for Toury, an object takes shape within a theory. He reiterates this position with the non-translational example below. Both assertions call into question statements arguing that his approach is ‘essentialist’ due to the relativism inherent in this type of thinking.

In my view, being hypothetical and being a phenomenon are not two mutually exclusive statuses. [. . .]

For instance, the dividing line between cats and dogs [. . .] would they be ‘facts’ or ‘fictions’? Is my Mitsi ‘really’ a cat, or is it just a hypothesis of mine? And does not such a hypothesis, even if shared by many, derive from an organised set of assumptions we first had to accept, e.g. a theory? [. . .] In brief, are we talking realities or hypotheses, entities or fictions? And is the difference all that big? (Toury 2010, 132–133)

Interestingly, this quotation is taken from his article titled “Some of Us Are Finally Talking to Each Other: Would It Mark the Beginning of a True Dialogue? Comments on Responses,” and he concludes that despite “signs of change,” his genuine intentions have been misread (2010, 133–134). Toury expresses his intention as **“descriptive-explanatory accounts of real-life translation behavior and its results”** yet thinks that “the very idea of target-orientedness itself, which was put forward as a *methodological tool* rather than an ideal to be pursued” has been misconceived due to “the prevailing tendency to read it through the glasses of *other* approaches rather than as a self-contained program” (2003, 46; original emphasis).

The word ‘ideal’ is believed to be an important emphasis in this quote. Toury (2003) stresses that his aims exclude why something “should have” or “should not have” been translations; they are rather concerned with “why something was, or was not, presented or regarded as translational within a particular cultural setup” (58). In this regard, for a “true *awareness* of the stance” and a “willingness to take full heed of its *implications* for actual research” (ibid., 44; original emphasis), one also needs to acknowledge the methodological purposes of the postulates. They were proposed as a methodological apparatus to create corpora and/or enable thorough analyses with additional questions. The fact that Toury specifically describes them as “posited rather than factual” is defining here and marks the difference against ‘*a priori* definitions.’ He claims they leave room for “different realizations” and require “specification in each

individual case-study” (ibid., 57–58). This means that postulates do not lay down a fixed delineation for the object matter and tease out answers regarding its nature. It must be kept in mind that similar concepts, such as adaptation, summary, editing, etc., share the same abstract properties, i.e. contents, with the notion of translation. This is why it seems helpful to consider that postulates point to constraints or conditions shaping the particular activity of translating and account for them in detail in respective settings.

Even in his earlier formulations, Toury (1980, 68) clearly states that the only universality is the function of ‘translation’ as an abstract concept: “It is a fact, and a fact which no doubt causes pain to those who are fond of neat answers and classifications, that *the only constancy* in TT-ST relationships and in their capacity of characterizing and defining translations is *functional*, and not any form of *material* constancy” (original emphasis). On the one hand, one could discover that a target text could be oral (Tymoczko 2010, 60–61) or involve revisions of earlier translations (Paloposki and Koskinen 2010); a source text could turn out to be a pseudo-source constructed based on the accepted reception of a particular culture, text type, or author figure (Bengi-Öner 1999, 25–44); source and target cultures may not be “independent and monolithic entities” (Öner 2008, 235–236); or the transfer may not necessarily be about meaning (Weissbrod 2019). Toury (1980, 30; original emphasis) concurs that “it is beyond dispute that translation is a highly *teleological* activity; in other words, that the exertion of any single act of translating is to a large extent conditioned by the goal it serves.”

On the other hand, one could also find out that there is no distinction between “translations and non-translations” (Toury 2012, 27–28). As a methodology, the assumed translation also allows this possibility. Hence, confirming the postulates does not guarantee the classification of something as a translation. There is always “the possibility of encountering phenomena, which could have plausibly been regarded as translations within a culture but which were not,” and that is why Toury stresses the importance of stating and explaining that they are not considered “translational” (2003, 58) in that setting. Thus, in response to Hermans’ (2013, 78) criticism, if something is not accepted as a translation despite being presented as such, it would also be the purpose of the research, according to Toury. The assumption of ‘translation’ merely serves as a starting point for a researcher aiming to explore the concept as a family resemblance (Toury 1980, 17–18). This assumption may hold, fail, or require alteration in light of data and contexts, and that seems to be one primary reason for the target-oriented framework.

Hence, what seems to matter in Toury's programme is where researchers arrive at conducting proper research. He highlights that “when the aspiration is to account for real-life phenomena in the specific circumstances [. . .] there is a need to work bottom-up, that is *inductively*” and cautions against “any a priori definitions – especially if couched in ‘essentialistic’ terms,” because they “would involve an untenable pretense of fixing once and for all the boundaries of a category which is characterized precisely by the huge **variability** of its possible realizations [. . .]” (2003, 51; original emphasis). Therefore, if the critiques against the postulates were correct, Toury would contradict himself, and this simple fact raises the question of whether another perspective is possible.

2.2.2 (In)famous equivalence

The criticism Hermans raises in “What Is (Not) Translation?” is voiced in *Translation in Systems* (1999) in more detail. Hermans (1999, 53–54, 96–97) does not deny Toury’s intentions, especially with the equivalence concept; however, he still invokes the traditional meanings in his critiques: “In positing invariance and transference, it [transfer postulate] acts out the standard metaphor of translation itself” (ibid., 52), and “if something can be retained invariant under transformation across semiotic boundaries, it can presumably migrate, and be detached from its carrier” (ibid., 51). It might be true that “it [equivalence] suggests equality in value, an equitable exchange, one thing being ‘as good as’ another” (ibid., 54); however, Hermans knows that Toury “thoroughly hollowed out the notion” (ibid., 97). Moreover, he loaded new meanings onto this term. His three uses of the concept are reproduced in table 18 from Toury (1980, 65) for illustration.

Table 18. Toury’s three types of equivalence

Type of Relationship	Criterion (or Type of Conditions)	Branch of Translation Studies
possible relationships & potential equivalence	theoretical	theory of translation
existing relationships & realized (actual) equivalence	empirical	descriptive translation studies
required relationships (“equivalence” in the traditional usage)	<i>a priori</i>	applied translation studies

Toury (1980, 56) clearly states his intention as “retaining the traditional notion of equivalence on the one hand, while making one essential change in it on the other,” which is changing it “from an a-historical, largely normative concept to a historical one intended as a descriptive device.” In this regard, at the second level, he refers to “translation equivalences” (ibid., 65) in the plural. As this tool seeks actual relationships, it is not strictly about transferring something, which might only be ‘required’ at the third level. At the first theoretical level, equivalence has a “differentiating value” (ibid., 67) and separates translations from non-translations as an abstract property. The traditional notion evoked by Hermans in this table may only correspond to the third meaning of the concept, and even in that case, the traditional is not defined by Toury, considering his unwillingness to “effect changes,” except through “applied extensions,” in the world (2012, 11–12).

Hermans (2013, 79) is right, though, when he asserts that Toury puts forward “necessary features.” Toury (1980, 89) regards theoretical equivalence “as defining translation, that is, as a necessary condition for the classification of a certain textual-linguistic phenomenon as a translation.” For him, “being regarded as a translation does *not* presuppose a *certain* TT-ST relationship; however, it *does* presuppose the very *existence* of such relationships” (ibid., 45; original emphasis). In this regard, equivalence₁ in table 18 “forms part of the metalanguage of translation studies at its highest level of abstraction” (ibid., 67).³⁶

Equivalence₁ also relates to Toury’s belief in the ontological difference between translations and originals. He argues against back translating, for instance, claiming that the term suggests “interchangeability (or near-interchangeability) of TT and ST” (1980, 38), which is only possible “between independent objects of the same ontological status” (47). Since “ST’s status with regard to TT is primary, both chronologically [. . .] and logically (independent vs. dependent, original vs. derived texts)” (ibid., 113), back-translation is just a regular translation where a previous target text acts as a source text. Similarly, translation cannot be reduced to its transfer aspect, as Toury claims: It “is only part of the phase of the actual *production* of a translated message” because “once produced, every translation goes on to serve as an *ordinary* message, in a regular

³⁶ This theoretical condition for the translation concept is revisited below, addressing Toury’s classification of translation as a family resemblance concept.

intrasystemic act of communication, without, however, necessarily losing its distinct identity as a special kind of message, namely a translation” (ibid., 16; original emphasis).

It follows that ‘translation’ is a distinct concept for Toury and is indeed based on an empirical, ‘contemporary’ conceptual framework. However, through an inductive approach, Toury (1995) transforms this conceptual framework into a methodological tool with the notion of assumed translation and its postulates to understand various conceptualizations. The possibility of a non-distinction between original writing and translating, which he mentions, is significant in this regard, as Toury does not impose ‘his concept’ but employs it as a tool to learn about others.³⁷

It may also be claimed safely that ‘the invariant under transformation’ in this framework can be anything bridging an ST and a TT (1980, 112). This is more clearly formulated with the now-defunct adequate translation. Toury explains that “this concept [adequate translation] may be regarded as the *invariant of the comparison*, whereas both objects [ST-TT] have the status of *variables* relative to it” (ibid.; original emphasis). Toury later gives up the adequate translation concept because it risks being taken as a “criterion of success” and “may or may not be relevant to any particular instance of translation, which may well have an idea of its own of what would constitute as a success” (Toury 2012, 111). However, he maintains the textual comparison design by relativizing invariance. “By means of some intermediary concepts” (ibid., 106), each research determines what to compare and how to bind the texts. If translations serve their own goals, translators have their own internal points of departure; therefore, invariance helps uncover these initial positions and concerns the pragmatic nature of translation without denying its variability. Since it is impossible to compare textual elements directly—the possibility of which would point to objectifiable and equal features—certain elements are methodologically fixed via some intermediary concepts. Changes are then accounted for in view of these concepts and the theories they are part of. Hence, there is a research design at hand for textual comparisons that factors in the relative nature of textual objects.

Nevertheless, Toury never allows an ‘anything-goes’ relativism. It must be noted that it is plausible to unearth and account for translators’ positioning and choices, at least in theory, for Toury: “The relevant criterion here is the position these phenomena [translating activities] have, or had, within the cultural sector in question, not what you

³⁷ This type of investigation resembles Wittgenstein’s conceptual investigation (see Kuusela 2013).

or I or anybody who is not a member of that culture may think about them” (2003, 47). Also, “the position most relevant to the questions we have set out to pursue [. . .] is clearly the position an assumed translation was designed to have [. . .]” (ibid., 51). Toury is quick to add, though, that such positions are hypotheses and have “*feasibility* rather than factual *certainty*” (ibid.; original emphasis). Nevertheless, not only are certain ‘intermediary concepts’ more relevant for comparative purposes depending on contextual variables, but it is also possible to learn about translational positions by way of contextualizing products. In a sense, the theory or analysis is relatable to, or even bound by, the practice or data.

In summary, it seems plausible to assert a more moderate position for Toury, such as “critical realism,” and to acknowledge his “critical and self-reflective stance” (Halverson 2010, 378–382).³⁸ However, it must now be clear that he had never advocated for an essentialist perspective since his early writings (cf. Hermans 2013). This does not imply that Toury’s approach is flawless or immune to criticism, though.³⁹ Rather, it suggests that discussions may benefit more by problematizing its foundations. For example, one might question whether equivalence, assumed to be a property of translations, contradicts the family resemblance concept or what difference it makes if the postulates are posited or factual. It is believed that a proper venue for inquiry can be philosophical. A methodology only makes sense or appears faulty when viewed through a/its specific philosophy of knowledge. It is fortunate for researchers that Toury readily points to Wittgenstein in his work, and a Wittgensteinian interpretation of Toury encourages fresh discussions.

2.2.3 Family resemblance

Toury (1980) asks, “Why, then, do we call something ‘a translation,’ if translations have no fixed ‘material’ identity?” (17). He then refers to Wittgenstein and presents the following quotation, replacing the original concept of number with translation:⁴⁰

³⁸ cf. Crisafulli (2002), where Toury is described as having a “positivistic slant” (28).

³⁹ See Bengi-Öner (2001, 100–102) for a discussion of how the poles of adequacy and acceptability might shift with perspective, and this binary opposition contradicts Toury’s anti-normative stance.

⁴⁰ Toury (1980, 18) quotes from the original German. Throughout this paper, the 2009 English edition of *Philosophical Investigations* is used for relevant Wittgenstein quotations.

Well, perhaps because it has a – direct – affinity with several things that have hitherto been called [Translation]; and this can be said to give it an indirect affinity with other things that we also call [Translation]. And we extend our concept of [Translation], as in spinning a thread we twist fibre on fibre. And the strength of the thread resides not in the fact that some one fibre runs through its whole length, but in the overlapping of many fibres. (Wittgenstein 2009, sec. 67)

He proposes to consider translation “as a *class* of phenomena, the relations between the members of which are those of *family resemblance* [...] a *cluster of properties*, plus a set of further factors [...]” (1980, 18; original emphasis). As quoted by Toury (1980, 18), the family resemblance term is used by Wittgenstein “for the various resemblances between members of a family [...] overlap and criss-cross in the same way” (2009, sec. 67). Toury also admits that “a mere *declaration*” is not enough and calls his attempt “a programmatic position-paper” (1980, 18; original emphasis) and later repeats his call for “investment of more effort in this direction” by other scholars (2012, 69). Indeed, some investments have been made in Translation Studies since Toury’s first formulation.⁴¹ Some pertinent results of these studies and philosophical commentaries on Wittgenstein are presented below to offer new perspectives on Toury’s approach to translation.

As previously mentioned, Tymoczko (2010), for example, refers to family resemblance concepts as cluster categories. She states, “membership in a cluster category is not a matter of logic, but rather a function of *practice* and *usage*” (ibid., 85–86; original emphasis). This renders membership “an empirical question” that “must be understood through observation and description” (ibid., 86). She cites the following quotation from Wittgenstein (ibid., 85):

Don’t say: “They *must* have something in common, or they would not be called ‘games’” – but *look* and *see* whether there is anything common to all. – For if you look at them, you won’t see something that is common to *all*, but similarities, affinities, and a whole series of them at that. To repeat: don’t think, but look! (Wittgenstein 2009, sec. 66; original emphasis)

In her recent chapter on Wittgenstein for *The Routledge Handbook of Translation and Philosophy*, Silvia Panizza (2019) also draws attention to this aspect: Wittgenstein’s

⁴¹ For a recent book-length contribution, see *Translation after Wittgenstein* by Philip Wilson (2016).

Philosophical Investigations pursues “a pragmatic perspective which revolves around the observation of ordinary language and its role in actual, particular contexts.” She refers to Wittgenstein’s ‘game’ metaphor to exemplify: “[L]ike games, language has rules, which are established intersubjectively; these rules are not fixed once and for all, nor independently of the aim of the game, but their purpose is making the game *work* [. . .]” (original emphasis). In Wittgenstein’s words, Panizza quotes, “the word ‘language-*game*’ is used here to emphasize the fact that the *speaking* of language is part of an activity, or of a form of life” (Wittgenstein 2009, sec. 23; original emphasis). Wittgenstein’s concerns do not in any way regard translating per se, though; he only states that “translating from one language into another” is a case of language game (2009, sec. 23). Nonetheless, the relevance of a Wittgensteinian point of view for Toury is sufficiently apparent:

[. . .] translations and translation practices are *observational* facts, phenomena which have actual existence “in the world,” irrespective of any prior theoretical consideration [. . .]. [. . .] It is the need to account for the empirical phenomena and the circumstances and conditions in which they came into being which requires the establishment of a descriptive branch [. . .]. (1980, 80; original emphasis)

Although it may be rewarding to draw more analogies between Wittgenstein and Toury concerning rules, regularities, or agreements, Toury explicitly adopts only the family resemblance model from Wittgenstein, and the rest of the discussion is confined to it. Michael Forster (2010) has an excellent article titled “Wittgenstein on Family Resemblance Concepts,” in which he succinctly explains Wittgenstein’s family resemblance concepts as follows:

[. . .] *contrary* to a certain picture of how all general concepts work, according to which they apply to their particular instances in virtue of some single common feature which all the instances share and which can be captured in a definition, some general concepts, for example the concept ‘game’, apply in virtue of multiple features which not all their instances share and which defy capture in a definition. (67; original emphasis)

This does not mean that every concept has such a nature (Forster 2010, 67); “some general terms already have,” and “others might in the future receive, *definitions*,” or “some general terms pick out a single feature that is common to all instances” (ibid., 68; original emphasis). The majority of concepts, though, “conform to the family

resemblance model”: ‘game,’ ‘language,’ and ‘number’ are among the examples in Wittgenstein’s *Philosophical Investigations* cited by Forster (2010, 68).

The philosophical dimension of family resemblance concepts may shed light on their centrality in this discussion. According to Forster (2010, 71), Wittgenstein argues that “a certain theory about the nature of all general concepts that was first propounded by Plato, and then taken over by Aristotle, and by many philosophers [. . .] is mistaken.” Broadly speaking, Wittgenstein developed the family resemblance model in opposition to the Platonic idea that concepts possess “a single form shared by all of its instances” and that this characteristic or form is “definable by means of non-trivial (i.e. analysis-providing) and essential necessary and sufficient conditions for the term’s application” (ibid., 71–72). Reflecting on Toury’s remarks about translations lacking static forms mentioned at the beginning of this section, it seems reasonable to interpret his intentions regarding the notion of assumed translation along similar anti-Platonic lines.

Above, it is also noted that theoretical equivalence is presented as a necessary feature of assumed translation. This necessity raises doubts about whether Toury is mistaken in ascribing family resemblance traits to translations. Forster (2010, 69) refers to a similar “confusion” regarding the family resemblance model: “Wittgenstein does not deny that a concept of this sort ever has instances which all essentially share a common feature. What he denies is only that any such common feature *alone justifies the application of the concept to all of its instances*” (original emphasis). Forster deems this observation crucial for the model: “For one could otherwise object to it that, for example, surely all games are at least essentially *activities*. [. . .] [P]rovided that one ascends to a sufficiently high level of abstraction, one will always be able to find *some* lowest common denominator [. . .]” (ibid., 69; original emphasis). The theoretical equivalence that sets translations apart as a necessary condition points to such abstraction, any relationship between the source and the translation. Such distinguishing relationships bear similarity to Wittgenstein’s use of affinity (2009, sec. 65; original emphasis): “Instead of pointing out something common to all that we call language, I’m saying that these phenomena have no one thing in common in virtue of which we use the same word for all – but there are many different kinds of *affinity* between them.”

In translational terms, Toury’s equivalence or postulates, for that matter, as common features, do not and cannot determine the correct classification or justify the use of ‘translation’ in contrast with ‘adaptation,’ ‘editing,’ or even ‘original’ writing. That is

why, it is believed, an inductive methodology is emphasized and coupled with the conviction that researchers should focus on observation and not “effect changes in the world of our experience” except in the applied branch (Toury 2012, 11). “[T]he underlying concept of translation” (ibid., 32, 110) is established later in research, not in advance, through description with answers to the posited features; those features are not claimed to be “factual,” realized, or pre-established in the first place (ibid., 28); and it bears importance for Toury to point out if objects “were *not* presented/regarded as translational” despite the fact that they look like translations to researchers and can be studied within the field (ibid., 27–28; original emphasis). All formulations are consistent with the family resemblance model.

That said, one final argument remains unchallenged. Pym (2007, 156) criticizes Toury for drawing perpetual borders around translation. Depending on one’s reading, Pym could have meant ‘the’ or ‘his’—namely, Toury’s—translation concept. In the former case, it suffices to remember that Toury conceives of an object alongside a theory. Thus, different theories are expected to yield different conceptualizations in his mind, yet this claim is revisited below. In the latter case, Forster (2010, 81–82) approaches the border issue for family resemblance concepts from the opposite direction. It appears that Wittgenstein’s model is criticized for indeterminate extensions or open-endedness, culminating in the statement that “everything resembles everything else in some way or other,” leading to the conclusion that what is dealt with are not “genuine concepts” (ibid.). Forster (2010) diffuses this criticism by claiming that family resemblance concepts “can have reasonably determinate extensions” (82) and that “it must at least be possible for multiple individuals to apply the relevant term in agreement with each other in new cases without any collusion; and their ability to do so constitutes strong evidence for the presence of a genuine concept” (84).⁴² Similarly, Forster believes that for Wittgenstein, “there could be any number of alternative family resemblance concepts which differed from our own by classifying particular cases together in subtly or not-so-subtly different ways” (ibid., 81). Without speculating whether Pym endorses incompatible alternative

⁴² Baker and Hacker (2005) further explain that in case of the family resemblance concepts such as game, “boundaries [could be drawn] around the concept” based on one’s purposes. Where to draw the line “depends only on what facilitates achieving these purposes” (214; see also 216–222 for some other arguments for and against the family resemblance model). This observation seems particularly relevant for evaluating alternative conceptual schemes based on their efficacy with regard to such purposes and already pertinent to historical translation studies (cf. Pym’s [1998, 55–70] inclusive vs. exclusive definitions).

concepts or means variations within the boundaries of more or less reconcilable concepts, the discussion below attempts to make a case for both possibilities within Toury's framework using conceptual schemes.

2.2.4 Alternative concepts

Wittgenstein is often referred to as a "conceptual relativist" (Glock 2007, 382) and is said to welcome "cultural relativism," which is a consequence of conceptual relativism in relation to "linguistic practices" in his case (Glock 1996, 126). The following excerpt from Wittgenstein's *Zettel* (1967, sec. 387–388) supports this idea:

I want to say: an education quite different from ours might also be the foundation of quite different concepts. For here life would run on differently. – What interests us would no longer interest *them*. Here different concepts would no longer be unimaginable. (quoted in Forster 2010, 81; original emphasis)

Wittgenstein's intention was "to shake the grip of that preconception which holds that concepts are 'responsible' to reality, and, what is more, that our concepts are right" (Baker and Hacker 2009, 325). "To imagine alternative forms of representation, alternative conventions" meant for him "to imagine different concepts, different techniques, different language-games and, beyond a certain point, a different form of life" (ibid., 324). One illustration of this point is the old Japanese practice of measuring time in twelve units with "zodiacal names" instead of numbers (ibid., 326). It is "analogous" (ibid., 322) or "akin" (ibid., 327) to the contemporary concept in that it fulfills the function of measuring time but obviously caters to different interests and concerns, i.e., "to mark times for prayer" rather than to "pay by *time*" (ibid., 326; original emphasis). This illustration also places Toury's remarks about the functional constancy of translating into perspective; however, the relevance of different forms of life for the variability of a practice must be elaborated further.

Maria Baghramian (2004, 78) believes that "[e]ven if we do not take Wittgenstein to be a relativist, the fact remains that his work has been a source of inspiration for many latter-day relativists and postmodernists." In her reference book on relativism, Baghramian (ibid., 4) uses a classificatory system with two questions to describe the

different types of relativism: First, “What is being relativised? Or what are the objects of relativisation?”; second, “What is the object of relativisation being relativised to? Or what is the context of relativisation?” She expresses the consequence of relativization in a formulaic statement as follows:

In general then, according to the relativist, a statement of the form ‘A is P’, within a given domain (e.g., science, ethics, metaphysics), is elliptical for the statement ‘A is P in relation to C’, where A stands for an assertion, belief, judgement or action, P stands for (normative) predicates such as ‘is true’, ‘is beautiful’, ‘is right’, ‘is rational’, ‘is logical’, ‘is known’, etc., and C stands for a specific culture, framework, language, belief-system, etc. (ibid., 3)

This formula suggests that if one makes claims about conceptual and cultural relativism, they are relativizing “knowledge claims, worldviews, ontologies, [or] systems of belief” to “conceptual schemes”—“languages, theories, frameworks”—and to “cultures, social groupings,” respectively (ibid., 6). Baghramian (ibid.) explains that “[c]onceptual relativism would be coextensive with cultural relativism if it were further assumed that conceptual frameworks are products of specific cultures.” Moreover, such frameworks, or ‘C’ in general, may belong to “the person engaged in evaluation [agent or speaker relativism] or the culture to which the object of evaluation belongs” (ibid., 3). This may be relevant depending on the evaluator’s position.

In cases where the speaker and object of evaluation belong to the same society (e.g., Aristotle speaking about slavery in ancient Greece) the judgement ‘slavery is wrong’ will receive the same valuation whichever mode of relativisation we adopt. In cases where the evaluator belongs to a different society or background than the object of evaluation, today’s Ireland for instance, there will be a discrepancy between the outcomes of the evaluations. (ibid.)

While one assumption of relativism is the possibility of alternative conceptualizations of ‘reality’—what exists out there—another is that “it is impossible to rank judgements of truth or falsity, etc. or to privilege one over another, for all cultures, historical epochs or cognitive frameworks that give rise to such judgements have equal standing” (ibid., 4). The argument posits that “there can be no such thing as a culturally neutral criterion for adjudicating between conflicting claims arising from different

cultural contexts” (ibid., 6) in the case of cultural relativism, or that “a God’s-eye view or a view from nowhere” regarding “our judgements and beliefs, including those about the physical world” is unattainable (ibid., 8) since “the world does not present itself to us ready-made or ready-carved, rather we supply the different ways of categorising and conceptualising it” (ibid., 6) in the case of conceptual relativism. However, if there is one thing that distinguishes a conceptual relativist from a cultural one, it is their rejection of ‘anything goes relativism’ (ibid., 186–187). Conceptual relativists still look for methods to argue for more valid or effective ways of conceptualization.

Toury also seems to have given some thought to the idea of alternative concepts. He (2011) discusses, for instance, how the Hebrews invented a four-term seasonal model for themselves through contact with Europe and left behind a two-term seasonal division based on rain. Although conceptual models give the appearance of a “natural” order, he claims, they rather **“give a form to reality and human life within it”** and “differ across cultures” (ibid., 345; original emphasis). Toury reports that the new term *Staw*, corresponding to the European autumn in the four-season model, was associated with “falling leaves” or “melancholy” although “only a small minority [of native trees] shed their leaves” in Israel or did so in another season (ibid., 359–360).

The resemblance between Toury’s elaboration of his ‘Descriptive Translation Studies’ and the ideas of a conceptual or cultural relativist, as explored above, is not far-fetched. First, Toury relativizes real-world objects to theories: “As is well known, establishing an object of study is never a neutral procedure. Rather, it is a function of the *theory* in whose terms it is constituted, which is always geared to cater for particular needs” (2012, 17; original emphasis). Second, within his theory, these objects seem to be products of cultures and amenable to change: “[B]eing a culturally-determined kind of activity, translation is basically norm-governed,” and “this activity is inherently (that is, non-arbitrarily) characterized by immense variability, both across cultures (in space or time) as well as within single ones” (ibid., 61). Both considerations fit into Baghramian’s formula for conceptual and cultural relativism.

There appears to be a third point of similarity with Baghramian’s account that may bring Toury’s position closer to conceptual relativism. Toury seems to make a distinction between the pre-systematic and systematic as in “the pre-systematic attitude of the persons-in-the-culture” (ibid., 26) or “local, pre-systematic nomenclature” (ibid., 28) versus “empirical disciplines [. . .] devised to account, in a systematic and controlled way,

for particular segments of the ‘real world’” (ibid., xii). This contrast is also reflected in the use of extratextual sources mentioned in the introduction and section 1.1. Warning against the “normative pronouncements” of people invested in an act of translation due to their potential prejudice, Toury writes, “[t]hey should rather be regarded as pre-systematic *explicanda* and given explication in such a way as to place them in a narrow and precise framework, lending the resulting *explicata* the coveted systematic status” (ibid., 88). This distinction resonates with the idea of the absence of a ‘ready-carved’ world.

Baghramian (2004, 164) explains that in conceptual relativism, “a distinction is drawn between schemes of conceptualisation and organisation and that which is conceptualised, organised or categorised,” referred to as “scheme-content dualism.” Based on her survey of how conceptual schemes are used in the literature, she deduces two definitions. Conceptual schemes are either taken “as the principles for combining or otherwise organising the elements of our experience in different ways” or “as sets of basic or fundamental beliefs we have about the world [which are] ways of describing the world” (ibid., 165). Toury may not stress this distinction in his formulations, as in the cases of theory-ladenness and norms, yet it seems to be present in his writings since his first search for a theory of translation.

[. . .] methodologically, a theory capable of explicating existing intuitions and presystematic insights and then introducing them into its own systematic framework is to be preferred to a theory which ignores them and builds on sheer speculation, especially in social sciences and humanities (i.e., where the phenomena are historical and norm-governed). (Toury 1980, 92)

What seems to be genuinely missing from Toury’s framework is the idea of the incompatibility of different conceptual schemes. Tymoczko (2002, 17) states that Toury’s “definition operates on the level of theory.” Indeed, his notion of assumed translation refers to the ‘possible/potential’ relationships at the theoretical level. However, his preference for a theory of ‘real-life phenomena’ over ‘sheer speculation’ is reflected in research. Just as Wittgenstein urges “to pay attention to the context in which language is used” rather than “looking for abstract relations between language and the world” (Baghramian 2004, 164), Toury (2012) primarily states his aim as the description and explanation of “entities” (18) viewed as “translational within a target culture” by “the

persons-in-the-culture themselves” (20). For this reason, it would not be inaccurate to assert that Toury wants to contextualize the speaker and object of evaluation within the same society or culture to minimize divergence among evaluations. Rephrasing the ‘A is P in relation to C’ formula according to Toury, one might arrive at a statement such as ‘an entity is a translation in relation to people in a target culture,’ hence the assertion that Toury relativizes the translational entity to the society or culture in which its status is articulated (i.e., on the cover, in reviews) by people of that society and culture. This dissertation describes this effort as an examination of empirical concepts.

Two methodological decisions can be mentioned as supporting evidence for the descriptive empirical effort and to open space for incompatible alternative schemes. First, Toury’s avoidance of directly influencing translational behavior is consistent with his approach. Otherwise, aspiring for a change in practice could mean separating the researcher as an evaluator from the context of the object of evaluation. Toury’s choice is similar to that of a “practising anthropologist [who] refrain[s] from taking judgemental positions towards the people under study, in order to attain a greater degree of objectivity” (Baghramian 2004, 68).

Second, Toury empirically strengthens the connection between description and theory. Among the matters that Translation Studies addresses thoroughly and methodically, he (2012, 9) initially (1) writes, “all that translation CAN, in principle, involve.” Later (2), he lists “what it DOES involve, under particular sets of circumstances, along with the reasons for that involvement” (ibid.). Finally (3) comes “what it is LIKELY to involve, under one or another array of specified conditions” (ibid.). Based on this account, he details his vision of the discipline as follows:

Thus, when the initial potentials subsumed under (1) have been modified by diversified factual knowledge accumulated in actual studies under (2), only then will ample grounds have been furnished for making some predictions, and in a justifiable way too, as becomes the empirical status so appropriate to Translation Studies. In this vein, (3) would pertain to the theoretical branch again, only in a far more elaborate form. (Toury 2012, 9)

This design requires the development and refinement of translation theory in a uniform manner. This is also confirmed by Toury when he revisits James S. Holmes’s division of academic research in Translation Studies (2012, 3–8): “an evolutionary

process would entail a gradual transition from Holmes' *partial* theories of translation [. . .] to a *general* theory thereof" (10; original emphasis).

Conversely, relativism involves multiple attitudes towards doing science (Baghramian 2004, 140). The traditional view, such as the one delineated by Toury, might suggest "cumulative progress in science, based on the applications of 'the scientific method'" and "assumes the 'meaning invariance' of both theoretical and observational terms used in science" (ibid., 145). However, "[t]he history of science consists of a series of radical shifts and fundamental changes in scientific worldviews," according to Thomas S. Kuhn, and these shifts "bring about different and incommensurable ways of looking at and seeing the world and of practising science in it" (ibid., 142–143). Therefore, one area where Toury's design is reinterpreted involves recognizing that alternative conceptual schemes assumed by researchers and persons in a culture might be irreconcilable with each other and among themselves, leading to the simultaneous development of different competing theories. In principle, Toury relativizes ontologies to theories but does not integrate this relativization into his disciplinary matrix.

To illustrate, the description may be carried out without factual confirmation from individuals within a culture or society. Karen Korning Zethsen and Aage Hill-Madsen (2016), for example, advocate a "scholarly definition" (703) based on their belief that one can "actively decide, especially in science, what content to stipulate for a given term" (697) and "argue for the inclusion of INTRA [intralingual translation] in a modified version of Toury's 1995 definition of translation [. . .] for scientific purposes within TS" (693). The scholars' rationale is that

A broad and inclusive definition, but not a definition where translation can be virtually anything [. . .] encompasses not only INTRA in its many variations but also highly heterofunctional TRP [translation proper], i.e. a translation where the skopos demands a much-changed version, localisation, précis-writing, expert-to-layman communication, etc., which would seriously challenge or in most cases exceed the boundaries of what theory traditionally perceives as TRP. (ibid., 705)

This type of "criterial definition" (ibid., 703) may diverge from the context of the object of evaluation and represents what is termed interpretive concepts in this dissertation. It indicates a departure from the Wittgensteinian understanding as well. As Tymoczko (2010, 134) explains, for Wittgenstein, "[m]embership is an empirical

question, not a theoretical one; this is why he says ‘don’t think, but look!’” Since this aspiration is not universally held within the discipline, a relativist standpoint should acknowledge that alternative conceptual schemes may not align towards the development of a single theory. Therefore, assumed translation can be reconfigured to integrate various conceptual schemes into the disciplinary matrix, whether they involve interpretive or empirical concepts (Chesterman 2019; see section 2.1), by making the foundations of the assumptions explicit. The following accounts may exemplify this point.

Saliha Paker (2015, 35) acknowledges Toury’s methodological contribution to her research, where she vigorously argues that certain Ottoman terms related to translating practices, such as *terceme* (translation), *nakl* (transfer), and *telif* (original), are culture- and time-bound and must be understood in their own contexts. She finds out, for instance, that “a binary opposition” between “those composed in Turkish (*telif*)” and “translations (*terceme*)” is misleading for certain Ottoman periods since the opposition “began to emerge under the influence of the European discussion on the concept of the ‘original’” (ibid., 35–36; original italics). “In Islamic doctrine,” she points out, the Qur’an stood as “the ultimate Original” (ibid., 40–41). Therefore, both *nakl* and *telif* “were practices of creative mediation” (ibid., 38). “[E]pistemic foundations” of the time, she claims, suggest that “poet X’s source text [must] have existed not as ST1 but as STn since such a text (STn) could only be expected to be a previous interpretation or *re*interpretation (TTn) of an earlier (or even of a contemporaneous) text” (2011, 467; original emphasis). Thus, Paker identifies *terceme* (translation) with “repetition” and “saying again” (ibid., 464). Her call for the problematization of culture-specific historical concepts (2002, 128–129) to recognize their distinction from contemporary concepts reveals the foundation of her assumptions as people, actors, or objects in their respective times and cultures.

This does not imply having direct access to people’s ideas but rather making an effort to understand them within a suitable framework and having an open mindset for any conceptual differences. A relevant discussion also exists in historiography within Translation Studies. Lieven D’hulst (2010, 397) articulates that history encompasses both “*res gestae*,” “proper sequence of facts, events, ideas, discourses, etc.,” and “*historia rerum gestarum*, an oral or written mode of presentation of these facts, events, etc.” Simply put, “[t]he finding of facts belonging to a given time-space situation is something else than the analysis of these facts” (ibid., 398). He (2001, 31) asserts that history “should aim at the best possible reconstruction of the past ‘wie es eigentlich gewesen ist’ [how it

really was], taking into account the largest possible number of parameters” (original brackets). However, he also acknowledges that since no one can “‘move’ to the past,” a “balance” between the past and the present must be established (2010, 413).

Christopher Rundle (2018, 141) elaborates on another possibility: “[A] historical interpretation may also satisfy an ideological aim to which we are committed or, more simply, we may find ourselves interpreting the past in terms that are derived from the present.” This approach is referred to as “presentism,” defined as “an anachronistic reading of the past in terms of the present” (Rundle 2020, 234), and it might be advocated for. D’hulst (2020), for instance, discusses some forms of presentism and related concerns in an oral presentation, stating that the best way to address presentist inclinations is through “motivational presentism,” where one “clearly substantiates its reasons to study the past.”⁴³ In this form of description, the assumptions are based on the researchers’ concepts and beliefs. This scientific attitude falls outside the immediate focus of Toury. However, assumed translation can also be proposed to understand a “researcher’s underlying presuppositions” (D’hulst 2008, 221).

Observing the extensive use of cultural translation across various fields, D’hulst (2008, 221–222) asserts that its usages are not “comparable” but necessitate a “dialogue [. . .] between the different conceptualizations.” He proposes examining the concept “scientifically as an observable object” (ibid., 222). In this context, he argues that assumed translation can also act as a “heuristic” first step and “a tool in the hands of the historian” to comprehend the concept of cultural translation (ibid., 231). In his discussions, D’hulst distinguishes between cultural translation and a “common understanding of translation as an intertextual substitutive operation engaging two different languages and cultures” (ibid., 222). This distinction, to reiterate, is established as interpretive and empirical concepts in this research as part of different conceptual schemes, indicating that cultural translation would be viewed as an interpretive tool for various analytical purposes unless claimed to be an empirical reality.

Given the discussion so far, there appear to be no obstacles in aligning Toury’s intentions with the assumed translation and Wittgenstein’s with the family resemblance, thereby supporting an anti-essentialist reading of Toury that could accommodate alternative conceptual frameworks that may also be incompatible. In the case of family

⁴³ I would like to express my gratitude to Prof. D’hulst for sharing his presentation and clarifying his main points with me.

resemblance concepts, one can proceed with examples. Thus, it seems best to ‘look at’ what translation is through the description of cases, and the simple assumption that something resembles ‘translation’ can be a suitable starting point for this. Through analysis, researchers can reconstruct alternative empirical concepts situated within their local contexts to provide the best possible explanation. Conversely, it is also clear that acknowledging interpretive concepts is necessary for a genuine relativist stance and considering the multidirectional development of Translation Studies, as demonstrated by the survey of retranslation studies in the last section. Therefore, the notion of assumed retranslation is operationalized with these two functions for the purposes of this research: making a case for concealed retranslations, which means arguing for a genuine concept of retranslation, and discussing its commensurability with other strands of retranslation research.

2.2.5 Assumed retranslation

Vitor Alevato do Amaral (2019, 240) believes retranslation is primarily treated as a “process and product rather than concept.” He contends that this is due to the repeated definition of retranslation that confines it to two languages: “new renderings of a source text into *the same* target language” (ibid.; original emphasis). Conversely, he asserts that “[r]etranslation is potentially polyglot and intertextual” (ibid., 246). Thus, one can “bring to dialogue all the translations in as many languages as they can” (ibid.). His suggestion is to open the current definition to discussion to propose “a polyglot and intertextual notion of retranslation, a notion that is in accordance with the actual practice of translation and translation research” (ibid., 240).

The venture of this dissertation with Toury can be summarized through some takeaways from Amaral (2019). The first takeaway is the need to approach retranslation as a concept. However, unlike Amaral, it is argued here that a concept is always present, even in the conventional definitions of retranslation. For instance, the definition that Paloposki and Koskinen (2010) address also involves a concept that is tied to the idea of a new translation, which excludes revision. This Aristotelian conceptualization suggests a completely different second translation. The second point concerns the theoretical potential of retranslation phenomena. They ‘can’ indeed be intertextual, as Amaral (2019, 246) advocates, hybrid, as Paloposki and Koskinen (2010, 37, 43) propose, or something

else. It is acknowledged here that each theoretical approach can conceptualize its own retranslation. The theoretical possibilities may be limitless. However, this research also aspires to distinguish between what is possible and what is actual as much as possible. In this regard, it diverges from Amaral's single concept of retranslation. The concept's potential for intertextuality may not materialize in all cases. This brings the discussion to the final point. A concept that reflects practice as it occurs points towards empirical research, which might align with theoretical considerations, revise or expand them, or lead to entirely new conceptual schemes. Within this framework, being empirical is not understood solely as data collection or working with observable data. It prioritizes concepts pertaining to the objects of study over owned, familiar, or desired concepts to enhance understanding and explanation. This empirical approach does not exclude the possibility of alternative conceptualizations but locates them outside the observer as much as possible, without disregarding the observer's role in acquiring knowledge. In relativistic terms, this means aspiring for agent relativism from the same background as the object of inquiry and recognizing the role of frameworks, theories, or paradigms in scientific evaluations such as relativism itself.

By repurposing Toury's three types of disciplinary relationships for retranslation concepts, this dissertation asserts that the notion of assumed retranslation at the theoretical level refers to possible or probable conceptualizations that can be interpretive or empirical. When they are interpretive, the assumption of retranslation is relativized to the conceptual schemes of a researcher, and their value is articulated and justified based on the purpose of that categorization. When empirical, concepts are also theory-bound, relative to a conceptual scheme, yet grounded in factual data. In Toury's words, "the very definition – not to mention the gathering – of [translational] 'facts' is theory-governed, so that different theoretical frameworks (and the methodologies deriving from them) yield different 'facts,' even within a seemingly unitary domain of phenomena" (1986, 1112). However, the distinction between purely theoretical and empirical considerations relies on "the intrinsic considerations" of "the target system" hosting translations (*ibid.*). Therefore, for Toury, equivalence₁ in table 18 is also informed by equivalence₂ through the accumulation of research results, as already discussed. To incorporate different paradigms into a wider disciplinary framework, this dissertation relativizes equivalence₁ to any relationship or feature that a researcher finds about factually or deems worthy to distinguish retranslations.

The empirical level refers to genuine concepts in the case of which relationships with existing translation(s), in addition to a source, are also posited. The nature of these relationships, which may also be nonexistent, is established through description. Like other postulates, the existing translation postulate does not guarantee the existence of a retranslation concept. As Toury (2012, 28) formulates, postulates help contextualize objects of study. One may very well discover that a retranslation concept does not exist or that an object conceals its retranslational status. The notion of assumed retranslation at the empirical level also allows for the emergence of various concepts. To reiterate, such concepts involve everything “presented or regarded as [re]translations, on any grounds whatever,” within a target culture by people in that culture (cf. Toury 2012, 27). Since, as a methodological tool, assumed retranslation leads to empirical concepts at this level, it is similar to the path Halverson (2000) takes when she prepares translation samples based on Toury’s (1986, 1113) “typology of translating activities.” She administers these samples via a questionnaire to around 100 subjects, asking them to determine if the samples are translations on a scale of 1–7, where 1–3 means yes and 4–7 means no. Her results (Halverson 2000, 8) reveal that

only one of the pairs was clearly excluded from the category, i.e. text pair seven, intersemiotic (non-linguistic) translation (translation from a visual (painting) system to an aural one (musical)). All other text pairs were identified as translations, though the mean scores indicate that the degree of certainty varied.

Finally, one might advocate for a particular concept of retranslation and a specific relationship to be practiced between a source and its retranslation. Under copyright laws, this relationship may manifest as original later translations, for example. The “typical verbs” Toury uses to illustrate the different relationships provide a clear picture of how each part of the discipline is envisioned (2012, 13). He lists “can be” and “is likely to be” for theoretical relationships; “is” for empirical ones, which could also be expressed as ‘was’; and “should [not] be” for applied ones (ibid.; original brackets). Contrary to Toury’s “conviction that it is no concern of a scientific discipline, not even within the ‘human sciences’, to effect changes in the world of our experience” (ibid., 11), researchers promoting certain concepts for various reasons should be considered within the framework, and the new disciplinary relationships that might arise from such

promotions should be accounted for as well. To exemplify, one agenda embraced within the discipline is conceptual enlargement, which is also relevant for retranslation research (see Berk Albachten and Tahir Gürçağlar 2019b). However, not everyone may be on board with each agenda. Brian Mossop (2016, 20), for instance, argues against another category of translation, intralingual translation, believing that its added value is more personal:

One cannot help but suspect that advocacy of a broad concept of translation is at least in part motivated by non-theoretical, intra-academy considerations: a desire to apply for positions in TS departments even though one's special interest is not interlingual work, attract more graduate student funding to TS through expansion of the field's remit, enable students who know only a single language to enroll in translation programs, and publish articles about plain-language rewording in TS journals or read papers on it at TS conferences.

Researchers' efforts to establish new concepts or alter existing ones, along with any support garnered or resistance faced, attest to the fact that the discipline has evolved beyond Toury's conviction. This conviction might have been more fitting in the discipline's early stages, but it has become conservative now due to the emergence of alternative paradigms. Koskinen (2010, 19) also supports this point when she states, "the historical emphasis on describing, not prescribing what the translators do in DTS may have participated in preventing Translation Studies from fully exploiting its reflexive and critical potential in pragmatic terms [. . .]." Therefore, the evolution of the discipline necessitates incorporating all efforts under theory, description, or application and recognizing their relations in all shapes and forms.

Overall, the notion of assumed retranslation diverges from Toury's disciplinary framework in three main aspects. First, the notion can be purely theoretical, speculative, or metaphorical. It is not necessarily informed, revised, or developed by empirical research. Second, the empirical research attempts to reveal retranslation concepts, not just another translation concept. In this regard, the existing translation postulate is used to look for relationships between previous translations and a retranslation. The primary purpose is to account for any concept behind a retranslation practice, where revision to a certain extent, for example, may be acceptable and considered part and parcel of the concept or not tolerated at all, among many other norms. A distinction between translation

and retranslation may not exist either. Third, theoretical and descriptive studies may directly or indirectly influence retranslation practices and concepts.

This reinterpretation necessitates a way to meaningfully notice the similarities or differences among the plethora of retranslation research and concepts. This is essential for building on the increasing number of retranslation studies. Section 2.4 discusses the recognition of different research functions and the assumption of relevant responsibilities for divergent purposes. This research positions itself on the empirical lane, for instance. However, given that the authenticity of family resemblance concepts has also been questioned, Wittgenstein's 'look and see' may not suffice to address concealed retranslation as a genuine empirical concept, especially within a highly relativist framework. Therefore, the empirical branch is enhanced with Nelson Goodman's (1983) discussions on artificial and genuine concepts in the next section, before conceptual connections and disciplinary advancements are addressed as the final point. This move is also believed to align with Toury's 'programmatic' position and a step beyond 'mere declaration.'

2.3 Attempts of conceptualization for social kinds

Ian Hacking, an influential philosopher specializing in the philosophy of science, states, “[m]ost ‘human kinds’ — kinds of people and their behaviour — are social rather than natural kinds” (1991, 123). This implies that (re)translation, as a human behavior, is also a social kind. Although this conclusion may seem obvious, its implications are less so. His discussion of social kinds further illuminates the relativist formulation ‘A is P in relation to C’ and how translation or retranslation represents a non-essentialist category. Hacking (1999, 21–22) distinguishes between “objects” and “ideas,” resembling the content-scheme distinction. Paying rent, children, or rocks are all objects “in the world” (ibid., 21). Additionally, there are ideas such as “conceptions, concepts, beliefs, attitudes to, theories” (ibid., 22). Hacking also identifies “groupings, classifications (ways of classifying), and kinds (the women refugee)” as ideas (ibid.). A consequence of this separation is that an idea and an object may not coincide; they represent “two fundamentally different categories” that “are often confused” (ibid., 28–29). Hacking’s own case study on child abuse illustrates this point: “The object, namely the behavior or practice of child abuse,” is not the same as “the concept of child abuse” (ibid., 29). The two do not need to “clash” either, but it invites one to be watchful (ibid.).

“Child abuse” as a way to describe and classify actions and behavior came into being in discussions and observations that took place in Denver, Colorado, around 1960, and first went public at a meeting of the American Medical Association in 1961. That sounds paradoxical. Is not child abuse just cruelty to children under another name? No. (ibid., 134)

Hacking narrates that “[m]any instances of what Victorians called cruelty to children we now call child abuse, and vice versa,” yet despite the “analogies,” the two are different “types of classification” (ibid., 134). One difference is that “Victorian courts had plenty of cases of sexual offenses against children, [. . .] but the discourse of the day simply did not link cruelty to children either with sexual assaults on children or with their seduction” (ibid., 135). It was only in the seventies when “incest and child abuse” were combined (ibid., 139–140). Still, “[n]ot every sexual harm done [*sic*] children was allowed to count as child abuse” (ibid., 153). “Child prostitution,” for instance, “did not figure on the child abuse agenda” (ibid., 154). Thus, labels and their boundaries are less

related to “their intrinsic merits than the network of interested parties that wish to attach these labels” (ibid., 152). Moreover, Hacking reveals that “[c]hild abuse, as a diagnostic and political concept, has chiefly been a phenomenon of the English-speaking world, with the United States as almost the only source of conceptual innovation” (ibid., 146). Although efforts were made to create an international concept, it “sometimes backfired” with “[f]oreigners [. . .] saying that child abuse is an American problem” (ibid., 147). Hacking comments that “[i]t is a truism that a great deal of behavior that we hold intrinsically loathsome and terribly harmful to children is merely venial or even encouraged in other cultures” (ibid., 146).

Kaisa Koskinen (2021) also addresses similar considerations within the field of Translation Studies. She distinguishes between terms, concepts, and their referents, illustrating this differentiation with a triangle. The distinct points of the triangle do not necessarily imply that all three signify different things but instead remind us that they may. She primarily discusses how terms and concepts may not always coincide, cautioning against the assumption that the same terms refer to the same concept of a phenomenon. However, the same argument applies to referents and concepts, particularly when she defines a concept as “an abstraction of reality,” asserting that researchers “create boxes into reality” (ibid.).

A case detailed by Özlem Berk Albachten (2015) eloquently demonstrates the relevance of these considerations for translation concepts. Through a language reform undertaken after the establishment of modern Türkiye, the Arabic alphabet was replaced by Latin letters, and the language underwent a gradual transformation (ibid., 166). “With the change of the script, not only the older works had to be transcribed in the new alphabet, but also various works of literature whose language was considered to be ‘old’ were rewritten in the ‘new Turkish’” (ibid., 169). When the researcher sets out to analyze such rewritten works, she observes processes similar to translating under different names, which creates a collision between ideas or concepts and human behavior as objects. Therefore, she believes that the actions under study are translations, while the agents of these actions claim otherwise.

[C]ontrary to Toury’s definition, intralingual translations in Turkish have generally not been “presented or regarded” as such. In fact, the front covers or title pages of most intralingual translations of literary works in Turkish present these books not as “translated”, but as “simplified”

(*sadeleştirilmiş*) or Turkicized (*Türkçeleştirilmiş*) versions, “arranged” (*düzenlenmiş*) and “prepared for publishing” (*yayına hazırlanmış*). In most prefatory statements to the translations I have analyzed so far, the editors and publishers claim that such texts are not translated versions, but reproductions of the originals. (ibid., 170–171; original italics)

This is likely a case “where the evaluator belongs to a different society or background than the object of evaluation,” resulting in “a discrepancy between the outcomes of the evaluations” (Baghramian 2004, 3), as mentioned in the previous section. Nevertheless, independent of the researcher’s purposes in this case, to “decide [. . .] what content to stipulate for a given term” (Zethsen and Hill-Madsen 2016, 697) or to hold presentist motivations (D’hulst 2020; Rundle 2020) is already acknowledged in the field. This indicates that two different researchers might look at the same phenomenon and categorize it differently. However, does this suggest that every categorization is equally valid?⁴⁴ Is there “no criterion for adjudicating between right and wrong versions” even if one “conclude[s] that different groups of people using different conceptual schemes live in different worlds with different realities” (Baghramian 2004, 177)?

In a special issue of *Target* focused on “the problematic variations of usage and conceptualization in both theory and practice of translation,” Yves Gambier and Luc van Doorslaer describe conceptual discussions as “complex, unrewarding, perhaps even undisciplined” (2009, 1). Despite this challenge, this section of the research aims to provide an alternative basis for categorizing (re)translational phenomena for descriptive purposes and to support Toury’s aims with his target-oriented framework by seeking answers to the questions above.

2.3.1 Possibility of artificial categories

Hacking states that “[Nelson] Goodman showed how to build artificial predicates that classify with exactly as much precision as the familiar predicates on which they are based” (1994, 215). As “one of the most influential philosophers of the post-war era of American philosophy,” Goodman is best known for his artificial concept of “grue” (Cohnitz and Rossberg 2024). Grue, made up of green and blue, is used, Thomas S. Kuhn

⁴⁴ This question was first researched and presented for the Doctoral and Teacher-Training Translation Studies Summer School (DOTTSS), hosted online by Boğaziçi University, Istanbul between July 5 and 16, 2021. This section is a revised version of that research.

explains, to point out the characteristics of “the normal descriptive color vocabulary, ‘blue,’ ‘green’” (1989, 23):

One set of terms is projectible, supports induction, the other not. One set of terms is available for descriptions of the world, the other is reserved for the special purposes of the philosopher. Difficulties emerge only when the two, embodying incompatible bodies of knowledge of nature, are used in combination, for there is no world to which the enlarged lexicon could apply. (ibid.)

Although Kuhn’s primary concern is with natural sciences, Goodman’s discussions in *Fact, Fiction, and Forecast* (1983) and *Ways of Worldmaking* (1978) are also applicable and relevant to Translation Studies, a social science discipline, since all terms can be Goodmanized in “innumerable ways” (Hacking 1994, 204). In the volume *Grue! The New Riddle of Induction*, editor Douglas Stalker (1994, 1–2) details Goodman’s intentions with grue:

Goodman asks us to consider emeralds that have been examined before time t , and to suppose that all of them have been green. Thus, by time t , these observations support the hypothesis that all emeralds are green, and the prediction that if we happen to examine the next emerald after time t , it will be green as well. (original emphasis)

At this point, Goodman introduces the artificial predicate grue to complicate things: “Something is grue, he tells us, if it is examined before time t and determined to be green, or it is not examined before time t and it is blue” (ibid., 2; original emphasis). As all the emeralds that are examined and found to be green before time t are also grue, there seem to be two hypotheses that are equally supported by the data. The problem comes with the prediction and generalization, though, because “if we happen to examine the next emerald after time t , it will be grue as well—that is, it will be blue” (ibid.; original emphasis), and that description is incompatible with the description green. As Kuhn stresses above, the same world—which can also be read as the same culture or society—may not harbor both realities.

The term grue primarily indicates a problem with the inductive methodology, which Goodman calls “the new riddle of induction” (1983, 59–83). Hilary Putnam explains that as the “projection problem” (1983, vii). Goodman does not try to ensure

correct induction for the future but rather tries “to characterize what induction *is* in a way that is neither too permissive nor too vague” (ibid.; original emphasis). Since Goodman does not consider all hypotheses to be “equally projectible,” he wants to “distinguish[] the properties one can inductively project from a sample to a population from properties that are more or less resistant to such projection (ibid.). As to the question of why one might feel the need to spot projectible properties, Goodman (1983, 93) expresses, “illegitimate hypotheses are in fact adopted at times; and if I labored under any blissful delusion to the contrary, you could readily dispel it by adopting one.”

Defining himself as an irrealist, Goodman promotes “a diversity of right and even conflicting versions or worlds in the making” (1978, x). However, he warns, “while readiness to recognize alternative worlds may be liberating, and suggestive of new avenues of exploration, a willingness to welcome all worlds builds none” (ibid., 21). For Goodman, one can “hardly take conflicting statements as true in the same world without admitting all statements whatsoever [. . .] as true in the same world” and believes that such a world is “impossible” (ibid., 110). “Thus,” he continues, “we must either reject one of two ostensibly conflicting versions as false, or take them as true in different worlds, or find if we can another way of reconciling them” (ibid.). In this “radical relativism” (Baghrarian 2004, 177), he emphasizes that “standards distinguishing right from wrong versions become, if anything, more rather than less important” (Goodman 1978, 107). This does not mean reaching towards a single truth, nor does it give way to a “policy of laissez-faire” (ibid.).

Goodman (1978) presents a caricatured situation to exemplify: “[A] guard, ordered to shoot any of his captives who moved, immediately shot them all and explained that they were moving rapidly around the earth’s axis and around the sun” (121). Clearly, the guard is free to choose their reference point, category, or version of the movement, very much like a researcher, out of, perhaps, “convenience” (ibid., 128). Nevertheless, “[t]he penalty for using wrong categories,” Goodman notes, “is not merely an inconvenience any more than the result of the guard’s choice of a wrong frame of reference was merely an inconvenience to the slaughtered captives” (ibid., 128–129). Categorical claims, whether empirical or interpretative, can always have “pragmatic” consequences (cf. Chesterman 2019, 20–22). This applies to Translation Studies as well. Brian Mossop’s (2016, 20) argument against “a broad concept of translation” that involves “plain-language rewording,” quoted in the previous section, underscores this

point by highlighting increased student admission, financing, and presence in disciplinary journals and conferences.

Then, what is a possible solution for separating valid from invalid categories? Goodman's answer to this problem is 'entrenchment,' which comes from habits and language use. "A primary factor" in finding projectible hypotheses is "habit," Goodman (1978, 128) writes.

Like Hume, we are appealing here to past recurrences, but to recurrences in the explicit use of terms as well as to recurrent features of what is observed. Somewhat like Kant, we are saying that inductive validity depends not only upon what is presented but also upon how it is organized; but the organization we point to is effected by the use of language [. . .]. (Goodman 1983, 96)

This notion is not entirely new for those studying translation. As noted in the introduction of this dissertation, Maria Tymoczko (2010) recounts an exchange with Theo Hermans, who inquires about how one might distinguish a translation from something like "potato peels" (86). Tymoczko's answer highlights that a specific "speech community" finds it relatively easy to identify what qualifies as a translation and to differentiate it from "a potato peel or a cluster bomb – even for that matter an adjacent form of textual refraction – based on its communal practices" (ibid.). The similarity between Goodman's solution and Tymoczko's (2010, 89) arguments can be attributed to the similarities between Goodman and Wittgenstein, whom Tymoczko refers to. According to Putnam (1983, viii–ix), for instance, they both believe that "practices [. . .] are right or wrong depending on how they square with our standards [. . .] [a]nd our standards are right or wrong depending on how they square with our practices."

Hence, whenever someone makes an empirical claim that something is a translation or retranslation, they do not only refer to a single phenomenon but a tradition, an organization of life, in which translating and retranslating do not stand alone but in relation to or in opposition to each other and other similar or different activities. Then, in case of confusion or conflict between "equally well-qualified hypotheses," Goodman's suggestion to choose "better entrenched predicates" (1978, 128) is applicable in Translation Studies as well. Goodman believes that the "selection of relevant kinds" as well as their "organization" is "effected by evolving tradition" (ibid., 138) and "categories that are inductively right tend to coincide with categories that are right for science in

general” (ibid., 128).⁴⁵ To ground the discussions and show the solution’s applicability in Translation Studies, the following subsection presents an actual phenomenon similar to Hacking’s research on child abuse but extends to retranslation.

2.3.2 Different concepts, different worlds

Hulâsa-i Hümayunnâme (1888) by Ahmet Midhat (1844–1913) has recently been classified differently by scholars. Written in the “plainer style of 19th-century Ottoman Turkish prose,” the work is “based on the illustrious 16th-century translation [of *Kelile and Dimne*], the *Hümayunnâme*, by Ali bin Salih Çelebi” (Toska 2015, 73). An analysis of the work requires specialized expertise in the Ottoman language and tradition. Therefore, no claims beyond those already presented by the scholars are conveyed here without such knowledge, and only the different conceptualizations of this case are highlighted, as it also proposes its solution, which is illustrative in light of the discussions thus far.

This case is well documented by Zehra Toska, a professor of Classical Turkish Literature with publications on translations in Ottoman literature. Her classifications are juxtaposed with that of Berk Albachten (2019) from a Translation Studies perspective. For familiarization with the case, its introduction in the volume *Tradition, Tension and Translation in Turkey* can be helpful:

Zehra Toska discusses a specific translation of the story of *Kelile and Dimne*, of Sanskrit origin, one which was commissioned and later banned by Sultan Abdülhamit II in the 19th century. Ahmet Midhat, the translator of a famous 16th-century version of the story, produced a *hulâsa* [summary] of the work for the Sultan, which turned out to be an entirely renewed and updated retranslation of his source text. (Paker, Tahir Gürçağlar, and Milton 2015, 15; original italics and brackets)

Basically, both the translation and its source text are in the same ‘language system,’ and the ‘translator’ is commissioned by the Sultan “to summarize this work in accordance with the fluent style of his age in order to *renew the prominence of this*

⁴⁵ Goodman uses relevant as opposed to natural to involve kinds that are “habitual or traditional or devised for a new purpose” (Goodman 1978, 10).

outstanding work and to disseminate its benefits” (Ahmet Midhat Efendi 1888, 9–10 quoted in Toska 2015, 79; original emphasis).

Toska (2007) presents an earlier discussion on the case in Turkish, wherein the scholar argues against intralingual translation in relation to it. She contends that the concept of intralingual translation is based on substituting old words with current ones for a “faithful and intelligible” transfer (2007, 307; my translation). This argument may be rooted in the prevailing paradigm within her disciplinary circle outside of Translation Studies. Ultimately, she concludes that the concept does not encompass Ahmet Midhat’s textual production of renewal and rejuvenation, expressed through the word/concept *tecdid* (ibid., 317–318). Due to this reasoning, Toska (2015) later favors the concept of retranslation to address textual (re)production beyond mere lexical equivalence, acknowledging Ahmet Midhat’s inclusion of “five stories, two anecdotes, an account of a contemporary event” (80) in the book, as well as “his own personal ‘critical remarks’ (*mülâhaza*) where necessary” (79; original italics).

Meanwhile, probably for Berk Albachten, equivalence as a paradigm is outmoded from a Translation Studies perspective. If something qualifies as ‘translation,’ it already involves cultural or ideological changes. Therefore, she argues, *Hulâsa-i Hümayunnâme* is considered “one of the earlier examples of intralingual translation in Ottoman Turkish” (2019, 169), but that does not give license to underemphasize “culture-specific terms and aspects of translation practices” such as *tecdid* (171).

One last concept that needs to be added to this discussion is that of Roman Jakobson (2004), which is usually used as a framework for intralingual translation. Under the heading “The Problem with Jakobson,” Mossop (2016, 3–4) lists some points relevant to this intralingual concept: He (ibid., 4) writes, “under Jakobson’s terminology, explaining the meaning of a word (bachelor: unmarried man), or as he puts it, providing a sign in which the meaning of a first sign is ‘more fully developed,’ constitutes translation.” This point is also shared by Berk Albachten (2014, 574; 2019, 169). In a sense, Jakobson’s concept is closer to the paradigm of word-level replacement that Toska criticizes and refuses with regard to the practice of *tecdid*. Initially, Toska (2007, 318) explains that there are works of old literature in either Persian and Ottoman Turkish or

Arabic that are written by poets and authors but cannot be claimed to be either *tercüme* or *telif*.⁴⁶ Thus, she proposes *tecdid* (renewal) as a concept to be used in research (ibid.).

Under Goodman's discussion as well, the entrenched term *tecdid* appears to be the right category for classification, and its affinity with our contemporary categories seems to vary depending on how the boxes are constructed in a 'reality' past through present frameworks or theories. The 'inconvenience' of adopting a conflicting framework may seem trivial in the context of past phenomena. However, Kuhn offers some insights in this regard, which may prove otherwise, resonating with scholars and practitioners of translation alike. In "The Natural and the Human Sciences," he argues against the view that "the heavens are the same for all cultures" because it is simply a natural phenomenon, in contrast to how human practices change from culture to culture and how they "require[] hermeneutic interpretation" (2000, 218).⁴⁷ His position is that "[n]o more in the natural than in the human sciences is there some neutral, culture-independent, set of categories within which the population—whether of objects or of actions—can be described" (ibid., 220). He holds the view that

The heavens of the Greeks were irreducibly different from ours. [. . .] [T]he difference is rooted in conceptual vocabulary. [. . .] And in the absence of a brute data vocabulary, any attempt to describe one set of practices in the conceptual vocabulary, the meaning system, used to express the other, can only do violence. (ibid.)

For Kuhn, the result of such an endeavor, "the violence and misrepresentation consequent on describing their heavens in the conceptual vocabulary required to describe our own," exemplifies "incommensurability," and "the shock generated by substituting their conceptual spectacles for our own" is due to "their living in a different world" (ibid., 221). Based on this statement, which also applies to social kinds, entrenched terms appear to be a viable solution for correct representation when the aim is to describe phenomena or objects. In this sense, as Hacking (1994, 193) notes, "[i]t [Goodman's lesson] seems

⁴⁶ These Ottoman concepts for translation (*tercüme*) and original (*telif*) can be differentiated from their contemporary Turkish counterparts thanks to Saliha Paker's (2002, 2015) pioneering studies, touched upon in section 2.2. Relevant to Koskinen's (2021) triangle mentioned above, Paker (2014) also mentions that "theoretically," she sees *terceme* as a "concept" involving other Ottoman "transfer practices," including *telif*, but that does not mean *terceme* replaces *telif*, "being terms named within the rich diversity of the tradition" (67–68; my translation).

⁴⁷ Kuhn's understanding of interpretation is further elaborated in the conclusion.

to apply to classifications and their use in any readily imaginable or actually studied civilization whose versions of the world are very different from our own.”

Not surprisingly, these concerns are by no means new to the discipline. Hermans (1997, 19) states early on that “our statements about translation arise out of ‘translation as we know it,’” which means to acknowledge that “our knowledge about translation is culture-bound.” In accord with the discussions mentioned above from the philosophy of science, this acknowledgment is critical when “we try to speak about ‘translation’ generally as a universal given” or when “we wish to understand what another culture means by whatever term they use to denote an activity or a product that appears to us to translate as ‘translation’” (ibid.). Otherwise, Hermans believes, “we naturally translate that other term according to our concept of translation, and into our concept of translation; and in domesticating it, we inevitably reduce it” (ibid.). Instead of exhibiting “rashness that ignores its own ethnocentricity and translates all translation into ‘our’ translation,” Hermans advises, with the best intentions, “patiently, repeatedly, laboriously negotiating the other’s terrain, while trying to conceptualize our own modes of representation and the commensurability of cultures” (ibid.).

As quoted extensively here, Paker (2002) is also one of the earliest scholars in Translation Studies to suggest leading “a bilingual discussion, by providing a context, a definition or interpretation” of any ‘translation’ concept being studied (128). This is particularly significant given her research question, “what would our criteria be for ‘assuming’ certain texts as translations in Ottoman culture?” (ibid., 123), recognizing that “the cultural specificity of terms and concepts needs problematizing rather than glossing over” (ibid., 128).

Last but not least, drawing on her reading of Wittgenstein as discussed, Tymoczko (2010) elaborates at length that “translations must be identified and analyzed with respect to local criteria, not with respect to cultural criteria imposed by an external observer or another (dominant) culture” (90).

2.3.3 Concealed retranslation vs. intralingually retranslated origination

This research aligns with Hacking’s assertion that “to use a name for any kind is to be willing to make generalizations and form expectations about individuals of that kind” and “to use a name for any kind is also, of course, to be prepared to distinguish, to sort, to

classify according as things are, or are not, of that kind” (1994, 215). However, as detailed in the previous section, this position does not invalidate interpretive hypotheses conveyed with artificial categories.

Andrew Chesterman (2019, 19–20) states, “if I say that I see translations as bananas, you cannot prove that this is false, that I do not see them in this way” and “my interpretation remains possible at least for me.”⁴⁸ In this case, the aim is believed to be not separating bananas and translations as distinct objects in the world based on description. Instead, the scholar appears to suggest that bananas provide a beneficial framework for discussing ‘translations’ as objects. On a more serious note, translation now seems to be increasingly utilized in a similar manner. Other objects are regarded as translations, much like the concept of translation “serv[ing] to rebrand something else” (Chesterman 2019, 19).

However, there may be a catch in the formulations of translation as X or X as translation. Chesterman (2019, 21–23) discusses how the presentation of a claim may lead readers to think that an “empirical” or “factual” claim is being made, while an “interpretative opinion” is introduced. The former claim carries a certain degree of truth: “[E]mpirical hypotheses can be falsified if the evidence contradicts them” (ibid., 19), as with classifications based on entrenched terms. Conversely, interpretive claims are primarily made for methodological purposes, and their “actual or potential usefulness needs to be demonstrated” in research (ibid., 23). The difference between the two types of categorization can be illustrated using the case studies from this dissertation.

As elaborated in the first chapter, *Huzur*, the novel, appears twice in English as *Inner Peace*, translated by Ender Gürol in 2007, and *A Mind at Peace*, translated by Erdağ Göknaar in 2008. Although the second publication does not identify itself as a retranslation, it is considered a retranslation here, as this aligns with the entrenched concept established through language use, standards, traditions, the organization of ideas, or simply the way of life. Gürol claims to have possessed translation rights for *SAE* and *Huzur* in a personal interview, which must have occurred prior to Göknaar’s project. The first translator notes that he has informed the agency selling copyright about his notarized copy of the translation rights for both novels. This is important because copyright, defined

⁴⁸ Hacking (1999, 129) believes “selecting and organizing kinds” can be both “individual” and “social and collective.” “But,” he adds, “since Goodman speaks of evolving tradition, he must have had something more communal in mind” (ibid.).

as “the legal codes and conventions that govern the ownership of intellectual works” (Venuti 1995, 1), significantly contributes to the contemporary conceptual scheme of (re)translation. In researching the “genealogy of copyright,” Lawrence Venuti (1995, 3) states,

The history of copyright shows that earlier translators did not suffer the same legal limitations as their successors today. On the contrary, translation was advantaged by the centuries-long, sometimes contradictory development of authorial rights in copyright law. There have been decisions in which the translator's copyright in the translated text was not only recognized, but given priority over that of an author or employer. And, ironically enough, cases that proved decisive in reserving copyright for the author contained alternative definitions of translation that were much more favourable to translators.

The fact that Venuti (1995) traces the historical development of copyright in lawsuits attests to the role of law in organizing life and ideas surrounding objects. For this reason, unless Gürol's copyright claim is unsubstantiated, Gökner's *A Mind at Peace* and Freely and Dawe's *TRI* can be viewed as concealed retranlations in light of the contemporary way of life and the entrenched concept of retranslation based on agreements that protect intellectual works, such as the Bern Convention. This matter of organization through language use, tradition, or international and communal agreements renders concealed retranslation an empirical concept because evidence can falsify it. Furthermore, any counter-evidence would not diminish the concept's usability; rather, it would simply be inapplicable in these cases. For comparison, one can refer to a study by Ziemann (2019), which details how a retranslation published online that infringes copyright is ignored as an “illegal, nonprofessional, and hence unreliable retranslation” (93). The researcher informs,

A “proper” retranslation—one that did not raise legal issues and was prepared in a manner more typical for translating well-established works of literature, i.e., commissioned to a professional translator and published with a professional publisher—was announced by the author's nearest living relative Marek Podstolski, the then copyright holder and Schulz estate manager, in 2011. (ibid., 90)

The concept of concealed retranslation can be operationalized to indicate two contradictory ideas: the first one is used in the footsteps of Toury (cf. 2012, 93–94) to

indicate that the idea of retranslation does not exist for the persons or cultural or social setting in question. This still allows for the exploration of cases resembling retranslation. However, it is vital to point out or explain that the distinction between translations and retranslations is “non-operational” or “blurred” (ibid., 94). Hence, retranslation may not be an empirical fact for the objects under study in this first sense. The second sense benefits from Tahir Gürçağlar (cf. 2010, 173–176) to indicate a deliberate act of disregarding previous translations or hiding any influence from them to give the impression of a first translation when retranslation figures as a separate category in a cultural or social setting. This second idea is used here to categorize the works in question as retranslations. Due to the many agents at work for the (re)translation of a work, the origin of concealment is less relevant than the act for the categorization. In the case of *TRE*, while the work is introduced as the first translation, no status of retranslation is conferred on *A Mind at Peace*. However, “an understanding of the concept, in conjunction with contextual clues” (Halverson 2008, 348) helps one study them as retranslations.

The findings of Venuti (1995) and Paker (2015) support the effects of the organization of life—‘contextual clues’—on the understanding of concepts. On the one hand, Venuti (1995, 3) believes that “the historical development of an exclusive authorial copyright coincides with, and indeed depends on, the emergence of a Romantic concept of original authorship that negates the translator's work.” On the other hand, as discussed in section 2.2, Paker (2015, 35–36) argues that in the Ottoman tradition, “a binary opposition between the two categories in terms of ‘original works’ and ‘translations’ [. . .] began to emerge under the influence of the European discussion on the concept of the ‘original.’” Conceptual discussions for the purpose of empirical claims seem misguided without referring to such ways of life, evolving traditions, or organizing kinds.

That being said, concepts can also be employed for interpretive claims. To illustrate this, an artificial concept has been created. To avoid any disagreement with actual or possible conceptual tools such as intralingual retranslation, this novel concept bears the unlikely name of intralingually retranslated origislation. As also discussed, *Huzur*, the original, has multiple Turkish versions, too. It is first serialized in *Cumhuriyet* newspaper in 1948, and after a year and a half, in 1949, it is published as a book. However, the novel comes out with alterations to its structure, characters, and language, including a whole new chapter, which are well documented in its critical edition (Tanpınar 2000). This critical edition is published in 2000 and further corrects some mistakes of the first

novel version using the original serialized one. For example, it inserts some parts omitted by the author in the first book form. The notes section of the critical edition expresses the aim as offering Tanpınar readers “new/different” readings of the author and his work (ibid., 383).⁴⁹

Just like Chesterman’s claim with banana, one could conceptualize the first process of transfer from the serialized to the novel version as an intralingual translation carried out by the author based on a possible theoretical framework from any discipline. Following this, the second process, the critical edition, could be claimed to bring into the picture another translational action, hence the category retranslation (cf. Birkan Baydan 2011, under “Critical Editions”). Moreover, the multiple voices and intentions discernible in the final product could bring out the claim that it is no longer ‘the’ original. Therefore, to draw attention to its ‘translational’ nature, believed to be present in the final product, the concept of origislation, made up of the words original and translation, could appear fitting. It could be intended as a ‘novel’ way of approaching critical editions such as this one.

Because this is a fictitious category, its usefulness is not seriously discussed here. However, it is worth noting that interpretive concepts can be formulated relatively quickly unless their “added value” (Chesterman 2017, 231) is addressed. When the focus shifts to another parameter, such as the first act being carried out by the author, the case may also be presented as self-translation and can be argued to be an intralingual self-translation. What matters for research seems to be distinguishing between interpretive and empirical claims made with any concept to recognize their value and possible consequences. This is also a likely path in a relativistic framework: “There are criteria of rightness or ‘fit’, but they are based on the specific purposes that a version serves” (Baghramian 2004, 179).

Unless one claims to have discovered a “new empirical phenomenon” (Chesterman 2019, 12), Chesterman believes that researchers present interpretative hypotheses with their concepts (19). Therefore, without evidence dug out or amassed to show that the case at hand was or is a social or cultural phenomenon, any creation, reconfiguration, or repackaging of categories would serve as “conceptual tools” (ibid.,

⁴⁹ Incidentally, Yapı Kredi Yayınları, the publishing house of the critical edition, loses a copyright lawsuit to Dergâh Yayınları, another publishing house, for the publication of *Huzur* (T24, October 26, 2016, <https://t24.com.tr/haber/tanpinarla-ilgili-telif-davasini-yapi-kredi-yayinlari-kaybetti,367285>).

20) intended for specific methodological purposes. If this distinction is ignored in research, it either gives the impression that a laissez-faire approach is all good with our concepts or that we believe in our conceptual discoveries. Therefore, to better position oneself in research, it appears beneficial to consider the potential consequences of one's concepts. Hacking's following reminder illustrates some of them for empirical concepts.

In every case I can add lots of new (or obsolete) words to my vocabulary, and thereby express my newly won classifications, or I can use familiar words in odd ways. [. . .] But (speaking for myself) I cannot use those newly acquired predicates. I cannot form expectations according to them. I cannot organize my life, make my choices, or act under descriptions that are invited by these predicates. Perhaps I could decide to do so, but it would mean a lot of changes in my life." (1994, 213)

In this case, unlike concealed retranslation, intralingually retranslated origination would not be projectible or "fit with practice" and tradition (Goodman 1978, 138). It could instead serve as a conceptual tool to illuminate the case if the concept's value can be demonstrated beyond categorizing another object as a kind of (re)translation. Based on this account, in situations of doubt or the potential for encountering conflicting categorizations of objects, Goodman's solution of opting for entrenched ones proves to be a viable alternative approach for descriptive research in Translation Studies.

2.4 Mapping Retranslation Studies

The acceptance of a multitude of concepts, whether genuine and empirical or interpretative and artificial, raises questions of incomparability and incommensurability. Furthermore, the fact that the same term can refer to different conceptual schemes—since concepts and objects are not the same—compounds the issue. Koskinen and Paloposki (2019, 25) emphasize the issue of comparability in the face of the growing number of individual research articles when they note “the limits of the (textual) case study approach.” They point out that “[d]ifferent studies do not easily add up, as they employ different classifications and methods,” which ultimately makes their findings incomparable (*ibid.*).

Kuhn uses incommensurability instead of incomparability. His idea is that “methodological, observational, and conceptual disparities between successive scientific paradigms” result in “proponents of competing paradigms failing to make complete contact with each other’s views” (Oberheim and Hoyningen-Huene 2025). Kuhn’s idea of incommensurability aligns closely with the different worlds view discussed in the previous section: “In a sense,” practitioners of different paradigms operate in different worlds (Kuhn 1970b, 150). Both ideas articulated within and outside the field of Translation Studies have been taken into account in this section’s discussions to be able to situate the empirical concept of concealed retranslation.

Amaral voices another factor that may be considered in discussions of comparability and commensurability regarding retranslation. He argues that “[t]heoretical papers on the subject [of retranslation] hardly ever attempt to discuss the existing definitions” and “most of them either choose a working definition or take retranslation for granted” (Amaral 2019, 241). He presents this argument about “the stability of the definitions of retranslation” to propose an alternative (*ibid.*). Assuming the stability of concepts or taking concepts for granted could complicate the already intricate matter, given the inequivalence between terms and concepts, if potential differences among conceptual schemes go unnoticed.

To assess the weight of these arguments while exploring connections for the concept of conceal retranslation in Retranslation Studies, the claims of Koskinen and Paloposki (2019), along with Amaral (2019), are examined using a corpus of 104 English

articles collected from edited volumes and special issues on retranslation (see table 19).⁵⁰ The corpus only excludes articles that merely introduce the content of the volumes and issues and are written in another language. In this context, Van Poucke's (2017) research on the concept of aging in retranslation studies is replicated. In his study, he isolates "all references to aging and categorize them according to the linguistic or discursive levels on which they are detected and discussed" (ibid., 93). Similarly, references to retranslation are classified here according to different foci. For instance, Van Poucke (2017) uses aging as "the umbrella term covering all aspects of translations that comply with (linguistic, translational, cultural) norms and conventions that are replaced in retranslation because of the (alleged) outdated character of the feature" (95) and seeks "[e]mpirical evidence to operationalize the concept in an unambiguous way" (107). Conversely, this study anticipates encountering multiple conceptualizations of retranslation, which may not necessarily be empirical, as informed by rereading and supporting Toury's framework.

In the following subsections, the methodology for analyzing the articles within the corpus is presented. The challenges encountered in evaluating the data are also described. Finally, the findings are discussed to visualize a tentative conceptual network and properly attach the concept of concealed retranslation to it.⁵¹

Table 19. Corpus of English articles on retranslation listed in order of publication dates

<i>Cadernos de tradução</i> 1.11 (2003), "Tradução, retradução e adaptação," edited by John Milton and Marie-Hélène Catherine Torres (6 articles)
<i>Palimpsestes</i> 15 (2004), "Pourquoi donc retraduire," edited by Paul Bensimon and Didier Coupaye (3 articles)
<i>Retranslating Children's Literature</i> (2014), edited by Virginie Douglas and Florence Cabaret (7 articles)
<i>Target</i> 27.1 (2015), "Voice in Retranslation," edited by Cecilia Alvstad and Alexandra Assis Rosa (5 articles)
<i>Literary Retranslation in Context</i> (2017), edited by Susanne M. Cadera and Andrew Samuel Walsh (9 articles)

⁵⁰ These articles are listed separately in the References section under the title of Retranslation Corpus Articles to facilitate their differentiation from the rest of the references. Consequently, duplicate entries appear in the overall section as some works are cited elsewhere, irrespective of the corpus, and the alphabetical order with a, b, etc. for some multiple works by the same author(s) is disrupted due to the separate lists.

⁵¹ An earlier and shorter version of the findings was presented at the Retranslation in Context VI Conference, organized at Ege University, Izmir between October 29 and November 1, 2024.

<i>Status quaestionis</i> 15 (2018), “Exploring Audiovisual Retranslation,” edited by Margherita Dore (7 articles)
<i>Cadernos de tradução</i> 39.1 (2019), “Retranslation in Context,” edited by Guillermo Sanz Gallego and Piet Van Pouke (8 articles)
<i>Perspectives on Retranslation: Ideology, Paratexts, Methods</i> (2019), edited by Özlem Berk Albachten and Şehnaz Tahir Gürçağlar (11 articles)
<i>Studies from a Retranslation Culture: The Turkish Context</i> (2019), edited by Özlem Berk Albachten and Tahir Gürçağlar (11 articles)
<i>TranscUlturAl</i> 12.1 (2020), “Discourses on Retranslation,” edited by Şehnaz Tahir Gürçağlar (8 articles)
<i>The Translator</i> 26.1 (2020), “Retranslation, Multidisciplinarity and Multimodality,” edited by Özlem Berk Albachten and Şehnaz Tahir Gürçağlar (6 articles)
<i>Retranslation and Reception: Studies in a European Context</i> (2022), edited by Susanne M. Cadera and Andrew Samuel Walsh (16 article)
<i>Parallèles</i> 35.1 (2023), edited by Kris Peeters and Piet Van Poucke (7 articles)

2.4.1 Mapping methodology and challenges

The primary criterion for effectively mapping existing research to test both claims has been the retranslation concept of each study. To successfully delineate concepts, the research aims, approaches, and objects of studies, along with statements related to retranslation concepts, prove instrumental and have been duly noted in this study. An example can be drawn from Widman’s (2019, 148) study: “This chapter aims to approach the Retranslation Hypothesis from an alternative perspective by using a quantitative method, namely Francis H. Aubert’s Translation Modalities Model (1998).” Under Approach, further details recorded involve “This method is suitable for analyzing in empirical terms the notion of ‘closeness’ between an original text and its translations that has been problematized by translation scholars (Paloposki and Koskinen 2010; Deane-Cox 2014)” (ibid., 154–155). Thus, the researcher’s empirical focus is noted as relevant to the retranslation concept.

The objects of study also provide many clues about the academic labor adopted. Weissbrod and Kohn (2020), for instance, have been marked as leading a theoretical (interpretive) discussion by studying a poster and illustrated letters by a painter, noted under Object of Study. Despite some references to retranslation theories, their case, which focuses on an individual, has been set apart from these theories. This choice is supported by the metaphorical use of translation highlighted under Aim: “[. . .] a new metaphor –

‘cultural self-translation’ [. . .] is used to describe the way an Israeli painter, Yohanan (Hans) Simon, translated and retranslated himself as an individual and an artist” (ibid., 26). Additional evidence has been gathered under Approach: to “examine the possibility of applying the concept of retranslation in the context of cultural retranslation” (ibid., 25) and “shed new light on the issue of retranslation” (ibid., 40).

Moreover, the retranslation theories quoted in the studies are relevant for conceptualization as shortcuts to benefit from previous research. Therefore, they have been highlighted for this research. In particular, the focus has been on definitional or conceptual references under this criterion. Consequently, it is acknowledged that some connections with definitional discussions might have been overlooked if they are implicit and concentrate on different aspects. For instance, if a study mentions “tension, competition” or “‘open rivalry’ between the various agents involved” in retranslation, citing Tahir Gürçağlar (2009, 236 quoted in Konca 2019, 84) as done by Konca (2019), that information has not necessarily been catalogued under Retranslation Theory, if it has been compiled at all.

Another example is the notion of supplementarity. Koskinen and Paloposki (2003, 22–23) define it as “the targeting of different versions to different sections of the audience and of categorizing the text either as a classic or as children’s literature.” It appears in Wardle (2019, 219) and in the introduction (Berk Albachten and Tahir Gürçağlar 2019a, 4–5) as well as in Güven’s (2019, 192) article in *Studies from a Retranslation Culture: The Turkish Context* (2019). Although this notion may be featured under Approach or Concept, which is a criterion for explicit references on conceptual awareness or statements implicitly pointing at concepts, it has not been included under Retranslation Theory. Overall, all information considered relevant for this part of the research has been recorded in a Microsoft Excel file for further analysis (see figure 9).

Figure 9. Excel sheet of information

Article	Approach	Object of Study	Aim	Retranslation Theory	Concept
Mus, Francis. 2019. "Passive (Re)Translations and Identity Struggles in the Poetry of Leonard Cohen: A Comparison of Three Translations of <i>Book of Longing</i> (2006)." <i>Cadernos de Tradução</i> 39 (1): 145-167. doi:10.5007/2175-7968.2019v39n1p145.	In Cohen's oeuvre too, the idea of a single original is systematically under scrutiny. The same texts often appear in different versions: as a poem in a literary volume, as a song on a studio album or live album, or as a lyric in an anthology. (147) On the other hand, the similarities and the differences between the three texts offer a unique opportunity to reveal a number of power mechanisms between both the dynamics of centre-periphery (France and Québec) and the production of highbrow-lowbrow cultural products (literature and music). In what follows, I will first compare the two poetry collections, and then include the translation of Allwright in my analysis in order to formulate several hypotheses that could explain, at least in part, the differences between these three versions. (153-154) The title <i>Le livre du désir</i> appears as fairly neutral (because of a highly formal lexical equivalence), while Garneau each time adds a word ("étrange" and "constant"), by which he makes his title more explicit [<i>Le livre du constant désir</i>]. (155) In sum, the analysis of the paratext shows that, on the one hand, Garneau emphasizes the local roots of Cohen (a detail omitted by the French translators), on the other hand he further pursues his existential condition as an alienated and wandering artist, by relating the adjectives in the title to the fundamental living condition of its author. (155)	... Leonard Cohen's <i>Book of Longing</i> (2006), was translated into French on three different occasions. This poetry collection was first translated in Québec (<i>Le livre du constant désir</i>, 2007) and then in France (<i>Le livre du désir</i>, 2008) ... In addition, seven poems published in <i>Book of Longing</i> appeared previously as songs in the studio album <i>Ten New Songs</i> (2001). The French release of this album was accompanied by a promotional booklet, in which the original texts and French translations were printed. (148)	In this contribution, I will study a fraction of Cohen's oeuvre, i.e. a complex corpus of four titles that, on the one hand, questions the existing definitions of retranslation and, on the other hand, indicates a number of (power) mechanisms at play in retranslations. (148)	I encounter here a problem that has already been mentioned by others: "Addressing retranslation as an object of study in its own right involves the task of conceptualization. This endeavor has been only partially embraced by scattered studies that address the relation of retranslation to previous translations, different source texts, revisions, new editions, reprints, adaptations, backtranslation or indirect translation [...] (Alvstad & Assis Rosa, 8). (151)	To what extent can these texts be labeled as retranslations? To begin with, the chronology of the four versions challenges the traditional definition of retranslation. According to Koskinen & Paloposki, "[c]ommon sense explanations for retranslation tend to focus on the ageing and allegedly outdated features of the previous translation (296). In the case under consideration, this motivation is not relevant, given that the three translations appeared almost simultaneously. (150) Despite the fast succession of the three publications, the notion of 'retranslation' is never mentioned in the (para)text. Moreover, in the Briere-Vassal translation there is even no reference to the previously published Québec-translation. This may be due to the fact that the three translations were released and read independently from each other and because one could talk of an 'adaptation' instead of a 'retranslation' when comparing the musical and literary work with each other. (151) ... making the text understandable for a French-speaking audience. This has not always been the case. Allwright's translations from the sweeter fulfilled two functions: they were not only meant to clarify the content of the songs, but they were also meant to be sung. On the back cover of his album <i>Groenome Allwright chante Leonard Cohen</i> (1973), Allwright labels his translations as (musical) "adaptations" ... (152) For the translations under study here, this distinction made by Vassal is not valid, given the fact that Allwright never used his translations of <i>Ten New Songs</i> for a musical adaptation into French. (153)

These pieces of information also help determine research functions and how researchers position themselves in the discipline. The self-positioning of researchers seems particularly relevant given the relativity described in this research and the ensuing multiplicity of translation concepts. This is also confirmed by Tymoczko's (2010, 18) following statement: "The importance of acknowledging position and perspective has become almost universally recognized in academic discourses, and a certain metacommentary and self-reflexivity about the researcher's position and stance are now expected."

In the table, the positions have been signified with Division, referring to the division of labor elaborated by Koskinen (2010) in "What Matters to Translation Studies? On the Role of Public Translation Studies." Considering the framework of this research and as one of the first formulations in the discussions of the academic divisions, Toury's (2012, 12–13) disciplinary map has also been informative. As previously mentioned, Toury (2012, 13) lists some "typical verbs" to illustrate the functions of the different branches of the discipline. He puts down "can be" and "is likely to be" for "translation theory," "is" for descriptive studies, and "should [not] be" for "applied extensions" (ibid.; original brackets). These verbs are also used in research and may carry similar connotations concerning the functions mentioned. Therefore, they have been highlighted wherever relevant. Despite this potential benefit, Toury's shortcomings in envisioning a single theory have already been discussed in section 2.2. It may be claimed that the scope of his disciplinary branches seems limited now since the discipline has grown beyond his initial design. A brief diversion can exemplify this point.

During the 5th International Conference on Non-Professional Interpreting and Translation, an online panel titled “Expanding Public Engagement with Translation: Strengths and Challenges” featured the project “Working with Translation: Theory and Practice” (Polezzi 2021). This project is an online introductory course offering various topics on “what it means to communicate in multiple languages,” as per the advertisement on its webpage.⁵² The online reviews left for the course indicate that it does not intend to teach translating or interpreting skills, but rather serves to provoke thought about the practices and their public images. Based on the course description and participant reviews, it is clear that the course does not belong to a translator training programme but seeks to promote public engagement on the topic. In light of this, a more comprehensive and inclusive division of the discipline that reflects modern academic labor has been needed.

Some of the shortcomings seem to have been addressed in Koskinen’s (2010, 16) matrix for “new constellations” in Translation Studies. She adapts Michael Burawoy’s (2005 quoted in Koskinen 2010) subfields of “professional, critical, policy and public sociology” (ibid.). She does so to advocate Public Translation Studies based on “[a] feeling of a less than perfect communication of our aims, values and research results – either beyond the disciplinary boundaries within academia or within the professional field of translation and language mediation called by other names [. . .]” (ibid.). She believes that the matrix can be employed “for analyzing how *any* discipline is positioned in relation to its various potential functions” (ibid., 18; original emphasis) and “can be of assistance in assessing whether there is a good balance between the four types of academic labour” (ibid., 24). In this regard, the adapted matrix has also been used here as a descriptive framework for the classification of retranslation studies.

In addition to expressly marking engagement with the public, this matrix also highlights the types of knowledge produced, audiences, bases of validity, and potential dangers. For instance, in the case of Public Translation Studies, “faddishness” is mentioned as a risk, while the generated knowledge is “reflexive” and for an “extra-academic audience” based on “relevance” (ibid., 21). For Professional Translation Studies, Koskinen adds “scientific” to the name to avoid prejudice against other branches as if they do not adopt “the professional norms of academic argumentation” (ibid., 20–

⁵² “Working with Translation: Online Course,” *FutureLearn*, accessed July 4, 2024, <https://www.futurelearn.com/courses/working-with-translation>.

21). She identifies “Empirical Science Paradigm (ESP)” and “Liberal Arts Paradigm (LAP)” as the two blocs within the scientific branch (*ibid.*, 18). The latter, “according to Gile (n.d.), is more theoretical than empirical; it is not primarily based on data analysis; it does not aim at verification of theories or require facts to substantiate claims but can proceed intuitively; it does not value objectivity and is not opposed to prescriptiveness” (*ibid.*, 19). She places some of this research in Critical Translation Studies as well (*ibid.*, 20). The opposite of LAP can be considered ESP, and together with descriptive studies, it is located in the scientific branch (*ibid.*, 19).

In the analysis of this research, LAP and ESP have been differentiated as theoretical and empirical, respectively, and unless a “foundational” discussion focusing on “internal debate” based on “ethical values,” for instance, is led, LAP research is considered to produce “instrumental knowledge” as ESP research does rather than “reflexive knowledge” for the critical branch (cf. Koskinen 2010, 20–21). However, it must be noted that there are different interpretations of what is empirical, which in turn can affect the interpretation of corpus data based on the matrix. At the Retranslation in Context VI Conference, held from October 29, 2024, to November 1, 2024, at Ege University, Koskinen (2024) delivered a keynote speech. In her presentation, she used three case studies, two of which could be considered retranslation by the actors of the objects, while the last one was a museum exhibition and conceptualized as retranslation by the researcher. Upon a question about the compatibility of the results obtained from the cases constructed with seemingly different retranslation concepts, two empirical and one theoretical (based on the existence of speaker relativism discussed in section 2.2), the scholar answered that the data collection was empirical and thus did not see a problem with the combination of the results from the cases.⁵³

This research holds the view that concepts are also empirical (as stated in section 2.2), which has been corroborated through discussions on relativism, social kinds, and genuine concepts. Concerns expressed using unlikely terms, such as potato peels, calls for bilingual discussions of translation-related vocabulary, or presentism in historiography, have also been incorporated into previous sections from existing Translation Studies research, as they are believed to lend support to the idea of empirical

⁵³ A similar idea was corroborated by Anthony Pym in a personal conversation between the sessions at the same conference. He believes that empirical knowledge is about data collection procedures and that clearly defining one’s concepts in research is sufficient to prevent conceptual compatibility issues. However, retrospectively connecting studies without clearly delineated concepts remains unresolved.

concepts. To reiterate, this understanding does not exclude the theoretical viewpoint, hence the subjectivity of researchers and the role of data collection methods in the construction and exploration of concepts; however, it separates empirical concepts formulated based on the organization of life, which can be used for generalizations and predictions, from purely theoretical and interpretive concepts that can be attributed or created artificially for various purposes. Based on this interpretation, besides theoretical discussions following empirical concepts, an interpretive concept of retranslation has also been marked as theoretical in the corpus.

Nevertheless, caution has been exercised in assigning the designators of theoretical and empirical. The existence of different conceptual schemes has been the primary criterion for identifying interpretive concepts. This has been supported by observing language use and additional data collected under the criteria. Cabezón Doty (2022), for instance, states that she aims to “contribute empirically and systematically to the investigation of the phenomenon of retranslation of canonical authors” (287). That is why her study is initially classified as providing instrumental empirical knowledge. Meanwhile, she proposes her definition of retranslation in the abstract as a conceptual approach: “Retranslation involves reinterpretation, reprocessing and revising of a sacred text, but also a relaunching and retitling of the work” (ibid., 285). On the one hand, she separates revision and retranslation in her analysis, writing that her “contribution has provided an empirical example of how frequent and significant re-editions and retranslations may affect the changing reception of an author’s work, as is the case for Mario Vargas Llosa” (ibid., 302). On the other hand, owing to her retranslation concept, any proposed approach implicitly combines them under the same term as the rest of her statement does: “It [her contribution] provides aspects to be considered in a methodological approach to the theory and practice of retranslation and its symbiotic relationship to reception” (ibid., 302). In this case, the concept has also been marked theoretical due to a differentiation between the practices of revision and retranslation in the analysis, as in “[t]he German versions were [. . .] Heidrun Adler’s translation and revision (1979/1985) [. . .], Brovot’s retranslation (2011)” (ibid., 302), and a preference for combining them under a retranslation concept (ibid., 285). Hence, the study has been placed under the professional division, producing both theoretical and empirical knowledge.

In another study, Ziemann (2020) takes as her objects of study Franz Kafka's image (9, 13, 15) and

[the English, German and Polish editions of] the graphic novel *Kafka*, written by David Zane Mairowitz and illustrated by Robert Crumb: a multimodal and multi-authorial palimpsest offering a biographical account of Franz Kafka's life and an interpretation of his works, intertwined with adaptations of some of his stories and excerpts from the novels, alongside numerous quotes from his diaries and letters. (10)

Aside from various juxtapositions of "adaptor" for Mairowitz or "Mairowitz's text" with translators and retranslators of Mairowitz or Kafka in a commonsensical sense (ibid., 18–20), the researcher uses expressions like "It [the book] can be conceptualised as a retranslation on two levels" (ibid., 9), "I hope to demonstrate that retranslation research offers a useful theoretical perspective on graphic novel adaptations" (ibid., 10), "hence my contention that their work resembles a retranslation" (ibid., 13), or "the concept of retranslation, originally theorised with respect to monomodal texts, may successfully complement the semiotic perspective on multimodality" (ibid., 21). Based on the language employed and the different conceptual schemes, visible as a graphic novel and retranslation, it has been catalogued under the professional division, producing only theoretical knowledge despite using empirical data.

The difficulty of the theoretical and empirical sub-categorization can be attributed to different interpretations of what constitutes empirical research. However, placing studies into Koskinen's (2010) adapted matrix and determining academic labor is not a straightforward task. In the example of Mus (2019), under Aim, it is visible that the researcher's case study is stated to challenge the current retranslation definitions at the time of publication (148; see figure 9). Specifically, this challenge is related to the aging concept featured in some retranslation discussions (ibid., 150). The agents of the study's objects do not mention retranslation, which might be due to a distinction between adaptation and retranslation as outlined in the study (ibid., 151). The researcher believes these are retranslations, although some previous transfers by one of the agents were described as adaptations. Regarding the issue of conceptualization, Alvstad and Assis Rosa's work (2015) is cited (ibid.) as noted under Retranslation Theory. The conceptualization for this particular case is resolved based on empirical evidence, while a foundational discussion of the issue is not continued. Since the approach is stated as

comparing translations to account for their differences (ibid., 153–154), this study’s purpose has been classified as producing empirical knowledge within the professional division of the discipline.

This example clearly demonstrates that the borders of the division may not be clear-cut, and determining the type of academic activity necessitates reading into details and sometimes between the lines of the texts. For comparison with the categorization of Mus (2019), Amorim’s (2003) paper can be cited. It points to a foundational discussion more clearly, noted under Aim: “This paper approaches the relationship between translation and adaptation by examining differences, intercrossings and approximations between the two concepts in the field of literary translation” (Amorim 2003, 193–194). Moreover, it seems to have chosen its objects of study for that specific aim, “since the intercrossings between translation and adaptation can be explored in these versions” (ibid., 194). The study’s analysis also supports its classification as critical:

The analysis provided is meant to reflect upon the possibility of thinking of the terms “translation” and “adaptation”, as being made up neither of a univocal identity nor of a clear-cut, absolute Difference independent of any contextualization. We assume that boundaries between the two concepts are not intrinsic. However, the concepts do not lack boundaries (otherwise this would just mean a naïve reduction of one term to the other). (ibid., 195)

The studies in the corpus have also been placed in more than one division, such as professional and critical. Koskinen and Paloposki’s (2019) work is a case in point. This study gives more equal weight to generating empirical and foundational knowledge as copied under Aim:

We then set ourselves two goals: to form a comprehensive picture of the whats, whens, whos, hows and whys of retranslating fiction into Finnish throughout the Finnish literary history, and to advance the understanding of the nature of retranslation in general and its relation to other related processes (revision and reprints, indirect translation) (ibid., 26).

Despite these classificatory difficulties, explicit results have emerged that allow verification of Koskinen and Paloposki’s (2019, 25) and Amaral’s (2019, 241) claims, while also opening an alternative pathway to address some problematic issues identified in terms of conceptualizing retranslation.

2.4.2 Disciplinary functions and conceptual schemes in Retranslation Studies

The overall picture obtained from the classification of 104 retranslation studies based on the matrix reveals several stark figures for evaluation. First, it is possible to assert that almost all researchers cater to an academic audience. There are 10 studies classified as critical, 97 as professional (3 as both critical and professional), and 1 as policy (which is also within the professional division). Based on this distribution, “academic activism” in the words of Koskinen (2010, 24) is virtually nonexistent in the corpus, since no study has been marked as public.⁵⁴ Moreover, empirical research dominates the field, with only about one-third of the total research being theoretical. Within the professional division, 62 studies have been designated as only empirical, 5 as only theoretical, 27 as both empirical and theoretical, 3 as also critical, and 1 as also pragmatic (policy).

To illustrate how the extra-academic audience is intended in research, Koçak Kurlumel’s (2019) work can be mentioned here, citing the relevant notes collected from the corpus. The researcher dwells on the possibility of a translation policy for the European Convention on Human Rights. For that reason, she sets the aim of the study as “to analyze the role the translation and retranslations of the European Convention on Human Rights into Turkish plays in the implementation of the Convention” and “further explore whether a terminological approach can constitute a conceptual framework in transposing concepts into Turkish” (ibid., 62). She focuses on “the official translation and retranslations [by jurists specializing in human rights: those by Mehmet Semih Gemalmaz (2003), and Osman Doğru (Doğru and Nalbant 2012)] of the terms ‘detention’ and ‘arrest’, both of which are the foundational terms of Article 5 [of the European Convention on Human Rights]” as objects of the study (ibid., 68, 70). She believes that “[e]xamining the terms used in this field in their real environment, i.e. the Convention, and their interrelationships at a contextual level, can guide the way in translating these terms” (ibid., 68). This belief is based on the following opinion, which leads to the designation of pragmatic in addition to empirical:

⁵⁴ Pym also has objections to this point (personal communication). He points to his conference presentations or YouTube channel (<https://www.youtube.com/@AnthonyPym/videos>) as examples of Public Translation Studies. However, despite a margin of error due to the difficulty of the analysis or being limited by its data set, the results of this corpus have not been predetermined. They could have indicated more public studies in any format.

The fact that state parties translate the Convention into their languages and denominate it by means of interpreting and clarifying concepts is contrary to the nature of the Convention. What is expected in the translation process is not to interpret concepts and then to select matching terms. On the contrary, it is preferable to use terms, which have the same semantic value as in the official language. The task of interpreting concepts belongs to the Court. (ibid., 71)

Another figure resulting from the corpus analysis concerns the studies based on previous retranslation studies. 44 studies do not use any previous research for a retranslation concept, and 16 studies act on their own definitions and concepts. What this means is that either the Retranslation Theory column has been left vacant during the data collection for these studies based on the criterion set—definitional or conceptual references on retranslation—or the researcher provides their definition/concept of retranslation. An example of the latter can be given via Chaume (2018), who states,

From a diachronic perspective, retranslation might be perceived as being in binary opposition to the term ‘translation’ itself: the latter is described as the first translation of a given text into a given TL; conversely, the former is to be seen as the second, third, fourth or nth-translation of the same text produced at a later stage. (12)

In this manner, one of the claims relevant to the comparability or commensurability in retranslation research can be partially confirmed. To remember, Amaral’s (2019, 241) statement is as follows: “Theoretical papers on the subject [of retranslation] hardly ever attempt to discuss the existing definitions. On the contrary, most of them either choose a working definition or take retranslation for granted.” Without citing a previous study for definition or providing their own, almost half of the articles in this corpus (44 out of 104) seem to confirm Amaral’s claim about ‘taking retranslation for granted.’ Moreover, if one agrees that any discussion on the definition of a concept could be foundational, and thus critical, it can be further stated that 6 out of 10 critical papers in the corpus, including Amaral (2019), tackle definitions explicitly, excluding cursory references to the subject. Lastly, among the 32 theoretical papers, as they are classified here, 14 clearly articulate their rationale for the category of retranslation, including both the studies that discuss retranslation by citing others’ conceptualization and those that offer their definition.

These conclusions also concern the other claim by Koskinen and Paloposki (2019, 25) below:

As studies accumulate, the limits of the (textual) case study approach are becoming evident. Different studies do not easily add up, as they employ different classifications and methods [. . .]. Hence, the results from different studies are not easily comparable. It is clear that we need to move beyond individual cases.

As the categorization according to the matrix has revealed, reading into research papers is not an easy task. Obviously, every researcher employs classifications to at least choose their objects of study; however, due to the relative nature of the classes of social objects, the fact that such classes or concepts may remain implicit in research—i.e., without being derived from other research or defining their boundaries—complicates their comparability or commensurability. Nevertheless, objects of study, approaches, and expressions that suggest conceptual schemes have been gathered to see if patterns of similarities or differences emerge. Of the 47 studies in the corpus, 16 conceptual schemes have been identified and visualized, as shown in figure 10. They have been formulated based on the wording of individual researchers and determined without exact overlaps based on the similarities of what is included within retranslation concepts and their analyses. The borders of the conceptual schemes are open, resulting in some scholars appearing in more than one scheme. Moreover, it must be acknowledged that the pieces presented here could be reductionist, separated from the totality of the scholars' work and stripped of the overall discussions and contexts. Despite these shortcomings, this type of grouping supports Koskinen and Paloposki's (2019, 25) claim about the possibility of incompatible classifications used in retranslation research, which also concerns the methodologies and results gained through them.⁵⁵ An analysis of the conceptual schemes can clarify the points raised. In what follows, they will be presented based on the similarities and differences among them.

Without aiming at any judgemental or analytical considerations with the scheme names and the listing or order of the scholars under them, the grouping starts with non-retranslation. Non-retranslation is not a unified scheme, as most listed schemes are not,

⁵⁵ The use of 'as' in the classes and the analysis below is not intended as Chesterman's (2019, 19; original emphasis) "*hermeneutic 'as'*" unless otherwise stated.

because it is approached differently by the two researchers in the corpus. For Svahn (2023, 88), “non-retranslations are translations that are continuously being republished over an extended period of time without being retranslated,” which “includes revisions.” Bollaert (2019, 56) focuses on “reprints” taken as “unrevised” for non-retranslation.

In the following conceptual scheme, revision is considered outside retranslation. Aja (2022) aims to “establish the significance of the changes in the editions studied in order to determine whether or not the new version qualifies as a retranslation” (237) and separates revision in the form of post-editing from retranslation (254). Similarly, Aja Sánchez and Rodríguez (2017) “reflect upon the different versions of the novel” they study (139) and decide one of them “is more a revised version [. . .] than a retranslation” (148). Finally, Milne (2004) states that she finds it useful to distinguish between revision and retranslation.

Alternatively, some other scholars consider revision within the concept of retranslation. In Cadera (2017a, 179–180), revisions of two Spanish translations of Kafka’s *Die Verwandlung* in Spain, carried out with title changes, are considered retranslations. Moreover, Cadera and Martín-Matas (2017) not only count revision as retranslation but also use this revised version in their analysis. They first state that “the only author [of African English-writing] who has the same book retranslated four times into Spanish language is Chinua Achebe” (ibid., 90). Then, they also reveal that the analyzed retranslation is a revised version:

After the first translation we can find two new translations published before 2004: *Todo se derrumba* (1986) and *Todo se desmorona* (1997), both from different publishers and different translators. The last version of the novel appears in the last decade (2010) [. . .].

[. . .] From now on, we will focus on the last published version, and we will not take into account the first version from 1997. [. . .]

As we have stated above, the latest published version of *Things Fall Apart* (2010) is a republished version of the 1997 translation that has undergone a revision before being republished. (ibid., 94–107)

While Cabezón Doty (2022, 285), as cited above under the discussion of theoretical and empirical concepts, counts revision within her retranslation definition, Kamovnikova (2020, 141) studies “*The Jungle Book* retranslations” and characterizes some of them as “recycled.” Lastly, in this scheme, Zanotti (2018, 69) associates revision with redubbing, stating that “[r]evision tends to be the norm when it comes to redubs and

only rarely is a new translation performed, especially when copies of the first dubbed version have survived.”

The next conceptual scheme, which includes plagiaristic elements within retranslation, has been considered separately. In Özmen’s (2019, 60) study, “recourse to plagiarized material” is counted within the “range of reworkings” that “retranslation can entail.” Moreover, Lozano Miralles (2022, 192) provides the following rationale for this scheme:

Any modification of their conditions of representation will give birth to a new textual object. If modifications in the paratextual elements of a text significantly *re-perform* it, the same must apply to a translation presented with a new paratext, even if it is the outcome of such a minor revision that it may be considered, as in the case of *Después del divorcio* 1955b, a mere make-up, a plagiarism, or a “trans-piracy” (the powerful term coined by Ljuba Tarvi, quoted in Paloposki and Koskinen 2010, 46). (original emphasis)

Translations from an already translated intermediate text are also conceptualized as retranslations. This practice is called relay by some scholars. Üstün Külünk (2020, 78) studies “translations of the Qur’an produced by using a mediating language, resulting in ‘relay translations,’” in addition to other Qur’anic translations under various names (77). In Boulogne (2019, 134), it is named indirect translation, while Fruttaldo (2018, 138) refers to Chaume’s (2018, 12) discussion of mediated translation for his conceptual scheme. The latter focuses on the English subtitle translation of an Italian TV series as a retranslation (Fruttaldo 2018). The series’ “script uses a language that combines dialogues in both Neapolitan and Italian,” which leads producers to “distribute it in Italy with on-screen subtitles (in Italian)” (ibid., 138). After this “first translation of the source material (i.e. a mix of Italian and Neapolitan),” “[t]he English subtitles hence represent a translation of an already translated text” (ibid.).

Taivalkoski-Shilov (2015) features in two schemes. The researcher finds Koskinen and Paloposki’s (2010) definition of retranslation “narrow” due to the “indirect translations” in her study (ibid., 61). For that reason, she takes as retranslations “‘a second or later translation of a single’ original text that has been rendered directly or indirectly ‘into the same language’” (ibid.). Thus, she is included in the conceptual scheme of indirect translation as retranslation. However, she also discusses “two intralingual

translations,” one of which is “in the Easy-to-Read language variety” and the other “in the Savo dialect” (ibid., 69–70). The second parameter also qualifies for the scheme of intralingual translation as retranslation. This also demonstrates why the conceptual borders of the schemes have been delineated loosely and conceived as porous. Simultaneously, different conceptual schemes need to be marked for illustrative purposes. For instance, Konar (2019, 27–28) states that her study “discusses the intralingual prose and verse translations and retranslations of *Hüsn ü Aşk*.” In this regard, her study is located within the scheme of intralingual retranslation.

Some scholars also combine the latter with adaptation as retranslation. Erkul Yağcı (2019) researches not only rewriting a translation in “a simplified contemporary language” as intralingual retranslation (162) but also an adaptation for a children’s book as retranslation (163). She also cites Eker-Roditakis (2019) for film adaptations as intersemiotic retranslations; however, textual clues have been deemed insufficient to establish that she identifies film adaptations of her objects of study as retranslations. She explains that,

If we follow a similar reasoning [as that of Eker-Roditakis (2019)] by taking all the elements of the transmedial storytelling practices of *Le Comte de Monte Cristo* and *The Hound of Baskervilles* as instances of retranslation in Turkish, we may claim that each retranslation has contributed to the popularity of the two novels by either creating alternative narratives or repackaging the narrative in relation to the changing canon and trends. (ibid., 170)

In other instances, it looks like she considers film adaptations and retranslations separately in their own right but as part of the category of transmedial series: “the transmedial series that consists of the film versions together with various retranslations were the key elements that established the fame of Monte Cristo and his story of wrongful imprisonment among the Turkish audience” (ibid., 165) or “it is not possible to talk about a novelization strategy by the publisher since there is no direct relationship between the retranslation and the film adaptation” (ibid., 164).

Within the scheme of adaptation as retranslation, Van Coillie’s (2014) corpus consists of Dutch retranslations of fairy tales and adaptations for “promoting coffee, chocolate, sweets, etc.” (48), adopting a concept that extends to “revisions, adaptations and retellings” (39). Ziemann (2020, 10), as mentioned above, studies a graphic novel

adaptation as retranslation. An endnote also helps in understanding the conceptual scheme in this case. The scholar explains that the illustrator's "intersemiotic translation (text into image)" of the adaptor's "narrative" (ibid., 12) does not "suggest[] that he treated previous visual adaptations of Kafka's life and/or work as a point of reference, whether positive or negative; if he had, his work could be conceptualised as an interesmiotic retranslation" (ibid., 22). Thus, she only appears within this scheme with her case. Aubin (2020) studies a film adaptation and TV series of a Balzac's novel, among other Balzac translations. She uses "the term translation [. . .] extended to include adaptations such as movies, TV series, or even graphic novels (Aubin 2011), in any language [. . .]" and retranslation "for the realization of a new translation from the original source language into a target language in which a translation already exists" (ibid., 100). Finally, Munyard (2020) focuses on two French *bande dessinée* and film adaptations of Joseph Joffo's *Un sac de billes* (1973). She "builds upon the work of Groensteen and others to consider how the visual, which includes films as well as graphic novels, functions as a language for Joseph Joffo and as a channel through which knowledge about the Holocaust can be (re)mediated" (ibid., 44).

Within the following conceptual scheme, intersemiotic retranslation, in addition to Eker-Roditakis's (2019) study mentioned above, Jiang (2020) is also located. The former first conceptualizes the Turkish film adaptation of a Turkish novel as intersemiotic translation, and then its release in Greece with Greek subtitles as intersemiotic retranslation, given that the target system already hosts an interlingual Greek translation of the Turkish novel (Eker-Roditakis 2019, 71). The latter considers transfers from a Chinese TV show to a novel as the first act of translation (Jiang 2020, 92). Therefore, a fan community's "fakesubs, slash fictions, pictures and adapted videos," which are mostly in Chinese, are analyzed as intersemiotic retranslations (ibid., 91–92). The scholar also warns that "[the fans'] transmedial translation series is not to be understood simply as intralingual and intersemiotic, but instead partakes in a counter-discourse against dominant gender relations" and articulates the paper's aim as "not to investigate the fans' retranslations as objects, but as a space where they are performing an act of conceptual translation to speak for a marginalised community" (ibid., 92).

The scheme of performance as retranslation also features two scholars: Spoturno (2020) and Braga Riera (2022). Spoturno (2020, 78) considers "a theatrical event or performance" "as a text, a performance text (De Marinis 1993)" and recreations of such

texts as retranslation. Her concept of retranslation involves “verbal practices” based on “an assumed common textual origin” but is not limited to them, covering “various intermodal and intermedial transformations developing across different languages, textualities, modalities, and media from such common origin” (ibid.). Braga Riera (2022, 199) also mentions performance as “the ‘source’ for retranslation,” since a script may be “existing only in draft versions meant for actors,” for instance. In the case of a published translation, through “reinterpretation,” it might also be “undergoing further changes (linguistic, ideological, etc.) before achieving its definitive *mise-en-scene*” (ibid.). Therefore, the researcher believes that “text and performance must necessarily be thought of as inseparable in retranslation research” (ibid., 212) and chooses a “broad” definition of retranslation based on multiple scholars that can extend to many schemes named here (ibid., 196–197): “indirect,” “revised,” “intersemiotic,” “pseudo,” “self,” “partial,” “intralingual,” “multilingual” (re)translations as well as “reprints” (ibid.).

Aaltonen (2003) also studies retranslation in the theatre and distinguishes between “the oral and written text, which are both elements of the theatrical production” (145). She (2003) further separates “drama as literature and drama as theatre texts” based on “function” (144–145) and argues that “rettranslation strategies” may change based on the targets of texts (143), such as “foreign theatre practitioners” (153), the “only limitation” being copyright law (155). The scholar holds the view that “[a] stage translation, an indirect translation, and a director’s edited version of a translation would all fall into the umbrella category of retranslation [. . .]” (ibid., 145). What places her in the scheme of indigenous writing as retranslation lies in her following statement: “(Re)translation may be closely related to indigenous writing as well” (ibid., 142). She argues that “[i]n concept (re)translation, in particular, when a play provides an idea or concept around which a new play is constructed, the distinction between the two may be difficult to define” (ibid.). Within the same scheme is also situated Güven (2019). Her context is not theatre but is related to the stage. Focusing on song retranslation, the researcher states that for the Turkish versions of *¿Quién será?* in her study, the lyricists “disregard[ed]” the source text for “singable version[s]” (ibid., 193) or did not have access to one in the first place, thus “‘translat[ed]’ without a source text” (ibid., 187–188). Güven (2019, 191) concludes that

The Turkish versions by Fecri Ebcioglu, Yeşil Giresunlu, and Athena all seem to have been designed to create a singable product suitable for mass consumption. The lyricists were not translators themselves. Thus, it can reasonably be assumed that there was no intention to be faithful to the original lyrics. However, they were all agents in the music business whose rewriting activity can be considered as a translational action inasmuch as they “import and market musico-verbal material” (Franzon 2008, 380).

The other conceptual scheme in line has also been loosely constructed. Despite potential similarities with other schemes, the scholars’ wording suggests a distinct conceptualization of retranslation. What holds the studies within this scheme together is the idea of a ‘transfer procedure’ that their originals have gone through. In Zottola (2018, 112), the “remediation” of a memoir into a TV series, “[t]his first rewriting of the narrative,” is argued “as a primary form of translation.” The Italian subtitles and dubs of the series are then discussed as retranslations (ibid.). Li (2020) calls English fansubs for the Chinese TV and stage adaptations of a Chinese novel cross-medium retranslation, given the previous English translation of the novel and the mostly shared conversations between the novel and the TV production, despite some rewritten content. Li (2020, 160) argues that “Bogucki (52) pinpoints the specificity of cross-medium translation as ‘having to go from the spoken of the original to the written of the translation.’” The scholar also finds evidence in the fansubbers’ statements, which “acknowledged the English book translation” with gratitude (ibid., 167). Gandin (2014, 261) studies the Italian translations of different rewritings of the Shrek tale after the success of the animated movie. These translations of different books are considered retranslations of the tale in the Italian context (ibid., 272). Lastly, Marcelo Winitzer (2023) researches “multiple Spanish translations and retranslations” of the pseudo-original chronicles of the “discovery and conquest of the Canary Islands in the 14th and 15th centuries” (154). For the researcher (2023), these pseudo-originals mark the “instability of the source texts,” since either the original “disappeared, as a result of which its translations came to serve as source texts and pseudo-originals” (155), or there are different versions of the original as pseudo-originals (158), or two competing manuscripts, one discovered later, act as pseudo-originals (160–161).

The two scholars of the scheme of multilingual retranslation both cite various publications by Antoine Berman. Following Berman, Amaral (2019, 244) believes that any translation coming after the first one, irrespective of the target language, must be

taken as retranslation and later exemplifies the potential gains in research. Peeters and Van Poucke (2023) reiterate Amaral's (2019) proposal with reference to Berman's retranslation definition (5) and new research possibilities "by interpreting intertextuality in a broader way" (16).

The scheme of proper, genuine, or authentic retranslation brings back a differentiation between revision, plagiarism, and retranslation. Van Poucke (2020), for instance, asks "[f]rom which point on are we dealing with a 'retranslation proper' instead of a revision or simple refreshing of the older translation?" (10) and engages in a quantitative study of lexical choices (15) between two "parallel translations," which are "each other's contemporaries" (14), and two retranslations. Ultimately, he concludes that "an overlap of 50–60% is natural" (ibid., 23). Chaume (2018) explicitly discusses retranslation as "interlinguistic" (13) and "diachronic" (12) in his article, "thus excluding for the purposes of this article intralingual translations, intersemiotic translations (such as audiodescriptions) and adaptations of a pre-existing text (be it literary or not) into an audiovisual product" (13). While focusing on why "translations into Spanish co-official languages are not retranslations as such, but indirect translations that are carried about in the form of retranslations" and how they "can also be seen as something in between mediated translation and retranslation" due to the resemblance of motives "that normally lead to retranslation rather than indirect translation" (ibid., 17), Chaume evokes a notion of "proper" retranslation (ibid., 18). In support of his placement within this scheme, the following argument can also be cited:

[. . .] we need a comparative analysis of the first TT and its retranslation that can detect patterns [operational norms at the microtextual level] that show when the translator relied on the previous TT and when s/he did not. In the former case, it may be intriguing to find out whether the retranslation is merely a palimpsest hiding its previous version(s). (ibid., 24)

Şahin et al. (2019) strive to produce "empirical evidence to be used in legal settings" (167) and "contribute to the appreciation of genuine retranslations" (169), due to growing instances of "plagiarism in retranslation" in Türkiye. They utilize quantitative and qualitative analyses, meaning a software program to compare samples from different translations of the same novels to detect similarity, combined with a manual analysis of translation strategies and "documentary research" on copyright and paratextual

information (ibid., 169–177). They set the similarity parameter at 50% for the software (ibid., 171) and argue that most of the retranslations passed by the software “copied more than 30% of translation solutions from previous translations,” which is not “satisfactory” for originality (ibid., 185). Nevertheless, it must be noted that their retranslation concept is close to Amaral’s (2019): “Every translation after the first translation [...] is a retranslation” irrespective of the target language, because it may act as a source text for others (ibid., 166). However, this definition does not seem relevant to their objects of study or objectives. Gürses and Şahin (2023) continue the discussion on plagiaristic translations versus genuine retranslations in their other co-authored article in the corpus. Lastly, Berk Albachten and Tahir Gürçağlar (2019c) have been placed in this scheme due to their reference to “‘authentic’ retranslations and re-editions or plagiarized editions” (220). The researchers narrate the “compilation of a bibliography of retranslated works [...] from the pre-Ottoman 13th century to the present date” (ibid., 216). As part of the challenges of this endeavor, they first name the “diverse practices of textual mediation” “in the Ottoman cultural field,” which “required the adoption of an all-inclusive approach during the compilation” (ibid., 220). Then, they mention the “difficulty, or outright impossibility, of distinguishing” authentic retranslations “in the Republican era” as another challenge, leaving it to future research (ibid.). In this regard, they (ibid., 227) also refer to Şahin et al. (2019), listed within the same scheme.

Sanz Gallego et al. (2023) put forward unretranslatability as a hypothesis, which is chosen for another conceptual scheme. They “explor[e] possible patterns in overlapping between first translations and retranslations” (ibid., 104). The hypothesis is put forward for retranslations and further retranslations, and having a different understanding of similarity for retranslation strategies, it has been included in a separate scheme, despite being based on Van Poucke (2020), listed under the previous scheme. By comparatively analyzing “excerpts from Joyce’s *Ulysses* in German, Italian, Hungarian, Polish, and Spanish” versions, they “intend to identify patterns in which the retranslators recycle entire segments from former translations” (ibid.) They believe that “these cases of overlapping might share a combination of features that provoke a situation in which the translation options are reduced to such an extent that retranslators – and re-retranslators – are forced to reuse former translations” (ibid.). Moreover, the researchers do not rule out “a scenario of full unretranslatability when an entire coincidence [for a segment] occurs” between a first translation and retranslation (ibid., 105).

Malta, Fontes, and Da Silva (2019) approach retranslation as a process, as the title of the conceptual scheme suggests. The scholars take Malta's (2015) retranslation definition as a starting point:

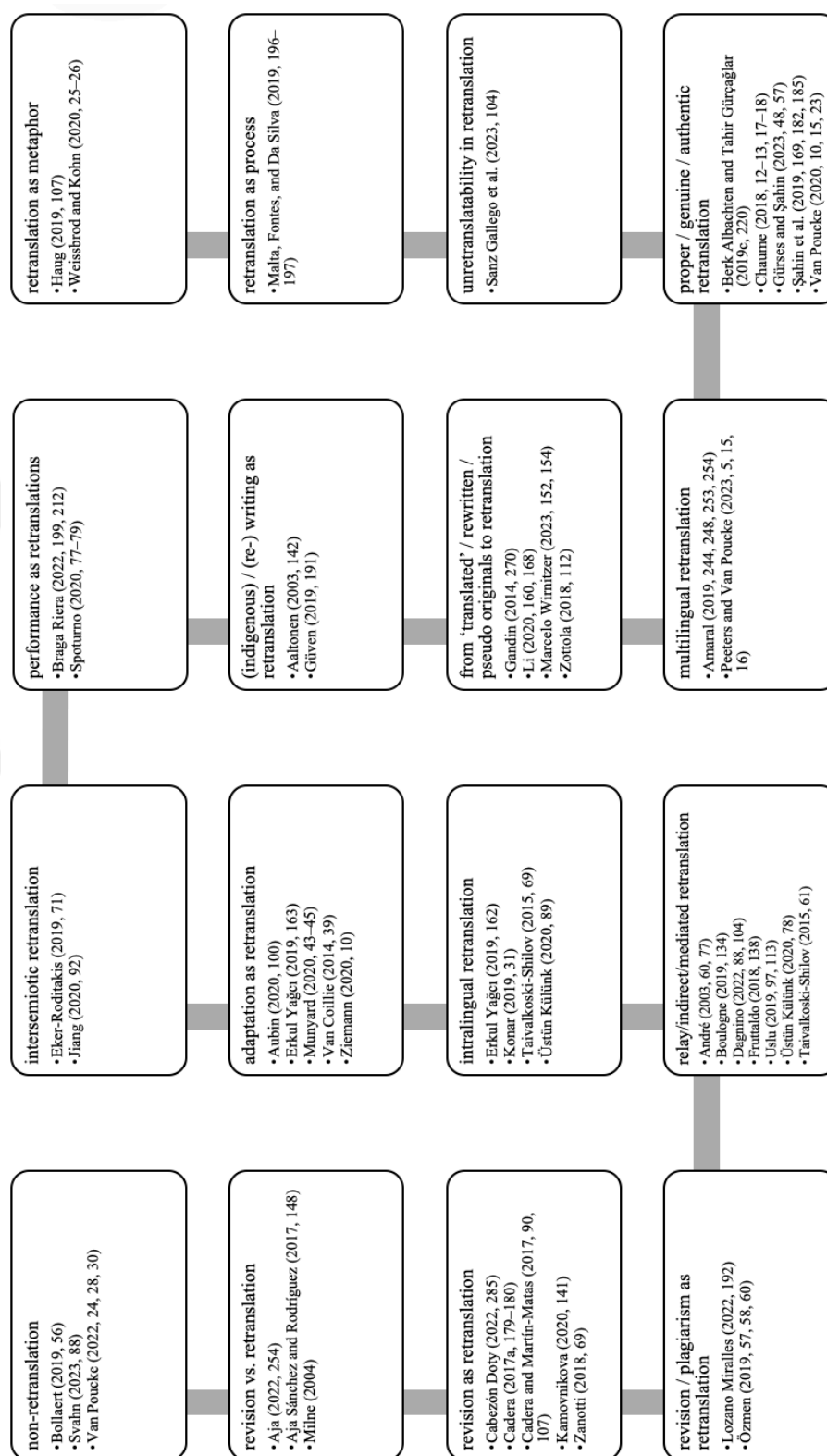
[. . .] Malta ("O processamento" [2015,] 190) defined (re)translation as a task whereby the translator deals with a source text whose previous translation(s) into the target language s/he is aware of and s/he can use as input(s) in the production of his/her new target text. The author uses the term (re)translation as specific from a process-oriented perspective, as opposed to retranslation, which is commonly used in product-oriented approaches." (Malta, Fontes, and Da Silva 2019, 196–197)

The last conceptual scheme is reserved for scholars who explicitly use a retranslation concept as a tool to discuss something else. Weissbrod and Kohn (2020), as mentioned before, "examine the possibility of applying the concept of retranslation in the context of cultural translation" (25). They believe,

Simon, an Israeli artist, translated and retranslated himself, metaphorically, both as an individual and an artist, throughout his life. By combining cultural translation with self-translation, which produces the metaphor 'cultural self-translation,' we demonstrate how 'translation' turns into 'rettranslation' when the process is repeated. (ibid.)

Haug (2019), the other scholar within this scheme, also states that her "chapter adopts a metaphorical vantage point to the issue of retranslation," and her "approach applies the concepts of translation and retranslation to musical instead of textual transmission" (107). In the first instance, a "bicultural, bimusical individual ['Alī Ufuḵī] translated Ottoman music from its source language orality to the target language written music," which is "treated metaphorically as the first translation" (ibid.). This "collection of notations from 17th-century Istanbul" is being "mediat[ed]" "to a modern scholarly and performing audience" by the author herself, who "liken[s] this role to that of a retranslator" (ibid.).

Figure 10. Conceptual schemes based on the retranslation corpus



In addition to grouping similarities under conceptual schemes, some conceptual differences have also been identified in the corpus, either between the cited sources and the researchers or between the agents of the studies' objects and the researchers. Some examples are listed below merely to illustrate the differences in conceptual schemes and highlight how such differences can lead to incompatibility or incommensurability.

Regarding the differences between the researchers and the cited sources, the references to Gambier (1994) are intriguing. His 1994 research appears in the excerpts of this corpus with two readings. On the one hand, a distinction is made between retranslation and other phenomena, such as indirect translation, based on Gambier (1994). Peeters and Van Poucke (2023, 15) and Cadera (2017b, 5–6) position retranslation separately from indirect translation. Peeters and Van Poucke (2023, 15), for one, express this distinction as

In the early years of retranslation studies, a clear distinction had to be made between “retranslation” in its purest form (“a new translation in the same language, of a text already translated, in full or in part”; Gambier 1994, 413), a “translation of a translation” (not necessarily into the same language, which is now more often coined as “indirect translation”), or “back-translation” (into the source language) (Gambier 1994, 413).

Cadera (2017b, 5; original emphasis), for another, brings up “the ambiguous use of the term *retranslation* when it is defined as a translation that has been translated from other translations in languages different from the original one,” citing Gambier (1994, 413). She states that “[t]hese types of translations are also called *indirect translations*” (*ibid.*; original emphasis) and continues writing as follows:

Gambier (1994, 413; my translation) makes a further distinction between the term *retranslation* and others with which it could be confused such as *backtranslation*, *adaptation* and *revision*, adopting the following definition: ‘Retranslation is a new translation into the same language, from a text already translated completely or in part’. (*ibid.*, 6; original emphasis)

On the other hand, some scholars consider retranslation and indirect translation to be inclusive of each other, again basing their arguments on Gambier (1994). Alvstad and Assis Rosa (2015, 9), for instance, express that

retranslation — which, as mentioned above, is both product and process — may be defined as “traduction de traduction” or as “une nouvelle traduction, dans une même langue, d’un texte déjà traduit, en entier ou en partie,” to use another definition by Gambier (1994, 413).

Dagnino (2022, 88) also sides with this sense when he employs indirect translation for his case: “Conscience was in fact doubly retranslated, a retranslation being, according to Gambier, both a new translation in the same language and a translation from an intermediate language (Gambier 1994, 413).”

Another way conceptual differences may appear in research is when different theoretical approaches are brought together within the same study. In Munyard (2020), the issue of the original is such a case. As stated above, she studies two *bande dessinée* and two film adaptations of Joseph Joffo's *Un sac de billes* (1973), all in the French language (ibid., 43). Defining retranslation “as it relates to Holocaust literature,” she frames it “as a translation of an already translated event and as a means of communicating difficult experiences such as loss and absence” (ibid., 45). Within this frame, she cites “Susan Suleiman” who, “for example, sees Holocaust narratives as ‘in translation’ from the start, with ‘no original’ (Suleiman 1996, 401)” (ibid., 44–45). With another citation from Boase-Beier, the discussion adopts the idea that “translation involves a penetrating encounter with the silences, ambiguities and tensions of the original [...] (Boase-Beier 2015, 33)” (ibid., 47). The researcher later factors in the notion of the original in her arguments: “Through an examination of retranslations, the idea that the original text holds the closest connection to the original experience comes under scrutiny” (ibid., 54). Hence, there are different conceptual schemes of what counts as (re)translation depending on the scholars’ take on the notion of the original. In instances such as this one, it is also possible to speak about the incommensurability of conceptual schemes rather than incomparability, since the conceptual schemes appear to associate with different objects, approaches, and ultimately worldviews.

These differences might also relate to various research functions based on the positions taken by individual researchers, as detailed in Koskinen’s (2010, 21) adapted matrix. Therefore, it seems helpful to clarify such positions and functions. For instance, there is an argument on “trans-piracy,” citing Ljuba Tarvi (2005, 137), in Paloposki and Koskinen (2010, 46). Gürses and Şahin (2023, 55) take this argument to show “the extent to which trans-piracy can corrupt a retranslation market.” Conversely, as discussed above,

Lozano Miralles (2022, 192; original emphasis) uses it in a positive tone as part of “*textual performance* under the category of retranslation.”

In another example, Bollaert (2019, 47) studies “Sartre’s theatre in translation in Russia covering the period 1955-2010” from the perspective of non-retranslation. She focuses on “reprints,” taking them “to be unrevised” (ibid., 56), as also discussed above. Svahn (2023, 87–88) refers to her method to distinguish her own as different: “My terminology thus differs from Bollaert’s, who largely discusses non-retranslation using the term reprinting.” Differently, Braga Riera (2022, 199) cites Bollaert’s study among “the few existing studies” that “emphasise the key role played by the social component in theatre retranslation.”

To recall why conceptual schemes may be distinguished more acutely in social sciences, Konar’s (2019) observation on intralingual retranslation can be reproduced here. Reiterating Berk Albachten’s findings (see section 2.3) that “most examples of classical Turkish or Ottoman literature do not present themselves as ‘translations’; rather ‘the editors and publishers claim that such texts are not translated versions, but reproductions of the originals’ (Berk Albachten 2015, 171),” Konar (ibid., 30) also explains that

Intralingual translations of Ottoman literary texts are generally defined as “bugünün diline çeviri” (translation into today’s language), “düz yazıya/nesre çeviri” (translation into prose), “günümüz Türkçesine çeviri” (translation into today’s Turkish), etc., without the use of the term “intralingual translation.”

Her conclusion about this situation once again points to the relative and changeable nature of social kinds. She believes that “[t]hese expressions indeed imply that the perception of ‘intralingual translation’ has not yet been fully established in Turkish literature studies” (ibid.), which means, by proxy, that the current notion may not apply to the past as well. Contemporary researchers working with the public or practicing agents can alter any perception or attitude, take negative or positive critical positions against any understanding, or reveal its nature, documenting it. However, awareness of the other’s position, notion, or concept seems to pay off. Conceptual schemes, whether synchronous or diachronic, are relevant for research, as elaborated with the cases from the corpus from two perspectives, similarities and differences.

2.4.3 Paradigms and conceptual networks

Kuhn (1970a, 270) considers “scientific communities as language communities.” He believes that scientific knowledge is acquired in the same way that a language is learned: “knowledge embedded in [some] terms and phrases [is] learned by some non-linguistic process like ostension,” “concrete problem solutions,” and “exemplary objects” (ibid., 271). Students encounter specific exemplars first in “laboratories, in the problems at the ends of chapters in science texts, and on examinations” (ibid., 272), which provide a pathway into the “cognitive achievements of [one’s] disciplinary group” (1977, 307).

Kuhn (ibid.) also likens “[d]oing problems” to “the child’s puzzle.” “The child seeks forms that are like those of the animals or faces he knows” while trying to put the pieces of a puzzle together and “[o]nce they are found, they do not again retreat into the background, for the child’s way of seeing the picture has been changed” (ibid., 307–308). Therefore, Kuhn writes, “[l]ooking at a contour map, the student sees lines on paper, the cartographer a picture of a terrain” (1970b, 111). “What a man sees depends both upon what he looks at and also upon what his previous visual-conceptual experience has taught him to see” (ibid., 113). This does not mean that different groups of scientists “can see anything they please” with different paradigms since the objects they look at do not change; “[b]ut in some areas, they see different things, and they see them in different relations one to the other” (ibid., 150).⁵⁶ Kuhn describes this situation in terms of paradigm shifts.

According to Kuhn, paradigm means “disciplinary matrix” (1970b, 182) in a “global” sense (1977, 294). Locally, he refers to “shared examples” or “exemplars” (1970b, 187).

On the one hand, it stands for the entire constellation of beliefs, values, techniques, and so on shared by the members of a given community. On the other, it denotes one sort of element in that constellation, the concrete puzzle-solutions which, employed as models or examples, can replace explicit rules as a basis for the solution of the remaining puzzles of normal science. (1970b, 175)

⁵⁶ Kuhn’s thoughts on social sciences have been briefly stated in section 2.3. It is worth reminding here that Kuhn refers to some “stability” in objects of natural sciences and comments, “stability of that sort cannot be expected when the unit under study is a social or political system” (2000, 223). Hence, the idea of multiple paradigms is adopted here as discussed below.

To discuss “paradigm-directed” or “paradigm-shattering research,” the first step is “locating the responsible group or groups” (Kuhn 1970b, 180). However, pinpointing a group of researchers with “shared commitments” and/or “shared values” (ibid., 181–187) may not be easy. Kuhn’s two solutions are “attendance at special conferences” and “formal and informal communication networks,” such as “linkages among citations” (ibid., 177–178). Similarly, the corpus of this research, prepared based on special journal editions and edited volumes of chapters on retranslation, can assist in identifying some groups. For instance, an analysis of the references of the 47 studies selected for conceptual schemes reveals that Outi Paloposki is the most cited author, with 63 entries in this set. Moreover, in 57 of these reference entries, she appears with Kaisa Koskinen.

As a direction in research, they repeatedly draw attention to comparability among studies, as already mentioned: “[T]he phenomenon of retranslation is seldom discussed outside the book publishing and literary genres. As a result, the findings and conclusions of retranslation research can therefore only be extended beyond literature with caution” (Koskinen and Paloposki 2010, 295). Some studies share this commitment or value.

Four studies in the corpus, for instance, note their differences with the most-cited authors. As discussed above, Taivalkoski-Shilov (2015, 61) enlarges her concept of retranslation by distinguishing it from that of Koskinen and Paloposki (2010). Güven (2019, 11) specifically mentions that “former studies on retranslation mostly focus on literary genres and book publishing (Koskinen and Paloposki 2010, 295)” and hers is “based on a non-canonized genre, namely a popular song, which is a multimedia text forming a unity of not just music and lyrics but also of images in the sense of Kaindl (2005).” Marcelo Wirnitzer (2023, 153) also draws attention to the “focus[] on literary texts (Koskinen and Paloposki 2010, 295)” and argues that “the study of retranslations of other types of texts can offer a broader grasp of the aspects influencing this phenomenon.” Finally, Haug (2019, 108) reiterates that “the term retranslation is defined as a ‘second or later translation of a single source text into the same target language’ (Koskinen and Paloposki 2010, 294)” but highlights that her case is “slightly different as the original source of the textualization/translation—oral repertoire transmission—is lost and inaccessible to the modern editor/retranslator.”

Kuhn (1970a, 264) believes that “scientific development is, like biological evolution, unidirectional and irreversible.” Since “[o]ne scientific theory is not as good

as another for doing what scientists do,” he also refuses relativism (ibid.). Moreover, he does not think that each new theory takes us closer to “what is really out there,” “the truth” (ibid., 265). According to Kuhn, one paradigm seems to overcome the others in the long run, even though the destination is never final. However, others have already elaborated on this position.

Baghramian (2004, 144), for one, believes that “[t]he relativistic implications of Kuhn’s view seem evident.” She argues, “Since different communities practise their trades within the confines of different paradigms, we are left with a view of science analogous to cultural relativism” (ibid.). Masterman (1970, 74), for another, describes “psychological, social and information sciences” as “multiple-paradigm science[s].” Thus, there does not appear to be any essential counterargument to applying Kuhn’s paradigms to Translation Studies in a relativistic sense and discussing more than one paradigm. “Transformations” in the ways of looking seem to be “almost always irreversible” for Kuhn and usual parts of “scientific training” (1970b, 111), which paves the way to address different paradigms with various scientific backgrounds diachronically. In the social sciences, such differences can be considered more prevalent or more or less simultaneous.

Kuhn’s formulations on this matter are also illuminating and offer a way into the retranslation discussion. Kuhn disagrees with the argument that “though social concepts shape the world to which they are applied, concepts of the natural world do not” (2000, 219). The argument further states that “an American or European can, for example, point out planets or stars to a Japanese but cannot do the same for equity or negotiation” (ibid.). Kuhn’s response to this argument asserts that “[n]o more in the natural than in the human sciences is there some neutral, culture-independent, set of categories within which the population—whether of objects or of actions—can be described” (ibid., 220). For Kuhn, “[i]n both cases the difference is rooted in conceptual vocabulary” (ibid.). For instance,

[. . .] we and the [ancient] Greeks divided the population of the heavens into different kinds, different categories of things. Our celestial taxonomies are systematically distinct. For the Greeks, heavenly objects divided into three categories: stars, planets, and meteors. We have categories with those names, but what the Greeks put into theirs was very different from what we put into ours. (Kuhn 2000, 218)

As mentioned in section 2.3, Kuhn (2000, 221) further believes, “describing their heavens in the conceptual vocabulary required to describe our own is an example of [. . .] incommensurability.” Referring to conceptual vocabulary, among which retranslation can be counted, Kuhn later prefers to use “conceptual scheme[s]” (ibid., 94). A conceptual scheme, Kuhn argues, is not about “a set of beliefs;” rather, it is “a particular operating mode of a mental module prerequisite to having beliefs, a mode that at once supplies and bounds the set of beliefs it is possible to conceive” (ibid.). However, the idea of conceptual schemes has been applied differently here in a general sense, explicated in section 2.2, “as sets of basic or fundamental beliefs we have about the world [which are] ways of describing the world” (Baghramian 2004, 165). In this sense, they allow researchers to be mindful of how others, colleagues or laypeople, organize and describe social practices. This awareness may be used to advance the retranslation research paradigmatically, since worldviews are also connected with methodologies.

When discussing concepts, Koskinen (2021) argues that researchers “create boxes into reality” using some “unique” and “distinguishable” features and attach them to “a conceptual network.” As elaborated in section 2.2, a concept is always present in research, lingering in the background unless overtly tackled. Establishing connections among research is a prominent part of any research, but our aims in these connections are multifold and not necessarily conceptual. This analysis has strived to demonstrate that conceptual schemes can facilitate the establishment of conceptual connections and lead to paradigmatic research involving similar methodologies and research functions. Such research can be added as nodes to the conceptual network(s) of retranslation studies. In this manner, different constellations can be identified and followed to avoid incomparability or incommensurability and to make them visible.

This research and its concept of concealed retranslation can be considered to form their separate conceptual scheme, given the background theory and philosophical considerations discussed earlier. Nevertheless, the conceptual scheme of genuine retranslation seems to be the most similar node to attach to in the network above (see figure 10). Şahin et al. (2019), for instance, base their research on the understanding that “[l]ike original texts, individual translators give their distinctive voice to translation through the choices that they make, and the text in the target language is deemed an original artwork subject to copyright as outlined in the Berne Convention” (166). Informed by this particular belief, the original voice, they assert that “a clear distinction

is needed between genuine retranslations and the fake retranslations” (ibid., 189). This research also refers to copyright laws to suggest an organization of life involving retranslations and that the statuses of the cases studied are concealed based on this organization.

This resemblance does not imply an overlap of conceptual schemes between their research and this one. One distinctive split concerns the retranslation concepts themselves. Şahin et al. (2019, 166) consider “[e]very translation after the first translation of the source text, regardless of the language it is translated into” to be a retranslation. Their rationale is based on the understanding that “the first translation creates a doppelganger of the text, which can easily replace the original and be used as the source text in situations unforeseen” (ibid.). This research considers their retranslation concept as a possibility among others, refraining from conceptualizations based on fixed boundaries in light of theoretical possibilities and empirical realizations (see section 2.2). In the scheme of this research, concealed retranslation is an empirical concept based on the idea that retranslation emerges as a separate category in the social setting organized by intellectual property laws (see section 2.3). Nonetheless, the idea of conceptual networks and attaching to a node in such networks based on conceptual schemes seems a viable alternative to the potential dangers of incomparability and incommensurability by developing coherent research paradigms.

CONCLUSION

A guiding principle of the dissertation has been Bengi-Öner's (2001, 91) pioneering idea of integrating sub-branches of Translation Studies with its meta-branches, which she articulated as early as the 1990s. Referring to the paradigm shift from partial translation theories to more integrated, unified, or general ones, she highlights a potential danger: the pretense of such qualities (ibid., 79). Therefore, she embarks on an analysis of the foundations of the theories of the day that claim to be integrated (ibid.). In addition to her initial aim of guiding future research towards more general theories through her findings, she identifies two potential benefits to be gained from studies like hers, which are truly original. The first is positioning or situating translation theorists correctly in the history of Translation Studies; related to this, the second is assisting historians of Translation Studies (ibid.). These two interconnected benefits stem from her idea of creating and developing meta-branches of the field, as well as unifying them with the sub-branches (ibid., 85). This would, "in a sense," allow for the questioning and evaluation of Translation Studies "in a laboratory" (ibid.). Taking its cue from this early vision for the discipline, this research has been titled "Queries on Retranslation Projects and Concepts: Concealed Retranslations of Ahmet Hamdi Tanpınar in English."

While "conducting research on a 'wish-to-understand' basis" (Toury 2006), the aspiration to transfer the knowledge acquired through the study of Tanpınar's retranslations, benefiting from theories developed within Translation Studies, to retranslation studies in general has remained in the background. When the concept of concealed retranslation emerged as a potential entry point into macro-level discussions of the field, commensurability and development within it, it led to an exploration of the retranslation concepts. In conclusion, it seems feasible to apply knowledge from (re)translation practices to meta-levels, in this case, from the evaluation of retranslations to the evaluation of retranslation studies.

The first chapter illustrates the potential for various interpretations concerning an author and their works. This potential is actualized through (re)translators' personal positions, as well as social, cultural, and historical constraints and conditions. These positions within particular settings can exhibit certain tendencies with negative consequences, resulting in the reduction or subversion of the potential unless awareness is cultivated and caution is exercised, thereby resisting the negative tendencies. This

conclusion, drawn from descriptions and evaluations at the lower level of the retranslation practices, along with the establishment of these practices as concealment within a target-oriented approach, is also relevant to the upper disciplinary levels.

Incidentally or not, similar conclusions are reached concerning theories or concepts both within and outside the field of Translation Studies. Starting with the external perspective, when Kuhn comments on the history of science, he expresses the lack and impossibility of a “neutral observation language,” because the construction of such a language also “presuppose[s] a paradigm, taken either from a current scientific theory or from some fraction of everyday discourse” (1970b, 126–127).

This becomes a matter of discussion for Kuhn when he observes that “[a] historian reading an out-of-date scientific text characteristically encounters passages that make no sense” and can “dismiss them as the products of error, ignorance, or superstition,” which may be “occasionally” correct but not always (Kuhn 2000, 59). It may be the case that “[f]or lack of an alternative, the historian has been understanding words and phrases in the text as he or she would if they had occurred in contemporary discourse,” hence “misreading” them (*ibid.*). This is how he formulates the issue of incommensurability as an issue of (un)translatability. Kuhn explains that

In its original mathematical use ‘incommensurability’ meant “no common measure,” for example of the hypotenuse and side of an isosceles right triangle. Applied to a pair of theories in the same historical line, the term meant that there was no common language into which both could be fully translated. (2000, 60)

In this metaphorical use (Kuhn 2000, 36, 91), the common language closely resembles the “Adequate Translation,” “the invariant serving as a *tertium comparationis*,” which “is not an actual text, but a hypothetical reconstruction of the textual relations and functions of the ST,” considered “optimum (or maximum)” (Broeck 1985, 57; see also Toury 1980, 112–121). Similarly, Kuhn describes translation in terms of a source-oriented equivalence, which, for his purposes, results in untranslatability, as “perfect translation” remains an ideal (2000, 49).

Incommensurability thus equals untranslatability, but what incommensurability bars is not quite the activity of professional translators. Rather, it is a quasi-mechanical activity governed in full by a

manual which specifies, as a function of context, which string in one language may, *salva veritate*, be substituted for a given string in the other. Translation of that sort is Quinean [. . .]. (Kuhn 2000, 60–61)

In contrast to an automatic procedure, Kuhn believes that the translation of scientific texts, “whether into a foreign tongue or into a later version of the language in which it was written,” is similar to literature translation (ibid., 62). He states that some features of a source text may be deemed “most important to preserve,” and that considering the “alternative ways” of rendition, “[d]ifferent translators may differ, and the same translator may make different choices in different places, even though the term involved is in neither language ambiguous” (ibid.). That is why he evokes incommensurability, because translation entails “residue and loss” (ibid., 36).

In response to criticism, Kuhn further clarifies the analogy between incommensurability and untranslatability. He limits it to “taxonomic terms or kind terms, a widespread category that includes natural kinds, artifactual kinds, social kinds, and probably others” (ibid., 92). In this scenario, “[i]ncommensurability thus becomes a sort of untranslatability, localized to one or another area in which two lexical taxonomies differ” (ibid., 93). However, Kuhn does not believe that incommensurability prevents “intercommunity understanding” (ibid.). He simply thinks that this understanding is achieved through interpretation and language learning, rather than translation. In his conceptual scheme, “the translator systematically substitutes words or strings of words in the other language [that they know] for words or strings of words in the text in such a way as to produce an equivalent text in the other language” (ibid., 37). Interpretation, though, is “an enterprise practiced by historians and anthropologists, among others,” who “may initially command only a single language” (ibid., 38).

If the interpreter succeeds, what he or she has in the first instance done is learn a new language, perhaps the language in which ‘gavagai’ [as for Quine’s “radical translator”] is a term, or perhaps an earlier version of the interpreter’s own language, one in which still current terms like ‘force’ and ‘mass’ or ‘element’ and ‘compound’ functioned differently. Whether that language can be translated into the one with which the interpreter began is an open question. Acquiring a new language is not the same as translating from it into one’s own. Success with the first does not imply success with the second. (ibid., 38–39)

In the event of a failed translation, Kuhn believes “violence and misrepresentation” occur, which constitutes a case of incommensurability (ibid., 221). This overview of Kuhn’s understanding of translation is presented to illustrate the potential benefits that can be attained while developing the upper branches of Translation Studies, by employing translation in either metaphorical or literal senses.

Closer to meta-level concerns, the second chapter of the dissertation centers around the concept of concealed retranslation, which describes the cases presented in the first chapter. It first identifies a problem in the literature on retranslation, then situates the concept within a target-oriented framework, enhanced and expanded through a reinterpretation of Toury’s (2012) DTS, to further relativize the framework for the simultaneous development of various theories that incorporate not only empirical but also interpretive concepts. It then argues for the justification of its empirical concept in light of possible artificial concepts for its cases. Owing to the relative nature of conceptualization and the potential for the proliferation of retranslation concepts, the chapter concludes with a description of the current status of the retranslation concepts, employing its own method of data collection informed by Koskinen’s (2010) discussions on academic labor and categorization based on loosely constructed conceptual schemes.

Kuhn’s discussion on the translation of theories is already pertinent to the emphasis on empirical concepts in this dissertation and has been elaborated upon in subsection 2.3.2. Additionally, it possesses the potential to raise conceptual awareness in the development of (re)translation research. However, first, his translation paradigm must be challenged based on the premises of this dissertation, meaning its own paradigm.

In the target-oriented theory of (re)translation adopted here, success or failure is case-specific rather than governed by a one-size-fits-all manual. For this reason, Toury (2012, 111) abandons the notion of adequate translation, as it poses the risk of being pursued as an ideal in research, resulting in error analysis, just like “perfect translation” overshadowing “actual translation,” as evoked by Kuhn (2000, 164). For the same reason, this research has chosen its analytical methodology based on the stated purposes of the *TRI* retranslators and has endeavored to evaluate the retranslation against the backdrop of *A Mind at Peace* and alternative Tanpinar readings, as both are relevant to the retranslation’s representations. Moreover, due to the relative nature of the act, a different method of analysis has been employed in the separate case of *A Mind at Peace*, one that

could render its translational solutions visible to determine if they reflect on the *TRI* retranslation.

As in the case of the impossibility of a neutral language devoid of a paradigm, Kuhn is acutely aware that “a translation manual inevitably embodies a theory, which offers the same sorts of reward, but also is prone to the same hazards, as other theories” (2000, 165). However, he does not abandon the equivalence-based idea of translation nor embrace the notion that equivalence can be defined differently based on the purposes of individual instances of translation. This may be comprehensible in his case, since Kuhn aims to describe and explain older theories accurately. In the same vein, he asserts that

[. . .] a good translation manual, particularly for the language of another region and culture, should include or be accompanied by discursive paragraphs explaining how native speakers view the world, what sorts of ontological categories they deploy. Part of learning to translate a language or a theory is learning to describe the world with which the language or theory functions. (Kuhn 2000, 166)

Furthermore, he cites violence and misrepresentation as potential outcomes of translation (*ibid.*, 220–221) in his metaphorical sense, which also emerge as conclusions in the findings of the retranslation analyses presented in this dissertation. Therefore, it appears that translation, from a different paradigm, can serve as a valuable tool for discussing different theories, and by the same token, paradigms or conceptual frameworks.

From an internal perspective, as previously cited (see subsection 2.3.2), Hermans (1997, 18) comments that “in discoursing about translation we are constantly rewording, i.e. translating intralingually, translation itself.” Furthermore, Hermans expresses concerns similar to those of Kuhn regarding the concept of translation:

To say that our statements about translation arise out of ‘translation as we know it’ is to recognize also that our knowledge about translation is culture-bound. [. . .] The question only becomes acute when we try to speak about ‘translation’ generally, as a universal given and therefore supposedly present in all cultures; or when we wish to understand what another culture means by whatever term they use to denote an activity or a product that appears to us to translate as ‘translation’ — whereby we naturally translate that other term according to our concept of translation, and into our concept of translation; and in domesticating it, we inevitably reduce it. (*ibid.*, 19)

Both situations—universal concepts and translating concepts—appear, respectively, impossible and incommensurable to Kuhn. If Kuhn (2000, 45) accepted that interpretation of the historian “to discover or invent meanings in order to render intelligible the texts on which he works” in the initial encounter could also be regarded as part of translation rather than a different activity, he might have aligned more closely with Hermans in the following regard:

[. . .] against a form of rashness that ignores its own ethnocentricity and translates all translation into ‘our’ translation, [we can] patiently, repeatedly, laboriously negotiat[e] the other’s terrain, while trying to conceptualize our own modes of representation and the commensurability of cultures. (Hermans 1997, 19)

One translation strategy proposed for concepts within Translation Studies, which would also agree with Kuhn’s perspective, is “to keep translational terms, concepts and practices as they were named and identified by the members” of relevant cultures in fear of “*overlooking* and thus *erasing* cultural, literary and linguistic indications” (Demircioğlu 2019, 239; original italics; see also Paker 2002 cited in section 2.3). In another very early study that sheds light on the formation of Translation Studies as an academic field in Türkiye, Bengi-Öner (1992) collects translated terms of the field to present a terminological overview for the day, analyzes them for a discussion of convergence and divergence, and offers suggestions based on conceptual information.

It must be remembered that a descriptive explanatory position that researchers can assume aims at producing instrumental knowledge under Koskinen’s (2010) matrix. In light of her division of academic labor, researchers can also pursue alternative paths (ibid.). As with the case of focusing on voice as an aspect to reproduce as perceived by (re)translators, theories and concepts can be translated in a metaphorical or literal sense to challenge, apply, or change them. Different positions with a different “ideological aim” (Rundle 2018, 141), as seen in the case of presentism, would entail different solutions. These positions also determine the idea of success for each piece of research, as in a (re)translation project, and can indicate possible ways to evaluate them.

This illustrates how awareness of conceptual schemes, alongside accurate identification of research positions, can facilitate the adoption of an appropriate

‘(re)translation’ strategy when (re-)establishing connections with other research. Since this research has targeted empirical concepts, it has observed potential divergences between “entrenched” (Goodman 1978, 128) concepts and the researcher’s concepts, in order to avoid doing violence to or manipulating the other’s concepts, much like in actual translations. Moreover, this awareness has been used for self-positioning and exploring commensurability among diverse retranslation studies, and it has been advocated for adoption in future research to promote the sustainable development of Translation Studies, encompassing both sub- and meta-branches.



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ÖZGEÇMİŞ

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Lise	2001	2005	Aydınlıkevler Lisesi / Naci Gökçe Lisesi
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Çalıştığı Kurum/lar	Başlama - Ayrılma Yılı		Çalışılan Kurumun Adı
1.	2011	2013	Kapadokya Meslek Yüksekokulu, Öğretim Görevlisi
2.	2013	2015	İstanbul Büyükşehir Belediyesi Dış İlişkiler Müdürlüğü, Mütercim Tercüman
3.	2015	Devam ediyor	Abdullah Gül Üniversitesi Rektörlük, Çevirici / Yabancı Diller Yüksekokulu, Öğretim Görevlisi
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar			
Katıldığı Proje ve Toplantılar			

Yayınlar:	“The Retranslation of <i>The Time Regulation Institute: A Project of Respect or Prejudice?</i>”. <i>Çeviribilimde Güncel Tartışmalardan Kavramsal Sorgulamalara</i> içinde, haz. Seda Taş, 379–411. İstanbul: Hiperyayın, 2018. “Translated in Translation Studies”. <i>transLogos Translation Studies Journal</i> 1, 1 (2018): 1–24. doi:10.29228/translogos.1/1.6. “A Conceptual Inquiry: What May Retranslation Offer for Translation Studies Research?”. <i>transLogos Translation Studies Journal</i> 2, 1 (2019): 47–67. doi:10.29228/translogos.2/1.3. “Why Would Institutional Memory Matter for the Translation Studies?”. <i>Çeviribilimde Araştırmalar</i> içinde, haz. Seda Taş, 215–234. İstanbul: Hiperyayın, 2019.	
Diğer:	“In the Footsteps of a Translator: A Translation Criticism of Manga Shakespeare”. Yüksek Lisans tezi, Doğuş Üniversitesi, 2015.	
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