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İSTANBUL 29 MAYIS ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

ÇEVİRİBİLİM ANABİLİM DALI

DIS/RE-APPEARANCE OF ILLUSION: THE QUEST FOR AN ONTOLOGY OF TRANSLATION STUDIES

(YÜKSEK LİSANS TEZİ)

AYŞE BETÜL SAYIN

Danışman:

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Çeviribilim Anabilim Dalı, Çeviribilim Bilim Dalı'nda 010515YL07 numaralı Ayşe Betül Sayın'ın hazırladığı "*Dis/Re-Appearance of Illusion: The Quest For An Ontology of Translation Studies*" konulu yüksek lisans tezi ile ilgili tez savunma sınavı, 12/06/ 2019 günü (16: 30 – 18 : 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.

Ayşe Betül SAYIN

12/06/2019

ÖZ

Çeviribilimde kültürel dönemece girilmesinin ardından, özellikle edebiyat kaynaklı sömürgecilik sonrası çalışmalarda çeviriye ve çevirmene "arada" konumu atfedildiği görülmektedir. Ancak kültürel çeviri üzerine yapılan betimleyici çalışmalardan yola çıkılarak "arada" konumundaki çevirinin erek dizgedeki varlığı çeviribilim açısından sorunsallaştırıldığında farkı kuramsal noktalara ışık tutacaktır. Bu çalışmada ilk olarak sömürgecilik sonrası çalışmaların betimleyici çeviribilim paradigmasıyla değerlendirilmektedir. Bu amaçla yapılan yazın taramasında sömürgecilik sonrası çalışmalarda çeviri analizi, kuramı ve eleştirisi arasında belirgin bir çerçeve çizilmediği görülmüştür. İkinci olarak, özellikle öznesi kültür olan yarı etnografik edebi eserlerin kültürel çeviri kavramıyla incelenmesi yoluyla, metinsiz geri çeviriler ve Gideon Toury'nin adlandırmasıyla sözde çeviri ile örtük çeviri kavramları arasındaki ilişkinin altı çizilmektedir. Bu sebeple örtük çeviriler nasıl betimleyici analiz edilebilir sorusuna cevap aranmaktadır. Bütüncede yer alan eserler, *Özgürlük Peşinde Bir Osmanlı Kadını*, *Bir Türk Kadınının Avrupa İzlenimleri* ve *İstanbul'da Bir Konak ve Yeni Kadınlar* adlı ilk kaynak dizgelerine geri dönen metinsiz geri çeviri örneklerinin betimleyici analizi üzerinden "illüzyonist çeviri" yaklaşımı tartışılmaktadır. Bu tartışmanın sonucu olarak çeviribilimin temelinde yatan ontolojik soruna değinilmektedir.

Anahtar Kelimeler:

betimleyici çeviribilim, illüzyonist çeviri, metinsiz geri çeviriler, çeviribilim ontolojisi

ABSTRACT

Following the cultural turn in translation studies, postcolonial studies on translation originating from literary studies have stressed the "in-betweenness" of translation and the translator. Yet, when problematized from a descriptive stance translations positioned to be "in-between" in the target system in view to the studies on cultural translation reveal a number of underlying questions. First of all, studies on postcolonial translations require a metaanalysis from the descriptive paradigm. The literature review on the subject demonstrates a lack of precise theoretical framework between translation analysis, theory and criticism. Secondly, the cultural translation dilemma concerning the semi-ethnographic literary works, the subject topic of which is culture itself, discloses the relationship between textless backtranslations and the concepts of pseudo- and concealed translations, in Gideon Toury's terminology. Thus, this thesis also looks for an answer regarding how concealed translations can be descriptively analyzed. The corpus includes translations of works whose authenticity is contested. Translations of *A Turkish Woman's European Impressions* and *An Englishwoman in A Turkish Harem* as examples of cultural translations returning to their original source system is analyzed with a strict eye on descriptivism. Upon this analysis the nature of "illusion" in translation studies is discussed. This discussion concludes with the fundamental enigma of an ontology of translation studies.

Key Words:

descriptive translation studies, "illusionist translation", textless backtranslation, ontology of translation studies

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Introduction

The closing decades of nineteenth century was a restless period in the literary world that staged the women writers of Ottoman Empire respond to the emancipation movements in Europe and elsewhere. It was in 1906 when the papers gave the news of the scandalous fleeing of two sisters from Istanbul and their escape to Europe. A few years later their accounts of travels in Europe were to be published under *noms de plume* of "Zeynep and Melek Hanoum". The travelogue, *A Turkish Woman's European Impressions* was published in 1913 with Grace Ellison as the editor, who happened to be the correspondent of Zeynep Hanım's letters. Also, in the same year Melek Hanım's novel fin-de-siècle *Abdul Hamid's Daughter: The Tragedy of An Ottoman Princess* was published though this time with Ellison as one of its authors. The following year Ellison's series of correspondences were serialized in the *Daily Telegraph* between January and February titled "Life in the Harem" and then in 1915 *An Englishwoman in A Turkish Harem* was published in London. The similarity between the titles is not a mere coincidence. They all were a part of a system addressing the Orientalist audiences in the Anglophone world. The presumed authors of these books were involved in an adventure no one else had dared before them. The story of Melek and Zeynep Hanım, as well as Grace Ellison and Pierre Loti is familiar ground for the readers of Orientalist fiction and travel writing. Yet, the controversial nature of these books bears more significance today for translation studies.

Much has been written about the affair but none on how these books, which happen to be the fruitful outcome of an epic journey, were received in translation. A translation of *An Englishwoman in a Turkish Harem* was serialized in the daily *Tanin* newspaper in 1914. Two decades later, in 1938 a translation of *Abdul Hamid's Daughter* was published. Nevertheless, the books remained in the shadows until the turn of the 20th century. In 2001 the very first and only translation of Zeynep Hanım's book *Özgürlük Peşinde Bir Osmanlı Kadını* appeared, to be republished in 2016 with the title *Bir Türk Kadınının Avrupa İzlenimleri* accompanied by Buket Uzuner's foreword. But

prior to that, in 2009 the translation *An Englishwoman in A Turkish Harem* by Neşe Akın was published by Dergâh publishing house, titled *İstanbul'da Bir Konak ve Yeni Kadınla*r. The complex system formed by the characters involved in this adventure has been studied from numerous angles such as performativity, authorship and feminism. Still, the translations of these books were never thoroughly analyzed and their relationship with the target audience was never systematized. However, when read comparatively, they highlight an interesting and underdeveloped translation phenomenon.

In this light, this thesis strives to work on that "awkward" and "experimental" middle ground, as Theo Hermans suggests in *Translation in Systems*, linking recent theoretical reflections with real translation practice in a sociohistorical context. The originating question of this study builds on the ambivalence of reception in view of the paratextual and textual framing of the translations of works attributed to Zeynep and Melek Hanım. Because these works are presented to be originally written by authors identified as 'Turkish women' on the cover in Turkish translations, the fact that they are the outcome of a process of cultural translation is obscured. Yet, the epilogues to the letters and the editor's footnotes create a highly baffling system that makes the readers ask who the real author is. This confusion can be intricately analyzed with the use of a translation phenomenon put to use in a new light. These translations of translations can be read as "textless back translations" from the standpoint of the final target text reader. The illusion of a transparent translation conflicts with the cultural representation of a Turkish woman to the present-day audience. Therefore, these textless back translations reveal insights into how to descriptively analyze postcolonial writing such as these not from straightforward dichotomy of a fluent and domesticating translation strategy as opposed to an idiosyncratic and foreignizing strategy but from a new approach with the help of 'illusion' as a concept of translation criticism.

This case presents fertile ground for critically evaluating the lack of descriptive methodology behind much of the literature on postcolonial translation studies and an attempt to develop an empirical framework on textless back translation by formulating a new term, i.e. "distorted ousia". The translations of works that has a "marginal" culture as the theme, generally one that is of historic value, might appear to be very faithful on

the surface level. But when translated, the poetics of these works are transformed into the dominating norms of the target system and is situated in a foreign system— one that is remote in time and probably, different in ideology. Thus, I argue that in this case the surface structure clashes with the poetics of source text and the methodology of analysis applied so far to postcolonial works falls short in describing this particular situation.

Most of the work on postcolonial translation elaborates on the 'in-betweenness' or hybridity of the text and a number of scholars have written on the similarity between postcolonial literature and translation. However, as the literature review on the topic demonstrates, the theoretical framework that applies translation to postcolonialism does not propose an empirical methodology for either analyzing translations or what the position of translation criticism on such texts should be. The theoretical works by prominent names in the field such as Tejaswini Niranjana and Homi Bhabba draw from the Romantics' vision of translation and not surprisingly, the cultural turn in translation studies has been highly influenced by it. Thus, the studies on postcolonial translation generally tend to disregard a distinctly descriptive approach. Similarly, translation theorists including Maria Tymoczko and Lawrence Venuti do not explicitly propose an alternative approach to analyze the complex structures of postcolonial translation and specifically, postcolonial backtranslation. Moreover, the scholars writing after the cultural turn and particularly on colonial and postcolonial approach to translation — an oversimplified and confusing dichotomy— did not necessarily modify the definition of translation as "a process of substituting a text in one language for a text in another" (Catford 1965, 1) by J. C. Catford.

The present study is an attempt to problematize the dichotomies of theorizing on translation in view of postcolonial translation theory and to question the methodology of criticism in postcolonial translations. For this purpose, the study will be handled as follows:

The introduction presents the case study. It delves upon the originating question of the thesis and gives an insight into the system of translated works by Melek and Zeynep Hanım, and also their compatriot in this scandalous affair, Grace Ellison.

The first chapter will initially review the postcolonial approaches to translation studies. In this respect, I will examine works by Maria Tymoczko, Tejaswini Niranjana, Eric Cheyfitz, and also Lawrence Venuti. I will explain my approach to the postcolonial translation and how further analysis on double translation such as the one in the corpus of this thesis can be helpful in deconstructing the colonizer/colonized dichotomy and its reflections on translation that happens to be taken in quite a facile manner.

The second chapter deals with the poetics of the women writers in question. The conflicting nationalistic discourses of Melek and Zeynep Hanım, as well as Grace Ellison will be surveyed, and the transfer of these discourses in translation will be reconstructed in detail. The notions of ideology and patronage will be employed in unraveling this specific network of the manipulation of Orientalist "harem" literature in English, French and Turkish.

In chapter three, the representations of "Turkish" culture to its "native" audience will be problematized. Instead of contrasting conventional translation equivalents of concepts that are considered to have cultural value, I call for a descriptive attitude based on the empirical science paradigm advocated by Gideon Toury on translation. For this purpose, I will survey the notion 'translation of culture'. Therefore, I will investigate the metonymics of translation following the arguments by Kate Sturge in her groundbreaking book titled *Representing Others: Translation, Ethnography and The Museum.* Parallel to the translation strategies Sturge categorizes in her book, I will examine the translator's role at creating a discourse of polyphonic and multilayered translation of cultures. Though the works in the corpus of this thesis are not necessarily presented as scientifically ethnographic sources, they were written specifically for representing two dramatically different – essentially almost opposite– cultures, i.e. European (to be more precise, English) and Turkish to one another. Hence, the discussion about the relationship between translation and postcolonial representation applies to this case as well.

The fourth chapter elaborates on the notion of textless back translation, a type of backtranslation generally studied within the framework of cultural translation. After a survey of what has been written about textless back translation, I will reformulate my

own definition of it, taking Tu and Li's definition as the base. Textless back translation can be defined as the translation of a work highlighting a certain culture as the theme from a text originally written in a foreign language by a native, i.e. a language which is not closely associated with 'home' by the center of a cultural system. In this light, it is thought-provoking that many critics condemned the Turkish ancestry of Melek and Zeynep Hanım at the time the works were published. Ironically enough, the translator of Melek Hanım's *Abdul Hamid's Daughter* İrfan Konur Gürgen states that what led him to translate the work to Turkish, in other words "to turn it back into its original" [aslına rücu ettirmek], is that it was written by a Turkish woman (Melek Hanım 1938). As such, these translated works into Turkish were apparently perceived to be backtranslations. This chapter closes with the argument that the theoretical work on this phenomenon should avoid identity politics that eventually entails essentialist judgment on the writer's assumed accuracy of his/her native culture.

The fifth chapter addresses the notion of "illusionistic translator/translation (strategy)" in the first ever translation of Jiří Levý's *The Art of Translation* and its impact on the "illusion of transparency" discussed by Lawrence Venuti in *The Translator's Invisibility.* In order to do so, it follows the trail of "illusion" in translation theory and asks the question of how Levý's illusion and norms evolved into systems' approach. Eventually, I will discuss the notion of illusion in cultural translation. From here on, I will examine whether the notion of illusion underlies the theoretical studies on postcolonial translation.

Chapter 6 constitutes the descriptive study of the two works mentioned above. Though postcolonial translation theory enables translation to be studied as a metonym, the descriptive study will tackle with the translations in question as "facts of target culture" for going beyond the narrow boundaries of surface structure that translation analysis is limited to.

The final chapter presents the findings of the descriptive study and the how "distorted ousia" can contribute to the descriptive methodology on this subject. Moreover, it projects that a further study expanding on the other textless back translations including works by other women authors of the time Halide Edib, Demetra

Vaka Brown and Selma Ekrem can provide a better understanding of the nature of backtranslations in the Turkish literary system in a postcolonial light. This chapter concludes with a potent question with regards to the discipline of translation studies: What the descriptive methodology put to mutual use with postcolonialism can reveal about the ontology of translation studies?

1 POSTCOLONIAL TRANSLATION STUDIES

"Every choice has its obverse, that is to say a renunciation,
and so there is no difference between
the act of choosing and the act of renouncing."
Italo Calvino, *The Castle of Crossed Destinies*

With the acknowledgment of a "cultural turn" in Translation Studies by Susan Bassnett and André Lefevere, the descriptive and hence, empirical branch of the discipline turned its eyes to the multicultural "contact zones" of translation in the 1990s. In this light, it was apparent that the relationship between travel writing, ethnography and postcolonialism would be underscored. The volume edited by Michael Cronin *Across the Lines: Travel, Language and Translation* is a fruitful outcome of research focusing on these three issues and their links to one another. What strikes the reader of such interdisciplinary work is that prominent names in translation studies such as Cronin and Bassnett highlighted not just the same subject matter but also employed quite a similar theoretical approach to it. As Bassnett suggests,

> Translation can be seen as a kind of journey, from one point in time and space to another, a textual journey that a traveller may undertake in reality. Moreover, both translation and travel writing are hermeneutic activities that involve different kinds of cross-cultural contact (Bassnett 2000, 106 from Snell-Hornby 2006, 90).

In this view, translation is an act of moving across two poles on a single line in the shape of signifiers of a textual system and therefore, highly resembles a traveller *across* the binary poles of cultures. Evidently the metaphor of space is particularly pivotal in understanding this reciprocal relationship, as a better-learned writer on this issue Cronin expresses

> The translator and the interpreter, moving between disciplines, between the allusive language of general culture and the hermetic sublanguages of specialisms, are practitioners in a sense of the encyclopedic culture of travel, or a *third culture* that is inclusive not only of the classic polarities of the humanities and sciences but of many other areas of human enquiry. In an era of disciplinary parochialism, the third wo/man as translator or travel writer is valuable as a nomad bringing us the news from elsewhere. (Cronin 2000, 150)

Here the metaphor of 'moving *between'* creates another position related to culture, namely a third one. However, it is important to note that in creating this third space this linguistic traveller –the nomad- is supposed to bring the unknown exotic to 'our' language world, which is implied to be exclusively English. So this semiotic journey takes place in a rather unidirectional line. In these two references, it is easy to notice the ongoing discussion on the nature of postcolonial translation, the term being coined within the period of cultural turn. Therefore, in this chapter I will survey the meaning postcolonialism has in the context of translation studies and the application of the major concepts of postcolonialism to translations. For this purpose, I will initially review the meaning of the term 'postcolonial' and then delve into the three most significant approaches to the subject known as postcolonial translation, i.e. third space and hybridity, the dichotomy of foreignizing and assimilating translation and last but not least, marginalized cultures/texts in translation.

First, what does postcolonialism mean in translation studies? Michaela Wolf defines postcolonialism as "the period following independence, encompasses, more specifically, the ways of thinking and modes of behaviour in the "new" states, which are partly a result of independence" (Wolf 2000, 127). This is one of the meanings of postcolonialism that Douglas Robinson states within the scope of postcolonial studies. The others include postcolonial studies as "the study of Europe's former colonies since they were colonized" and "the study of all cultures/societies/countries/nations in terms of their power relations with other cultures/etc" (Robinson 1997, 13-14). Therefore, the recurring pattern of thinking behind postcolonialism focuses on Antonio Gramsci's notion of hegemony[1]. Yet, to cut it short Robinson suggests that postcolonialism is an umbrella term for counter-hegemonic interpretations of culture that are generally deconstructive in methodology (ibid.,13). Therefore, the descriptive study on the corpus of this thesis is an attempt at producing a meaningful empirical analysis conducted on postcolonial texts covering this last interpretation of the subject matter.

For unraveling the issues of power relations and the counter-hegemonic

[1] Robinson explains "hegemony" as a "salutary attempt to explain the continuing force of authority of whole populations long after the external source of that authority has been removed" (1997, 22). In that sense, the textless back translations are pivotal in deconstructing the hegemonic interpretations of 'power-relations' between cultures.

interpretations of culture in translation, postcolonial translation addresses questions about the translation's role in creating exclusion and delimitation. As Wolf elaborates,

> one must wonder to what extent Western democracy allows us to translate social differences beyond the polarities of us and them. East and West, First and Third World? Is not the Other, as represented through translation, undeniably caught within the web of these discourses? Are not the various forms of Otherness still illusions or reflections, rather, of our own identities? To what extent are constructions of the Other still postcolonial or neocolonial phenomena in so-called multicultural societies? (Wolf 2000, 129)

Though it can be argued that these questions are rather related to the wider circle of humanities, the impact of postcolonialism on translation studies cannot be denied since theorizing on translation also requires deconstruction of centuries-old binaries of writing on translation. By analyzing answers scholars of translation gave to these questions, this study aims to go beyond the defective points of what can be considered early postcolonial translation studies.

Additionally, the attention to the framing of identities in postcolonialism proves to be particularly fruitful for translation studies. In order to decipher the multilayered text, analysis of translations must venture out of the limits of postcolonial claims of "forging a 'new' postcolonial identity" as Robinson explains,

> Postcolonial or subaltern scholars claim it is at once essential and impossible to forge a 'new' postcolonial identity: *essential*, because those colonial constructs were at once alien and negative, because they came from the outside and destroyed much of value in the indigenous cultures, and because an effective postcolonial politics requires the development of more positive indigenous visions; but also *impossible*, because colonial discourse continues to inform even these postcolonial attempts to break free of it, and tends to condition even the imagination of a 'new' (postcolonial) identity along 'old' (colonial) lines (Robinson 1997, 19-20).

The claim for the essential and the impossible is actually epitomized in translations per se. However much a translated text aims to achieve a univocal authoritative voice especially with regard to quasi-ethnographic texts, it is unable to drop its mask of illusion. In view of this, scholars of translation have long been discussing the hybridity of translations, which I will turn to now.

1.1 The 'in-betweenness', Third Space and Hybridity

In their introduction to *Post-Colonial Translation: Theory and Practice*, Susan Bassnett and Harish Trivedi states that "Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems" (Bassnett and Trivedi 1999, 2). The scope and purpose of translations in the histories of translation in the West show that from early days of European colonization to the movements of liberation in the 20th century translation played a part at forming canons of political action. While some scholars writing on translation, however not primarily from the perspective of translation studies, pointed to the demonizing aspect of translation, for instance Eric Cheyfitz, others focused on the liberating power of translation such as Vincente Rafael. But whatever their starting point, they all contributed to the dichotomies in labeling translations and their methodologies proved to be the exact opposite of post-structuralism. This is a topic that resurfaced in the works of Tejaswini Niranjana and Lawrence Venuti, which will be discussed in the part below. In order to escape from this slippery slope of arguments, which Robinson pictures very concretely (Robinson 1997, 107), scholars of postcolonialism posit that there exists an undeniable third, hybridized space that is actually a result of the colonization process. Much has been written on this 'in-between' space and hybridity that it is easy to loose track of its origin. But it originated in the literary theory. So what exactly is hybridity?

The very first name to write on hybridization in terms of language and culture was Mikhail Bakhtin. But his definition of hybrid was about the double voicing of utterances. In his own words, hybrid "is a mixture of two social languages within the limits of a single utterance, between two different linguistic consciousnesses, seperated from one another by an epoch, by social differentiation or by some other factor" (ibid., 133). Thus, because authoritative discourse of hegemony is univocal, "it 'is by its very nature incapable of being double-voiced; it cannot enter into hybrid constructions'" (ibid.). The hybrid construction undermines the monolithic voice of colonial power.

Bakhtin's argument about "double-voiced"/ "double-accented"/ "double-styled" discourse evolved in time to the "double vision" of Homi Bhabha. Double vision takes place when a person transcends the dichotomies of self and other and hence, creates a

complex perspective "through the creativity of translation and transformation" (Wolf 2000, 134). This perspective in turn reflects on the representations of self/other but this time out of the explicit borders of "race, nation, gender or generation" (ibid.) in a position where cultures merge and are conceived to be integrative and bipartisan.

On this account, Bhabha's hybridization functions as "subversion of authority in a dialogical situation of colonialism" (ibid.,133). He defines hybridity as "a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other 'denied' knowledges enter upon the dominant discourse and estrange the basis of authority —its rules of recognition" (Bhabha 1994, 114). Therefore, hybridity is not about cultural relativism, but about disclosing the trace of the other. The univocal voice of authority multiplies itself as double-voiced. However it should be noted that these multiple voices are uttered within the limits of colonizer's language and under the patriarchal patronage of 'Authority'.

In light of this, Wolf suggests that "Bhabha's concept of hybridity can thus be viewed as radically heterogeneous and discontinuous, a dialectical articulation that involves a new perspective of cultural representation" (Wolf 2000, 134). From this point on, it is the contradictions of Bhabha's argument for hybridity that makes a reader of translation studies recall that of Schleiermacher's much referred arguments about translation. Though Wolf states that hybridity considers cultures to be "never unitary in themselves, nor simply dualistic as in the relation *self/other*" (ibid.,135), the expression of a 'Third Space' demands an explanation as to its position regarding this porous mechanism between dualisms of colonizer/colonized and self/other that Bhabha de-structuralizes. "Meaning is produced beyond cultural borders"(ibid.), as Wolf puts it, however it "requires that these two places be mobilized in the passage through a Third Space, which represents both the general conditions of language and specific implication of the utterance in a performative and institutional strategy" (Bhabha 1994, 36). Here the argument for hybridity seems to go back to the square one. 'The passage through a third space' assumes the existence of 'former fixed territories' that it claims to resist and the consequence of which it came to existence in the first place. Unrepresentable in itself, Bhabha's Third Space is revealed through "the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no

primordial unity or fixity" (Bhabha 1994, 37). It is by appropriation, translation and rehistorization that the discourses of Third Space gain meaning (ibid.). Yet referring to Salman Rushdie, what Bhabha means when he writes about appropriation and translation is quite different from the meaning outlined by descriptive theorists of translation. For Bhabha,

> Translation is the performative nature of cultural communication. It is language *in actu* (enunciation, positionality) rather than language *in situ* (*énoncé*, or propositionality). And the sign of translation continually tells, 'tolls' the different times and spaces between cultural authority and its performative practices (Bhabha 1994, 228).

Translation is the expression of the meaning made in the constant flow of cultures, still in the signs that cultural authority finds appropriate. Therefore, this definition of 'cultural translation' depicts the act of translation in a rather negative light in contrast to the position of Third Space that holds translation as the way 'newness', i.e. cultures in-between enters the world.

Bhabha's interpretation of in-between is embedded in his view of untranslatability of cultures. Because "the very concepts of homogenous national cultures, the consensual or contiguous transmission of historical traditions, or 'organic' ethnic communities *–as the grounds of cultural comparativism-*" are constantly redefined in "a profound process" (Bhabha 1994, 5) and yet, translation apparently requires two cultures and languages with concrete borders, it is impossible to carry signs across, in other words it is impossible to translate. Thus, the 'cultural translation' he associates with border cultures is "a mundane fact of life"(Robinson 1997, 27). However, the "ambivalent process of splitting and hybridity that marks the identification with culture's difference" (Bhabha 1994, 224) that Bhabha elaborates on leaves the issue of power differentials unaddressed.

The subject of power differentials is at the focal point of scholarship on postcolonial translation studies. In her article titled "Ideology and the Position of the Translator" Maria Tymoczko focuses on the spatial figuration of the translator and the act of translation put forward by the scholars of postcolonial translation. Questioning the Third Space as "an elsewhere that is often seemingly not simply a metaphorical way

of speaking about ideological positioning, but that ipso facto affords a translator a valorized ideological stance" (Tymoczko 2003,185), she deconstructs the reasoning behind a space 'in between'. First of all, it should be noted that the English word translation derives its meaning from Latin *translatio* which literary means carrying across (ibid., 189). Therefore, conceptualization of translation in spatial terms has a history behind it. Moreover, traditionally speaking the statement that interlingual translation involves a between space in a concrete sense implies that "ideas and knowledge, modes of understanding and learning, are all ultimately local, bound to a specific place, a specific cultural framework, and a specific linguistic mode of construing the world" (ibid., 190). But when writing about merging of cultures in a heterogeneous language, it is important to note that words for translation have distinct denotations and historical associations other than the spatial one Latin carries.

The main argument behind a space in-between seemingly challenges the binary oppositions of structuralism against which postcolonial scholars protested. As Tymoczko puts it, "the concept of *between* epitomizes those alternatives – it suggests that not only poles but also all the positions in between the poles are open for occupation" (ibid., 193). But even the concept of between has limitations hidden in it, since alternatives to binary oppositions can lie elsewhere, not necessarily "on a line between the two contrasted elements" (ibid.). Nevertheless, it cannot be denied that the concept/metaphor of between has been useful for interpreting "the uncertainty that is inevitably associated with cultural constructions" (ibid., 194).

The most pivotal issue concerning the space in-between is its application to translation, specifically the linguistic dimension of translation. The metaphor of between fails the test of systemic theories of translation, which are foregrounded in the empirical paradigm, for upon leaving a system, meaning enters another one, "generally a larger system that encompasses or includes the system transcended" (ibid., 195). Because there is no external system for the translator to occupy but instead a larger one, (s)he must be conceptualized "not as operating between languages, but as operating either in one language or another, or more properly in a system inclusive of both SL and TL, a system that encompasses both" (ibid., 196). Therefore, the argument of meaning

shaped between two poles stems from Platonic notions of unrepresented meaning. In that case, the notion of between is definitely incompatible with a systemic approach, which suggests that languages are formal systems which "actually *construct* meaning rather than structures that merely reflect external, language-free meaning" (Tymoczko 2003, 197). But it must be noted that the argument of 'in-between' has been interpreted differently by Samia Mehrez. Working on the Francophone North African texts, Mehrez suggests that postcolonial plurilingual texts resist the monolingualism and require the readers "to be like themselves: 'in-between,' at once capable of reading and translating" (Mehrez 1992, 122). Thus, the in-between takes place in "a perpetual migration of signs" (ibid., 134). Yet, how this migration translates into the translated work and the agency of the translator remains in the terra incognita.

From the standpoint of the agent, the space in-between model projects the translator "as an isolated individual worker who independently acts as a mediator of languages" (Tymoczko 2003, 198), some sort of an independent cultural hero or a "romantic poet, alienated from allegiances to any culture, isolated by genius" (ibid., 199). Hence, the argument of in-between or the hybrid is far from erasing the imagined national culture as monolithic and homogeneous structures, on the contrary it implicitly reinforces it. In addition, the hybrid leaves the question of ideology in translation behind. The nature of engagement in politics brings into discussion the loyalty of translator to the authority. On that matter, Tymoczko concludes the discussion:

> The problem with translators for dominant centers of power is not that translators are between cultures and cultural loyalties, but that they become all too involved in divergent ideologies, programs of change, or agendas of subversion that elude dominant control. The ideology of translation is indeed a result of the translator's position, but that position is not a space between (Tymoczko 2003, 201).

In the following section, the position of translator in the postcolonial context will be examined through the strategies adopted or prescribed by the scholars of translation studies.

1.2 The Dichotomy of Foreignizing and Assimilating Translation

The poststructuralist methodology of the Third Space in time gave way to the analysis

of market economy of translations between the cultural poles of the colonizer and the colonized. Instead of looking for the hybrid, researchers turned to developing general categories to understand the workings of 'national anti-national' workings of postcolonial audiences. In *Translation and Empire*, Douglas Robinson indicates that translations play 'sequential but overlapping roles' in different stages of postcolonial thought. During the colonization stage, translation is the channel through which culture(s) of the colonized is interpellated[2] and hegemony of the colonizer is established. The stage following colonialism is generally marked by resistance to hegemony, therefore translation at this point has the role of "a lightning-rod for cultural inequalities" (Robinson 1997, 31). In the last stage of the postcolonial thought translation serves as a channel of decolonization. Though these stages are not rigid in structure, they are helpful in classifying the purpose and nature of translations in broad thematic periods. Most research on postcolonial translation focuses on the second stage that foregrounds the power differentials and ideology of translations.

One of the early studies on postcolonial translation is carried out within the context of translations between France and Egypt. In his inspiring article titled "Translation and Cultural Hegemony: The Case of French-Arabic Translation" Richard Jacquemond develops hypotheses regarding the disproportions in the amount of translations produced, texts deliberately produced in order to be read as "inscrutable", self-confirming nature of works in light of preconceived images of the Other and lastly, the position of the language in which authors write within the linguistic power differentials (Jacquemond 1992, 154). The decisions made in relation to these hypotheses in turn form the initial and operational norms and the translation strategies to be employed.

Jacquemond's brief survey of political economy of translations requires close examination as he deals with the reflection of stages of colonialism on the translation market between France and Egypt. Though his model of colonialism has a dual schematization, i.e. a colonial moment and a postcolonial one, he opposes "two ideal

[2] "Interpellation" as a term is first articulated by Marxist theorician Louis Althusser. Niranjana states that the colonial pursuit in translation aimed at interpellation, as she puts it "translate in order to contain (and to contain and control in order to translate)" (Niranjana 1992, 34).

moments" and states that they "do not coincide with political colonization-decolonization; rather, they constantly coexist and will continue to do so in every colonial and postcolonial cross-cultural exchange" (Jacquemond 1992, 155). Highlighting the link between cultural capital and international trade, Jacquemond grounds his arguments on the number of translations published on both sides of this economy. From his analysis on the number and nature of translations produced in the late nineteenth and the early twentieth century, it is clear that he is well-informed in terms of political affairs in Egypt. Therefore, his periodization of book production during the colonial stage and independence marks the major political and cultural events in Egyptian history such as the rule of Mehmed Ali and Six Day War. In view of trends in translation and the general literary scene, the period of "cultural decolonization", he argues, took place in Egypt in the 1980s. More than half of the translations from French were about Egyptology, Orientalism and Third World affairs. The selection of source texts indicated, as he states, that "translation [could] no longer be seen as springing from the urge to have access to Western intellectual production, but rather as away for the national culture to examine and reassure itself in the other's mirror" (ibid., 146). This period of cultural "self-centeredness" demonstrates the questioning of self/other relationship in the target readership. Jacquemond expresses that within this period "translation [was] being mobilized for the sake of re-affirmation, re-appropriation, and the re-examination of the national cultural identity, and as a means of differentiating one's self from the other" (ibid.). However, this examination of cultural identity was characterized in the Orientalist representations of Arabic culture. Moreover, "this hegemony of Western discourse over the Arab world's endogenous discourse" was even more glossed in the representations created in the works of Arabic writers writing in French in order to reach a wider audience (ibid., 148). Also, for getting translated into French it was particularly important to "stress the gap between the author's modernist ideals and the backwardness of traditional society."(ibid., 151). Therefore, when translated into French the Arabic works aiming a social critique ends up in "confirming radical alterity and French self-representations in a way all the more gratifying since it came through the other's voice" (ibid.). Jacquemond does not go into details about how these market conditions shape the translation strategies employed. But he is pragmatic enough in his skeptical views, saying that a growing number of translations from Arabic

have different reasons behind them rather than an "oscillating movement between exoticization and naturalization which characterized [Arabic Orient's] reception tends to lose its force" (Jacquemond 1992, 151).

Jacquemond's analysis is clearly poststructuralist and even if he does not necessarily state that, it is somewhat descriptive in its methodology. It is quite apparent while he is against structuralist bias of colonial/postcolonial, he is not keen on arguing for an 'in-between space'. Thus, his approach towards translations and translators can be classified under the committed category, the most notable member of which is probably Maria Tymoczko. It is engaging to see his framework applied to the case study of this thesis. So, in view of disproportionate number of translation *A Turkish Woman's European Impressions* constitutes a typical case since the book was published numerous times by mainly academic publishers, with the last few publications in 2004, 2009, 2012, and 2015. *An Englishwoman in a Turkish Harem* also shares a similar fate. Its recent publications include ones in 2007 by Gorgias Press and in 2012 by Cambridge University Press. In terms of the Orientalist paradigm at work, the introduction by Edward G. Browne to *An Englishwoman in a Turkish Harem*, the intermediary role of Ellison in *A Turkish Woman's European Impressions* and references to other renowned works of Orientalist literature are compelling evidence of the target system these works of cultural translation are aimed at. This target strategy is also displayed at Ellison's detailed explanation of the concept of harem and the selection of a photograph with the caption "A Corner of a Turkish Harem To-day", which was rejected by the editor of the book since "The British public would not accept this as a picture of a Turkish harem" (Zeynep Hanoum 1913, 192). Also, the inclusion of very first translation of Ellison's book in a series called "Batının Gözüyle Türkler [Turks in the Eyes of the West]" can be considered a turn towards a postcolonial self-centered approach to translation from Jacquemond's point of view. Moreover, the language these works of cultural translation are written in is a crystal clear symbol of linguistic hegemony. Overall, limited to a succinct analysis of the translation market Jacquemond applies a very familiar dichotomy of translation disguised under different names such as exoticization and naturalization. Translations in this scheme compete for cultural dominance but how do they return to their native land remains unanswered.

Other scholars writing on postcolonial translation include Eric Cheyfitz and Tejaswini Niranjana. *The Poetics of Imperialism* and *Siting Translation* both explore the role of translation in the European project of imperialism. Yet of the two theotricians, Niranjana presents a more prominent argument as she examines the underlying colonialism of translation studies as a discipline "caught in an idiom of fidelity and betrayal" (Niranjana 1992, 4) and proposes "reinscribing [translation's] potential as a strategy of resistance" (ibid., 6).

Let's start with Niranjana's periodization of colonial history and her definition of decolonialization. For Niranjana the categories of colonial history are again porous and overlapping, however this does not make her withhold from suggesting a more refined order. She classifies four categories of colonialism. An initial precolonial state, when the "pure" culture of the native was dismissed by the colonizers as the "savage" (ibid., 76), to be followed by the colonial state, which corrupted the culture of native and produced static images of its subjects, then a much more conflictual but hybridized postcolonial state and finally the emergence of a decolonized state (Robinson 1997, 89). The scholars whose works on postcolonialism have been analyzed by now have similar accounts of colonial periodization. Yet, the separation of postcolonial from decolonial is critical, because referring to Derrida, Niranjana argues that the "affirmative deconstruction" that will take place at the postcolonial state will inevitably "fall prey to its own work" (Derrida from Niranjana 1992, 44). Therefore, postcolonialism is not the final stage of colonialism, in which the colonizers resist the hegemonic dominance of the colonizers' culture but a period of transition. The final stage is described as decolonization and Niranjana posits it "can refer only crudely to what has, in the language of national liberation struggles, been called the 'transfer of power,' usually from the reigning colonial power to an indigenous elite" (ibid., 7). For the scholars of postcolonial translation whose work have been discussed so far including Bhabha, Wolf, Bassnett and Trivedi, the in-between is a symbolic outcome of colonialism and does not project a return to the native culture of the past before contracting colonialism. However, this transfer of power at first glance implies that the hybrid of the postcolonial returns to the culture of its origin. But Niranjana opposes this attitude towards reversal since the nationalist and nativist discourses on colonial rule, who

advocate such a straight-forward essentialist move, “often end up colluding in the denial of history and the occlusion of heterogeneity” (Niranjana 1992, 166). From this point of view, postcolonialism denies at the end “the violent history of colonial encounter”, which it started off to resist and in turn suppresses the heterogeneity and hybridity by assimilating the colonial myths about savage (Robinson 1997, 91). An influential and groundbreaking book considering the fact that it was published before the major works on postcolonial translation, Niranjana’s *Siting Translation* is a rare work for two points: firstly, she addresses and criticises translation theory, through which she calls for an “interventionist translation” and secondly, she bases her arguments at a textual level.

The second chapter of *Siting Translation* is devoted to the similar positions that translation studies and ethnography share in meaning-making and representation of ‘cultures’. Though all of the studies on postcolonial translation have voiced the need for a poststructuralist stance against the dichotomies in the representations of language, how the foundational texts of translation studies respond to postcolonialism generally remains obscure. Niranjana’s survey from classic theories of translation to hermeneutic motion and descriptivism is therefore pivotal in the sense that translation studies is taken not as a branch of humanities but as an empirical science. In her survey Niranjana states that the obsession manifested in the oppositions between the faithful and the unfaithful, freedom and slavery, loyalty and betrayal points to “a notion of ‘text’ and ‘interpretation’ that comes out of the classical concept of the mimetic relationship between ‘reality’ and ‘knowledge’” (Niranjana 1992, 50). She explains the classical concept of this relationship between reality and knowledge by referring to Derrida’s notion of “transcendental signified”. Obviously the recurring discussion of equivalents in translation derives from the Platonic interpretation of reality in which the transcendental signified “takes shape ‘within the horizon of an absolutely pure, transparent, and unequivocal translatability’” (ibid., 144). This metonymic of translation as a dialogue or a balance between two poles falls short in acknowledging “the asymmetrical relations of power that inform the relations between languages” (ibid., 60). Therefore, Niranjana’s call for interventionist translation is an attempt at reinscribing the notion of historicity, hence the hegemony in postcolonial situations. However, her argument in criticising descriptive translation studies seems defective.

Quoting from Gideon Toury's renowned article titled "A Rationale for Descriptive Translation Studies" she indicates that by leaving the source system behind, descriptivism does not address "the intertextuality of translations, the canonical nature of certain translations and their participation in colonial practices of subjectification, the largely unilinear borrowing from European languages in the colonial period" (Niranjana 1992, 60). Yet, what Toury aims at with descriptivism is exactly the same as Niranjana's point of departure in interventionist translation. It is clear that one of the main objectives for the rationale behind descriptivism that takes translated works as "facts of target culture" in its initial premise is to take the whole concept of translation out of the boundaries of faithfulness and betrayal. Besides, her argument foe positionality of translation certainly echoes polysystems theory, which does not refer to even once. Therefore, her contextual framing of translation theories are rather flawed considering the history of translation studies as an empirical science. Also, the contradiction behind the poetics of intervention catches the eye for it reproduces the hybrid between the poles of colonizer and colonized in order to claim a place for heterogeneous or in Bhabha's term the "hybrid". The struggle "to reinvent oppositional cultures in nonessentializing ways" (ibid., 46) proves to be useless, hence "the vicious circle of emergency" as Robinson calls it.

The second aspect why Niranjana's work is rare is she strives to base her arguments on a textual level. By retranslating a twelfth-century Indian sacred poem called *vacana* in a radically literal style she seeks to give a concrete example of an interventionist translation. Still, her method does not seem to be a rather exceptional one to a student of translation studies, since as Robinson puts it is simply "a specific interpretation, one informed by poststructuralist thought" (Robinson 1997, 110). At the end, the deconstruction of structuralist dichotomies that proponents of the concept of 'in-between' or decolonial translation fiercely support does not have a solid representation at the textual level.

The arguments for assimilative and foreignizing translation and also a twisted form of them translation of in-between, hence the interventionist translation has two main flaws. On the one hand, the assumption that by representing the unfamiliar in

familiar terms assimilative translations colonize a culture and the reader of the target text undermines the context of (anti)hegemonic history and the polysystem at which translations play changing roles. Thus, the incredibly prescriptive defence for foreignizing translation is far from sharing the empiricism of descriptivism and always "impose[s] a hegemonic straitjacket on text" (Robinson 1997, 111). It is in this sense inherently elitist and impossibly reductive to assume that to appeal for a wider audience a translation must be assimilative. Fewer the audience of a translation in numbers, much more heterogenous and representative it is to its culture of origin. Therefore, calling for action to decolonize a dominated culture turns out to recolonize it from the opposite pole of the dichotomy it resists. On the other hand, this clear-cut division of assimilative and foreignizing translation "presumes a stable separation of source and target languages" (ibid., 112). This assumption shatters in view of textless back translations and puts the spotlight on the need for a framework for a descriptive analysis on hybrid texts.

In the next part, I will be looking at the hybrid texts that break down the classical distinction of original and translation, that are situated in a position where "it is no longer clear which part of a text is original and which is translated from another language" (ibid.).

1.3 Marginalized Cultures in Translation

Up to now, I have discussed the assumption of static source and target languages hidden behind the arguments for hybridity and interventionist translation strategies. Yet, the question regarding how postcolonial literature and the representations postcolonial works convey in their own translations remains puzzling. What happens when these works located in a space in-between in their source language systems are recentered in a target system, particularly if it is a familiar one? What is the structure of analysis in polyphonic texts? Does the language of in-between subvert the hierarchy of languages that colonialism brings with it in the decolonization stage?

Addressing the question of language in-between Samia Mehrez indicates that the foremost objective of postcolonial literature was to overturn the hegemonic hierarchies by juxtaposing the "dominant" and the "underdeveloped", "by exploding and

confounding different symbolic worlds and separate systems of signification in order to create a mutual interdependence and intersignification" (Mehrez 1992, 121-22). Therefore, writing in the language of colonizer, hence committing cultural treason but at the same time transforming the interpellations presented to them in divergent systems of meaning and power, works of postcolonial literature "insist on choosing both– and both at once" (Robinson 1997, 103). Mehrez calls this reading experience "a perpetual translation" because the language of the Other demands interpretation of messages from "the monolingual reader whose referential world continues to exclude, ignore, and deny the existence of other referential worlds" (Mehrez 1992, 122). Or in our case, the symbols within the message are deconstructed by the monolingual reader in line with the stigmatizations that the postcolonial writer of the work is actually challenging. This correspondence between the dominant and the hegemonized exposes another layer of interpretation when translated into the language of the latter. This other layer that goes unnoticed in most of the scholarship on postcolonial studies can be discussed from two different positions: the position of the multilingual author's text, i.e. the 'marginalized' source text, and the position of the target text returning home, i.e. the textless back translation.

So, what is a marginalized text really? Maria Tymoczko suggests calling 'hybridized' texts in postcolonial contexts "marginalized", for they belong to a "marginalized culture". These works are marginalized because these texts have been "excluded or omitted from the canon —or, more properly speaking, canons—of world literature as defined by a Western perspective" (Tymoczko 1995, 12). In her case, marginalization takes place within the power relations between early Irish and English texts. Applied to the Turkish polysystem, marginalized texts will translate as translations of non-canonical texts into Turkish literary system. The oddity of translating a text, neither the content nor the intertextual framework of which is familiar to the receiving audience poses acute reception problems in translation (ibid., 13). Thus, in view of cultural backtranslations "the translator is in the paradoxical position of 'telling a new story' to the receptor audience" (ibid.), radical familiarity of which this study intends to deconstruct.

The marginal refraction of works of postcolonial fiction bears resemblance to

mythic rewritings as Tymoczko puts it: “it is a paradox that one must already know a myth in order to recognize a mythic tale and to apprehend the import of any particular version of the myth, yet the myth itself does not exist apart from specific versions” (Tymoczko 1995, 15). The hegemony of a dominating culture takes place at the center of this paradox. When a story of cultural signification considered belonging to a pre-colonial past is refracted and rewritten into the decolonizing culture of present, it is metonymic of past remote in time and place but also somewhat close in cultural memory. The cultural paradox is very conspicuous in the translations of postcolonial literature and “serves as a kind of index of the intended audience and of the cultural gradient between the writer/subject and the audience, with greater amounts of explicit material indicating that a text is aimed at the former colonizers and/or a dominant international audience.” (Tymoczko 1999a, 28)

It is important to note here that Tymoczko positions marginalized cultures in the final phase of a multistage periodization of colonialism. She avoids defining and classifying the stages of colonialism throughout her prominent book titled *Translation in a Postcolonial Context* unlike the scholars whose work I have discussed so far. However, it is apparent that she shares the notion of historicity of colonization others before her elaborated on, as she puts it: “An analysis of the representations in translation of early Irish literature into English bares the mechanisms and the effects of colonization, as well as resistance to colonization, and ultimately, the process of decolonization” (Tymoczko 1999b, 21). What is striking here is that she has a rather concrete periodization of colonization but her analysis of translations provides a history of nationalism that has overlapping micro-stages. This ambiguity in terms of theorization is also apparent in her methodology of analysis as she makes use of contradicting epochs within translation studies and literary theory quite liberally[3].

Tymoczko builds her methodology for analyzing translations in a postcolonial context, probably the only systemic (but not exactly descriptive) approach, using the symbols of this paradox. Criticising the structuralist dichotomy of descriptivist for their definition of adequate and acceptable translation, Tymoczko points that translation

[3] See Tymoczko 1999b, 28.

norms and strategies of marginalized texts can be deconstructed more accurately through "the selection of metonymics to preserve and to relinquish, to assimilate and to resist" (Tymoczko 1995, 22). She also reflects on the criticism of postcolonial works and their translations that Niranjana also indicated as she states "the discernment of such norms is essential to any analysis of a translation, but it is essentially impossible to determine from the vantage point of the receptor culture alone" (Tymoczko 1999a, 30). Therefore just like any other translation, translations of postcolonial works should be evaluated on the basis of both cultures. However, this requires a more critical stance compared to general translation criticism because works of postcolonial literature trigger "a dual semiosis, semiosis associated with the ordinary sense of the English word, accompanied or modified by semiosis associated with the Irish [in our case, Turkish] word, and including, for example, awareness of the variant semantic fields of both words of the pair" (Tymoczko 2000, 154). Furthermore, translations of this dual semiosis situation uproots the established notions of nation and self since "the question of how to represent national culture to the nation itself …–indeed the crafting of acultural identity and the representation of a people through translation– inevitably has ideological and political implications" (Tymoczko 1999b, 82).

Tymoczko's means of analysis in analyzing the dual semiosis of postcolonial works is called conventional translation equivalents (CTEs). She defines CTEs as "words that have been established as counterparts between any two given languages as a result of cultural interface and common usage over a long period of time" (Tymoczko 2000, 153). Consequently, CTEs carry "a double referential load" that communicates differently to monolingual and bilingual readers. Thus, the backtranslation of CTEs foreground the translation decisions about the assumptions of translator, editors and publishers, etc. whether the target text reader will be able to "decipher the veiled linguistic code", and will consider "the indigenous culture underlying the postcolonial text" familiar enough (ibid., 155). The mixed language defying the imperalist monolingualism translates back as reflection of the postcolonial at its precolonial state (ibid., 157). In order to defend conventional translation equivalents, Tymoczko suggests that the implied notion of translation behind CTEs is not one of "a locus of equivalence, but as a locus of 'difference' (ibid., 158). As a result, she argues that when a

postcolonial work is considered to be a translation of itself it can lead us to appreciate the ingenuity of multilingual writing capable of achieving dense and layered meanings, "multiple messages in coded and covert language aimed at specific audiences", and "mobiliz[ation] the precolonial language to escape the hegemonic traps implicit in the language of the colonizing power" (Tymoczko 2000, 158).

Tymoczko attempts to answer these questions following her analysis of three different translations of an early Irish epic. According to their deconstructed responses to alterity and nationalist self-assertion, she classifies them into three categories of translation strategies, namely assimilationist, dialectical and ostensive (Tymoczko 1999b, 178). Through her extensive analysis of translations of CTEs she identifies three stages of decolonization and moments of nationalism, which recalls Frantz Fanon's epic. Therefore, the assimilationist stage is associated with the moment when "the colonized self becomes internalized as the other", followed by a dialetical stage when "national identity is defined in opposition to the colonizer as the other" and last but not least, the ostensive stage when "a decolonized identity" emerges (ibid.).

Nevertheless, the methodology of her analysis turns back to the means of linguistic turn in translation studies, instead of going beyond descriptivism. Tymoczko's use of CTEs remains unfruitful and repeats the shallow results of the previously discussed works on postcolonial translation. The association between a linguistic (and at times semiotic) analysis with highly influential politics of postcolonialism forces the boundaries of descriptive translation studies, yet not in a definitely productive way. Moreover, notwithstanding her means of analysis the position of translation criticism in a postcolonial context, which she calls for by metametonymics of translation in this respect, remains obscure.

Chapter 6 of this thesis is devoted to developing a more solid framework for analyzing the translations of postcolonial works from a descriptive and systemic approach. But now in order to deconstruct the interwoven systems of translations in the corpus of this thesis I will be looking at the "fantastic facts" of the present case study in the next chapter.

2 WOMEN'S WRITING at POSTCOLONIAL CROSSROADS: HAREM LITERATURE AS A POSTCOLONIAL SITE

"Leave me like this. I have come full circle
and I understand. The world must be read
backward. All is clear."
Italo Calvino, *The Castle of Crossed Destinies*

In the seminal work *Descriptive Translation Studies and Beyond*, the founding father of DTS and *enfant terrible* of translation studies Gideon Toury highlights that in order to conceptualize translations as facts of target culture, the position of translations in a literary system should be established. Thus, proper contextualization is in fact an integral part of the study itself (Toury 2012, 23). Since no "two translations of a single text can occupy exactly the same position" in a target system, "the (sub)system which proves to be best equipped to account for [a translation] in terms of product, underlying process and function, in all [its] multifarious interconnections" demands to be deconstructed (ibid., 25). In this chapter I will attempt to deconstruct the context of both the source texts, i.e. the products of cultural translation, and backtranslations of *A Turkish Woman's European Impressions* and *An Englishwoman in a Turkish Harem*. The bewildering combination of the translation phenomena at work in this case presents a complex system of its own and much has been written to unravel this web of connections. Yet not even one study considers the translations pivotal in this cultural substratum. For loosening the rope of Zeynep Hanım, Grace Ellison and Pierre Loti trio just as Athena unweaving Arachne's tapestry, I will first take a brief look at the story.

The point of departure for the present study starts with the Zeynep Hanım's *A Turkish Woman's European Impressions*[4] dated 1913. The title page of the book tells the reader the name of the book, the author "Zeyneb Hanoum" followed by an acknowledgement on her identity in parentheses as "Heroine of Pierre Loti's Novel '*Les Désenchantées*'", the name of the editor who also wrote an introduction for the book Grace Ellison, accompanied by the information that book includes "23 illustrations from

[4] From now on *Impressions*.

photographs and a drawing by Auguste Rodin" and finally the details of publisher "Philadelphia/J. B. Lippincott Company/London: Sheeley, Service &Co. Ltd. /1913". Frontispiece of the title page has a photograph with the caption which states "Zeyneb in her Paris Drawing-Room: She is wearing the Yashmak and Feradjé, or cloak". The same year another book was published with familiar names on it. The title page of *Abdul Hamid's Daughter: The Tragedy of An Ottoman Princess* states that the book is written by "Melek Hanoum /Heroine of Pierre Loti's 'Désenchantées' and Grace Ellison/Editress of 'A Turkish Woman's European Impressions'" and published by Methuen &Co. Ltd./London with a preface by Ellison herself. The intricate web of texts builds from here. In 1913 when both these books were published Pierre Loti, which is in fact the pseudonym of Louis Marie Julien Viaud, had already published three novels on the women of the Orient, *Aziyade* in 1879, *Fantome d'Orient* in 1892 and *Les Désenchantées* in 1906, respectively. Referring to hugely popular *Les Désenchantées*, the claim that the authors of *Impressions* and *Abdul Hamid's Daughter* were the heroines of the novel clearly placed the books in question at the center of the Orientalist discourse. Yet, the reception of French Orientalist fiction was not an easy matter for people 'back at home'.

Les Désenchantées has one of the most recurring narratives about the women of the Orient. A successful French novelist André Lhéry visits Constantinople, meets three women who reveal the facts of their life in harem. After corresponding secretly several times, one of the women, a Circassian slave, falls in love with him and after Lhéry leaves the city commits suicide. The novel gained immediate success after publication and was read widely in Istanbul. The two women were instantly identified as the daughters of Noury Bey. Resources claim that he was Minister of Foreign Affairs during the reign of Sultan Abdülhamit. But no record related to his position has been offered yet. The names of the characters Zeynep and Melek were discovered to be *noms-de-plum* of the two sisters, whose real names were Hatice Zennur and Nuriye. According to Taha Toros, whose archive he claims is the only place where information can be found on these sisters, the two sisters are related to French noblemen Marquis de Blosset Châteauneuf who served within the Ottoman army during the Crimean War, converted to Islam and became a favourable figure in the court (Toros 1991, 40). So in

1906 following the months of publication, two women scandalously fled from a 'harem' in Istanbul and it seems to have created a publication frenzy. After their "escape" much was written on their identity and affair in the European press with articles appearing in *Le Figaro* but Zeynep Hanım writes in her letters that the people of Istanbul were prevented from reading these articles because of the oppression. After arriving at Paris, they reclaimed their ancestral surname in the upper class society and while Nuriye married into Polish aristrocracy, Zennur was not so lucky as Ellison writes in *An English Woman in A Turkish Harem* she had to return to Istanbul and died of despair.

Impressions consists of letters written to British journalist Grace Ellison, who the book introduces as a friend of the two 'Oriental' ladies. The book is recognized as a rare phenomenon that dared to criticize the "tyranny" of Sultan Abdulhamid. *Abdul Hamid's Daughter* also had similar echoes to it. In her preface to both books Ellison recounts the story and her intermediary status. In the most elaborate resource on the subject, since there are innumerable articles and books that contradict each other, *Haremden Kaçanlar [Évadée du Harem]* Alain Quella-Villéger elaborates on Marc Hèly's account that Loti heroically helped the two sisters escape from harem but considers Ellison's involvement a nuisance (Quella-Villéger 2014, 161). British and feminist equivalent of Loti, Ellison wrote a series titled 'Life in the Harem' for *The Daily Telegraph* between January 24 and February 3 in 1914. These articles were translated immediately and published by the Committee of Union and Progress (CUP) newspaper *Tanin* between February 3 and March 5. Ironically enough, the books of so-called-heroines had a quite different journey as regards to their return to the language of the culture they represented since they were literally victims of silence. Loti's book revealing the secrets of the bleak life woman lived in elite harems, *Les Désenchantées* also presents a similar case in translation. It was translated to Turkish by Nahid Sırrı Örik forty years after it was published. In his preface to the translation Örik remarks on his astonishment that

> considering the strict dominance of translated novels over original works and the fact that works of lower quality are translated to Turkish continually in recent years, this book that describes our country at first hand and is well-known should have been translated long time ago. It is confusing that it is translated and published in 1946 (Loti 2007, 7).

Though the translation of *Abdul Hamid's Daughter* was published in 1938 and Ellison's later book titled *An English Woman in Angora* was translated and published more than once (1973, 1999 and 2007), it was almost a century later that *Impressions* (publ. in 2001) and *An English Woman in a Turkish Harem* (publ. in 2009) got discovered.

In fact, the discovery of *Impressions* and *An English Woman in a Turkish Harem* in the first decade of the twentieth century in the Turkish polysystem is not a coincidence. Both of the books were published at a time when woman's autobiographies as a genre have gained popularity and the strictly Republican historiography started to be challenged by female scholars from interdisciplinary perspectives. Autobiographies, biographies and memoirs have been among the most pivotal sources for re-writing the history of feminist movement starting with the second constitutional period (1908). A feminist canon has been compiled for building a memory for women's self-representations of identity and narrating female experiences of modernity (Aksoy 2009, 10). Such a canon has pioneers of different sorts surely, including Fatma Aliye, Halide Edib and Nezihe Muhiddin. Ellison's opinions on her interviews with such major figures like Aliye and Edib positions both these figures within the same canon. But the formation of canon is not simply restricted by this. The Turkish translation of *Impressions* by Nuray Fincancıoğlu was published by Büke Yayınları in 2001 with the title *Özgürlük Peşinde Bir Osmanlı Kadını* [An Ottoman Woman in Search of Freedom]. Probably due to the claims of inauthenticity, which I will discuss in the last part of this chapter, it remained out of print for years until 2016 when Everest publishing house re-published the book with the title *Bir Türk Kadınının Avrupa İzlenimleri* [A Turkish Woman's European Impressions]. This later edition of the Turkish translation of *Impressions* is accompanied by a preface by Buket Uzuner. In the preface Uzuner is keen on introducing Zeynep Hanım as the pioneer of Turkish women travelling by herself and as her adopted great-grandmother for writing about her travels. *İstanbul'da Bir Konak ve Yeni Kadınlar* [A Konak in İstanbul and New Women], on the other hand, was published by Dergâh publishing house, known for its numerous publications about Islamic modernism in Turkey, in the series titled "Batının Gözüyle Türkler" [Turks in Western Eyes]. The website of the publisher states that the works published under this series can be classified under three headings, one of which

is "romantic" texts focusing on Istanbul and daily life written by women. The most significant aspect of these texts is that each and every one of them formed a perception about the fascinating subjects-to-be-ruled "Turks" in the period they were published.[5] The multi-faceted nature of these translated works can help the translation studies researcher explore the various aspects of translation universe. The journey of these works in translation reveals how the polysystem of the marginalized functions, how translation studies describes the language of the postcolonial writer and what solutions translation offers to claims of authenticity.

2.1 The "Marginalized" at Work

The late reception of *Impressions* and *An English Woman in a Turkish Harem* back into Turkish system by translation highlights the 'marginalized' position of postcolonial women's writing. In their introduction to *Feminist Postcolonial Theory: A Reader* Reina Lewis and Sara Mills suggest that

> It is the marginalisation and exclusion of a separate trajectory of feminist thought about race, power, culture and empire that this collection seeks to redress: to locate again this history of feminist thinking and activism in relation to mainstream postcolonial theory (Lewis and Mills 2003, 1-2).

The reluctance of early postcolonial theorists to include the women's position in relation to empire and yet, analyze the poetics of colonialism on works written by women seems at odds. But it should be noted that it was at first the male gaze that initiated the chronicles of harem literature as a specific type of travelogue to be written. Both books in question dealing with the women's position in society and the feminist movement in the Orient were ultimately constructed on the citational discourse of orientalism. Thus, notwithstanding their self-perception towards "augmenting or challenging the existing Orientalist knowledges", the non-canonized works of women writers had to gain authority through "the circulation and repetition of Western knowledges about the Orient" (Lewis and Micklewright 2006, 3). This knowledge of the market economics of Orientalism or to put it in the terms of descriptivists, the norms of the polysystem regarding Orientalist writing is inscribed in both of the books. Therefore, the works in the present study are generally interpreted as the ground where

[5] http://www.dergah.com.tr/kitap/batinin-gozuyle-turkler (accessed at May 26,2019)

feminist concerns are inserted into conceptualisations of colonialism and postcolonialism (Lewis and Micklewright 2006, 3).

The impetus for the formation of feminist postcolonial theory and canonization of works discussed in this broad category of literature is the recognition of the differences between 'first-' and 'third-world' women (ibid., 4). In this sense, by providing harem for the male gaze women writers, Ellison in particular, resituated themselves as the subject and the Oriental women, or 'Eastern sisters' as the object within the power relations of semi-scientific ethnographic accounts. This argument lays bare the exploitation of the object perceived as third-world women by first-worlders as Ellison stressed the fact that "a chapter, at least, on harem life will always add to the value of the book" (Ellison 1915, 15). At the time these books were written authors knew without doubt that their work would be categorized under the subsystem of female-produced work of harem literature and there was a considerable market for that. But while they surmounted symbolic capital on the one hand, female writers of the Orientalist harem felt the need to resist certain archetypal politics of their field on the other. In one of her letters in *Impressions* Zeynep Hanım openly expresses her "wish" for nine out of every ten of the books written on Turkey to be "burned" and further elaborates, "How unjustly the Turk has been criticised! And what nonsense has been written about the women!" (Zeynep Hanoum 1913, 178). Hence, these women were distinguished as marginalized by their paradoxical position, which made them come together in the first place.

The self-representation of these authors as the feminist Oriental women invited correspondence and criticism from especially the other female writers of the time addressing feminism. The intertextuality of books on women before and after the second constitutional period is remarkable evidence for justifying a feminist postcolonial canon with regards to Ottoman Empire. The literary exchange between prominent women writers such as Halide Edib, Demetra Vaka Brown and Zabel Yesayan generally took place in the form of implicit criticism.[6] The self-representation

[6] The case of Demetra Vaka Brown will not be examined here because the sheer amount of her literary production and its analysis exceed the purpose of the argument. But for a decent analysis of her works, see Lewis 2004.

of these authors answers the major question whether women are really postcolonial, which has not been discussed in this study yet. In racial terms these women did not share the condition of 'natives' of India or Africa. But they took their share from the experience of Euro-American imperialism. As Reina Lewis puts it, "'imperialised' rather than colonised subjects, these authors were positioned as both essentially Oriental and potentially Westernized" (Lewis 2004, 93). Therefore, they did not withhold themselves from responding to their representation in the West and these responses took different forms. Two of them requires special attention since they have not been examined from this perspective. In her *Memoirs of Halidè Edib,* Halide Edib is very direct with her criticism of the indulgent and decadent notion of freedom that Zeynep Hanım writes about and reminds the reader of the characteristics associated with the Oriental women, which Zeynep Hanım is unable to break away from, as she suggests

> I did not envy the bustle and the empty pleasures of the few more or less described by Pierre Loti. I never had "hat and ball"* longings.
>
> *That is, to go out unveiled in a hat like Christian women, and to dance (Edib 1926, 229).

The other author responding to Western representations of Oriental women is Zabel Yesayan. Her description is compelling in view of the similiarity between Edib and her portrayal of 'Oriental' women in *Meliha Nuri Hanım*, as she puts it

> We, Turkish women need novels Remzi Bey! [...] We are the real 'disenchanted' and how we take pride in when they find us quite like those decadent or decadent-like frivolous Parisian girls. We were wild and we were allured with fake jewellery. We are fooled into thinking we are on the road to civilization since we, too, now wear décolleté and take the lewd books of Paris our guides… Shame on us...[7].

The criticism towards Loti's *Les Désenchantées* takes numerous shapes as these excerpts demonstrate, one from a highly nationalist author writing in exile again in English despising Christian women and the other with an incredibly turbulent past writing in Armenian and stressing the ill-advised education of elite women. Thus, the

[7] My translation from "Bize, tahsilli Türk kadınlarına roman lazım Remzi Bey! ... Biz asıl "hayal kırıklığına uğramışlar"ız ve bizi Paris'in dünyevi ya da yarı dünyevi hafifmeşrep kızlarına benzer bulduklarında nasıl da iftihar duyuyoruz. Biz yabandık ve bizi sahte mücevherlerle baştan çıkardılar. Biz de onlar gibi dekolte kıyafetler giymeye başladığımız ve Paris'in açık saçık kitaplarını başucu eserlerimiz haline getirdiğimiz için medeniyet yoluna girdiğimizi zannediyoruz… Yazık bize…" (Yesayan 2015, 25).

feminist postcolonial can be extended to include the representations of female authors on account of the agency of women.

The cultural and political agency of woman from both ends of the spectrum as the titles of the books suggest took place in the context of the mutual background of emancipation movements in both sides of the dichotomy as well as that of the canon. The observations in *Impressions* and Ellison's book illustrate how "Western and Middle Eastern women observed and commented on each other's lives is informed by the concerns of their own society at that moment in time" and the manner in which they "desire to intervene in the gender relations of that society" (Lewis and Micklewright 2006, 2). The dual axis in which Oriental and 'Orientalized' women produced their works can be interpreted as an intervention from within and authoritative observance from outside. Women of the Orient "regarded their writing and publication as an intervention into the formation of public opinion at home and abroad" (ibid., 6). However, they did not abandon Western literary conventions of harem literature. Western women on the other hand were able to "sustain an interventionalist political discourse about international relations" (Lewis 2004, 15). The political commentary on Ottoman Armenian massacres, Balkan Wars and the prestige attributed to British and French powers were among the most obvious controversial issues these works pressed onto their readers in the West. Nevertheless, this political performance at this dual axis both group of writers, whether they position themselves at the Western or Oriental—i.e. "Turkish"— pole of the dichotomy, was objectifying. The authors of these books did not want to "become a part of the spectacle that they depicted" (Lewis and Micklewright 2006, 4). The deliberate care to emphasize their assumed distance from the object of scrutiny made them go through the stages of ethnographic writing that aspires to reach an unbiased representation of culture. This representation of culture or in terms of translation studies, translation of culture is particularly potent for studying the language of the postcolonial writer.

2.2 The Language of the Postcolonial Writer

The pivotal aspect of works attempting to escape the repressed atmosphere surrounding the Orientalist works on harem and women of the East is their symbolic choice of language. In her analysis of the hybrid language of choice in the works of James Joyce,

Maria Tymoczko states that "Joyce stands as a reminder that such bilingual writing— whatever the status of the writer's linguistic competence— is fundamentally an ideological strategy and not merely a matter of linguistic expedience" (Tymoczko 2000, 158). The strategy to write in English was apparently necessary for reframing themselves in their own selection from dominant discursive codes available to them. In this respect, within the wider milieu of Orientalist writing produced by women the scope of competing discourses was actually far broader. While some chose to write in English such Demetra Vaka Brown, Halide Edib, Zeynep and Melek Hanım, Yaseyan wrote in her native Armenian instead of French, even though she was on exile in France, and Leyla Saz Hanımefendi wrote in French. Thus, it is apparent that the decision to write in English, rather than the other hegemonic languages in competition, i.e. French and German, "reveals the material effects of the different spheres of imperial and cultural influence of the Western nations" (Lewis and Micklewright 2006, 5). In the background of incredibly active political action in terms of ethnicity and gender, these works were "bound up in an interplay of imperial power relations yet [their authors remained] variously marginal to the imagined imperial centre" (Lewis 2004, 181).

The fluctuating relationship that *Impressions* and *An English Woman in a Turkish Harem* formed with the imperial centre is particularly noteworthy for the authors' performance of racialised and gendered identities through the use of photographs. In their analysis of the illuminating photographs accompanying the text, Lewis and Mills suggest that "within the unequal power relations of Orientalist discourse, the iterative elements that make a performance recognisable do not translate equally across cultures" (Lewis and Mills 2003, 16). Therefore, the shift from local to international discourse creates a work of cultural translation on the textual level, the ethnomasquerade performed by Ellison wearing 'yashmak' and 'charsaf', and Zeynep Hanım in a Greek dancer costume provides the Anglophone reader with a type of intersemiotic translation on the paratextual level. In this light, the boundaries of language in the postcolonial feminist writing reveals the double semiosis it is loaded with. Aiming to reframe gendered Ottoman identities true to their source, these books struggle with "the slipperiness of language and the liabilities of a mode of writing dependant on concepts of authenticity" (Lewis 2004, 144). If the re-presentation of their

identities would not conform to the existing norm regarding the image of the Oriental woman, their authenticity was questioned. If they were simply conforming to the existing norm, the books would lose the reason of their creation, in other words they would not be challenging enough at the first place. Thus, reenacting new symbols of identification while signifying a certain degree of Orientalness to a primarily Occidental audience required a clearly defined discourse of 'transculturation' (Lewis 2004, 144). Because this transculturation is interpreted both ways, "the recognition of these [Oriental] women's knowledge of Western definitions of Orient continued to shock or surprise a West fond of imagining the Orient in general and the harem in particular as hermetically sealed" (ibid.). However unsealed, the interpretive community discussing *Impressions* and *An English Woman in a Turkish Harem* was not persuaded easily.

Nonetheless, the whole transculturation affair was based on the essentialist identities of Orientalist discourse. Although taking identification as performative offers a "potential for dislodging" of these identities, the authors and their work had to go through a "re-appropriation" phase in order to subvert the hegemonic knowledge. This re-appropriation, writes Lewis, was "the risk being reduced to the level of Bhabha's mimic man – uncanny imitation of the real thing, doomed to inauthenticity as never fully 'native' nor fully 'white'" (ibid., 232). The colonial mimesis exhibits the impossibility of hybrid here. As Lewis puts it, "the weird uncanniness of the 'the not quite, not white' haunts the coloniser and eats away at the naturalised sureties of colonial identity" (Lewis 2004, 232). Leaving no space for the hybrid to exist, the complicit and oppositionary can never simply replicate the hegemonic knowledge and power. It is the multi-imperialistic power struggle of clashing discourses that these writers consciously played with that lets the construction and reception of the subject matter diverge from the limited categorizations with a twist (ibid., 242). At this point the other end of the transculturation is observed. When backtranslated these texts are powerful in their carrying across of the semiosis of Orientalist writings in the Anglophone literature with the claim of presenting the reality of Ottoman woman.

The most obvious example of this double semiosis can be found in the term 'Turk'. During the time frame of 1906, the year of Zeynep Hanım's first letter, Turk was potentially a negative term for the Ottomans and was "often experienced as

deragotary when projected onto the Ottomans by the West" (Lewis 2004, 77). But it had totally different connotations when the book was published in the war-torn empire of 1913. Ellison's articles were censured in translation with regards to their discussion of religion and nationalism. The shifting interpretation of this mimesis is obvious in the two versions of the same translation of *Impressions*, since the initial title of the translated book 'An Ottoman Woman in Search of Freedom' was changed to 'A Turkish Woman's European Impressions' in the second version.

In the next part, I will focus on the controversy with regard to the authorship of Impressions and claims of authenticity in Orientalist writing produced by women.

2.3 The Controversy and the Claims of Authenticity

The whole raison d'être of harem literature written by women was the transfer of insider's knowledges to the segregated world outside. As the number of works unfolding the sealed world of harem rose steadily from 1850s onwards and reached its peak particularly in the 1890s, the genre of harem literature came to be regarded as a uniquely female area of production (Lewis 2004, 13-14). Yet, with the surmounting amount of writing the issue of authenticity was challenged with numerous fakes spotted by 'experts'. In her article titled '"Oriental" Femininity as Cultural Commodity: Authorship, Authority, and Authenticity' Reina Lewis states that "the ability to spot a fake, fundamental to the citational practices of Orientalist discourse and publishing, had a particular importance in securing the always threatened authority of women's cultural practices in harem literature and travel writing" (Lewis 2005, 115). Therefore, the authority attributed to woman writers of harem directly reflects the problem of authenticity arising out of the ethnographic studies in the same period. The question whether the 'native' could be trusted in knowledge production bothered ethnographers and more others writing and criticizing postcolonial works. Then the voice of the author as the authority splits into dubious categories since the identity of the narrator is expected to be the most original Oriental untouched by its opposite in the West. Thinking in the general scope of postcolonial writing, Douglas Robinson asks

> Do these divergent cultural origins impart a special authority to one side or the other – the first-worlders because first-world origins have traditionally guaranteed a 'universal' authority, the third-worlders because in postcolonial

> studies third-world origins have sometimes been taken to guarantee 'local' authority through the 'authenticity' of experience? (Robinson 1997, 39)

Avoiding the problem of authenticity was a major aspect of Orientalist drawing as well. The artworks by Orientalist painters drew particular attention to the details of presentation, foregrounding a strategy of reception that viewer must be persuaded to accept the claim that the European gaze is without doubt authentic (Booth 2010, 14).

With respect to travel writing, the status and sales of the books were determined by the 'correct' creation of specific gendered identities, "calibrated in relation to class, race, religion, ethnicity and nation" (Lewis 2004, 7). Thus, when Ellison writes about her "existence as a Turkish woman" (Ellison 1915, 3-4) she invokes quite cunningly "the cultural capital of the native voice" (Lewis 2004, 9), whereas *Impressions* from the start gives the feeling of an object of curiosity since the caption of the frontispiece states "Zeynep in her Paris Drawing Room/ Zeynep is wearing Yashmak and Feradjé, or cloak" (Zeynep Hanoum 1913) and produces one of the most marginal identities in the market. Not surprisingly, following the publication of *Impressions* a European reviewer of Zeynep Hanım dismissed her authenticity on the grounds of her French ancestry. She was doomed to be an 'atypical', therefore an unsuitable respondent of harem. In the same article 'Veiled Women' the same reviewer even wrote "steeped in French decadent literature [she] would be unhappy in any society" (Lewis 2004, 138). But the questioning of Zeynep and Melek Hanım's authenticity took a more mysterious turn in Orientalist scholarship in Turkey and France recently and another character is introduced to the whole story.

One thing to be sure is that the story of these ladies got rediscovered in the first decade of the twentieth century and still, their mystery continues to unfold. Following the publication of Reina Lewis' *Rethinking Orientalism*, book reviews and translations added one layer onto another. But first, the many nationalisms of Zeynep Hanım has to be addressed. After the death of Viaud and almost two decades after the appearance of Loti's roman-à-clef *Les Désenchantées*, a new book titled *Le Secret des "Désenchantées"* was published in 1924. The author of the book was Marc Hélys, who also penned stories about life of women from different ethnic backgrounds in the

modern harems of the twentieth century in *Le jardin fermé*[8] published in 1908 (Yeazell 2000, 48). In *Le Secret* Marc Hélys, whose real name was Marie Léra, claimed that she was Djénane of *Désenchantées* and in fact she was a professional writer who at the time of Loti's visit to Istanbul happened to be staying in the harem of the two sisters. In her later book she declared that she was the major actor in the trio to provide Loti an unmistakably genuine but actually a totally invented representation of a Turkish harem. The plot to fool Loti into writing the novel included delivering letters describing the pathetic life of a Turkish woman and secret meetings in cemeteries of Eyub. Yet, Melek Hanım's letter to *Strand* magazine published in 1926 dismissed Léra's claim in an uncompromising manner. Moreover, Quella-Villéger positions Léra as the naïve and sorrowful mastermind of *Désenchantées* based on the commentaries by the editors of *Le Secret* in contrast to Grace Ellison, whom he calls a 'militant journalist' (Quella-Villéger 2011, 159-199). But whatever the extent of her role, it is clear that Léra was involved in the *Désenchantées* affair and it resulted in polemics of English and French nationalism.[9]

Now turning to the reception of the books in Turkish translation, scholars are divided with regards to the author of *Impressions*. While the precursor of research done on the two sisters, Taha Toros considers Zeynep Hanım to be an unforgivable embarrassment to this respected family and thus, obscures her existence in his article titled "Pierre Loti'nin Roman Kahramanlarından Kontes Nuriye [Countess Nuriye: A Character of Pierre Loti's Novels]", Irvin Cemil Schick points to the suspicious parts of the book keen on representing specifically the aspects related to religion[10] and suggests that "it is not possible to approach these books as factual documents as Reina Lewis does" (Schick 2008, 11). Yet, Quella-Villéger's research is detailed enough to show that the letters which were later published as a collection in the book format were initially published in numerous articles. The latest article written on *Désenchantées* reveals this crisscrossing of the letters between French and English nationalisms and the deliberate move to abandon Zeynep Hanım as a disgrace to 'desirable womanhood' (Timuroğlu

[8] The first book of Marc Hélys was translated by Aysen Altınel and published with the title *Kapalı Bahçe: Kadın ve Harem* by GiTa Yayınları in 2011.
[9] The polemics of nationalism is striking in the dialogue between Melek and the governess, who happens to be English in *Impressions* and French in *Evadées du Harem* (cf. p. 28-29).
[10] I will be analysing these representations in detail in Chapter 6.

2018, 72-77). To sum up, the *Désenchantées* affair offers researchers of feminism more discoveries with regards to authenticity of sources and it seems the harsh criticism quite naturally will be withdrawn. Yet, as the facts of a target system both books (i.e. *Impressions* and *An English Woman in a Turkish Harem*) are invaluable sources for hypothesizing for a descriptive approach to cultural translation and textless back translations. In the next chapter, I will be focusing on research in translation studies focusing on representations of culture in mainly ethnographic writing.

3 REPRESENTATIONS OF CULTURE IN POSTCOLONIAL TRANSLATION

"The universe will express itself as long as
somebody will be able to say, "I read, therefore it writes."
Italo Calvino, *If On A Winter's Night A Traveller*

In Chapter 1 and 2 I focused on the notion of the 'Other' in postcolonial writing and how the representation of the 'Other' was contextualized within the Turkish/English dichotomy. In this chapter, I will be surveying how a representation is shaped in a work of ethnography. For this purpose, I will peruse Kate Sturge's seminal work on the topic titled *Representing Others: Translation, Ethnography, and The Museum* from a descriptive standpoint. Yet, as an initial disclaimer the question whether the works included in the corpus of thesis can be considered works of ethnography should be addressed. I argue that the answer lies in the term of 'autoethnography' outlined by Mary Louise Pratt's *Imperial Eyes*. By autoethnography, Pratt suggests that "if ethnographic texts are a means by which Europeans represent to themselves their (usually subjugated) others, autoethnographic texts are those the others construct in response to or in dialogue with those metropolitan representations" (Pratt 1992, 7). Thus, notwithstanding their lack of academic training and hence, relative objectivity both *A Turkish Woman's European Impressions* and *An English Woman in A Turkish Harem* eagerly translates the writers' subjective discourse into the hegemonic language of the observer. In this light, the translation of representations and their reception in the target system can be analyzed parallel to what scholars of translation studies wrote on ethnographic translation.

Reflecting on the Johannes Fabian's now trite-sounding statement that "the Other is never simply given, never just found or encountered, but made" Sturge expresses that she is working from a strand of translation studies that considers translation to be a conflictual encounter and referring to Tymoczko, "a metonym in the exercise of cultural strength: a matter of power" (Sturge 2007, 2). In her analysis of ethnographic texts and works written on the methodology of ethnography, Sturge starts with the notion of 'cultural translation' that initiated a great debate over the pioneering

book *Writing Culture*, which is edited by James Clifford and George Marcus and published in 1986. She examines 'cultural translation' from both the angles of fiction, hence a form of narrative, and translation, hence a form of writing suspiciously associated with a purely scientific paradigm. Now I will address the interdisciplinarity of analysis in ethnography and translation studies and clarify what cultural translation really means with a critical point of view.

3.1 Ethnography as Translation of Culture

"It is only through the confining act of writing that the immensity of the nonwritten becomes legible."

Following Bronislaw Malinowski's interpretation of translation in an article dated 1935, the twinning of missionary and anthropologist embodies the binary structure of Friedrich Schleiermacher's domesticating and foreignizing translation. Malinowski was among the pioneers to suggest that the ethnographic work regardless of the researchers position in view of a fledgling 'science' required an act of translation. While missionary was in a way commissioned to "translate the white man's point of view to the native", the anthropologist was considered a member of a learned community "translating the native point of view to the European" (Tedlock 1983, 334). Though expressions such as 'white man', 'primitive thought' and 'remote tribes' disappeared from the serious ethnographic works, the task of the ethnographer remained one of translation. The self-refuting attempt to decolonize ethnographic works still endeavoured to "understand other cultures in their own terms but in our language, a task which also ultimately entails the mapping of ideas and practices unto Western categories of understanding" (Tambiah from Sturge 2007, 5). This statement on the purpose of ethnographic writing reveals two issues, which have been discussed by translation scholars widely but revolve around a certain misinterpretation about what cultural translation is.

Firstly, the act of cultural translation entails construction of a source text, i.e. putting into words the 'native culture' in a coherent and meaningful manner in a different language. As Sturge puts it, "life has to be put into textual form" (Sturge 2007, 6). For the construction of a discourse as a cultural text the anthropologist faces two levels of translation. At first level (s)he must decipher the underlying meaning behind

her/his experience in for instance dancing and telling tales. This is in line with what Kyle Conway calls a "semiotic account of the anthropologist's task" (Conway 2012, 267). At the second level, (s)he faces the task of producing a translation "addressed to a very specific audience, which is waiting to read about another mode of life and to manipulate the text it reads according to established rules" (Asad in Sturge 2007, 6). This is parallel to Conway's description of the hermeneutic task of the anthropologist. Combined in the remodeled source text of a culture, both tasks the ethnographer is expected to fulfill can be apparently considered a form of rewriting and actually shed light on a common assumption. The center of this translation system originates from the well-disguised presumption that "the natives cannot know the true meaning of their practices" (Sturge 2007, 5). In order to be understood by the specialized First-World audience of the ethnographic work, they must be interpreted by a more skillful and objective outsider. In this sense, culture is not an ensemble of objective data which "exist out there and waits to be reformulated in a different medium" (ibid., 7). Therefore, Geertz's model of ethnographic writing as a form of fiction applies very well with the present case study, for Ellison's fiction-ethnography of harem is constructed upon the sisters' reading of representations of source culture.

Here we realize the importance of the second issue embedded in ethnographic writing: the politics and poetics surrounding cultural translation. The written artefact of ethnography takes shape within the established rules of canon and thus, must work its way using the rhetorical resources of the target language. Much like representations of culture in postcolonial fiction, reality of a culture is re-produced by means of selection, editing and analysis (ibid., 8). The ethnographer-translator produces the source text by filtering through his/her knowledge of the norms of the target system that happens to be established rules of ethnographic writing and translates this culture as text to the target language. The textualist stance advocated by the sceptical ethnographers contributing to the *Writing Culture* debate accused classical tradition of ethnography "of indigenously translating the personal, power-ridden, dialogical complexity of the ethnographer's experience in the field into a written account that seems neutral, objective and timeless" (ibid.). The asymmetrical relationship of cultures in terms of power tends to disregard

the properties of cultures that are specifically unsuitable for an ahistorical and homogenous representation of a culture.

The representations of a culture by an ethnographer-translator from the Western ivory tower magnify the unequal positions of power in case of the second scenario of knowledge-production through backtranslation. Referring to Asad, Sturge states that "the anthropologist's monograph feeds into dominant 'knowledge' about the other culture and it may also "return, retranslated, into a 'weaker' Third World language", there to hold higher authority than local knowledge and definitions of the source culture" (Sturge 2007, 9). Since this monograph is aimed to be "a conversation inside the West about the 'native'"(ibid.) in ethnographic literature, its backtranslation into the marginalized culture forces a self-representation that is "logically consistent, highly integrated, consensual, extremely resistant to change, and clearly bounded" (Sewell from Sturge 2007, 10) to be confirmed. Due to the fact that within this unthought-of new scenario the source/target dichotomy in the classical sense fails proper reasoning, we end up with "deterritorialized, shifting 'ethnoscapes'" (Sturge 2007, 10). The decision to confirm or to resist this reflexive self-representation reflects the translator's perspective, as well as the institutional power anthropology is enmeshed in. Asking for the translator's perspective demands questioning of the reverse notion of culture as translation observable in Homi Bhabha's definition of hybrid. As discussed in Chapter 2, according to Bhabha's understanding of hybridity culture is "transnational and translational" (Bhabha 1994, 5). However, from this point of view cultural translation taking place for hybridity is an act of transposition and thus, tautological for it requires the pre-existence of two poles to be carried across (Conway 2012, 271). The criticism of hybridity regarding literary translation produces apparently similar results when applied to ethnographic writing.

Scholars of postcolonialism also criticized the notion of cultural translation from different angles. In his article titled "Translating Culture vs. Cultural Translation", Harish Trivedi attacks the naïve utopia of cultural translation as he suggests 'if literary translation is allowed to wither away in the age of cultural translation, we shall sooner than later end up with a wholly translated, monolingual, monocultural, monolithic world'' (Trivedi 2007, 286). In her analysis of the inevitably monolingual world of

philosophy, Gayatri Spivak answers the question 'Can the Subaltern Speak' with a solid answer, as she puts it: "The subaltern as female cannot be heard or read" (Spivak 1994, 104).

Yet, still hopeful for ethnography as a translation practice I ask, as Sturge does, how a polyphonic and principled representation of people can be produced –translated to means of language, retranslated into other languages and backtranslated to its native language(s)– once translation breaks free from the chains of faithfulness and accuracy (Sturge 2007, 8)? What is the milieu of translation practices in ethnography that represent heterogeneous and multilayered culture(s)? In the next part, I will be searching for the answers given to these questions in ethnographic writing.

3.2 Between Untranslatability and Total Translation

"How well I would write if I were not here!"

Recalling Maria Tymoczko's analysis of translations of early Irish literature, Sturge starts off her *descriptive* analysis by thoughtfully indicating that she argues that the translation style applied in a given ethnography can be associated with "a particular judgment of the commensurability between ways of thinking, and thus a particular position on the question of commensurability" (Sturge 2007, 24). Here the two poles in perspective to ethnographic translation emerge. Some ethnographic work tends to stress the impossibility of human communication, therefore favour the untranslatability perspective –and we can count Malinowski within this group–, whereas at the opposite end of the spectrum an equally great number of scholars advocate the translatability hypothesis "asserting the similarity of everybody, hence universality of all peoples and cultures" which at first seems like an anti-colonialist discourse but actually contributes to a universalization of the West as a once local now a global uniform product (ibid., 24). This two-pole structure underlying the translation strategies in ethnographic works foregrounds the assumed proximity or distance between the source culture, i.e. the culture the translated, the subject-matter, or the 'native' belongs to, and the target culture, i.e. the culture the ethnographer-translator, the interpreter, or the reader in the West belongs to. In other words, heavy contextualization through a specialist mediator is in fact the ultimate sign of the cultural relativist position adopted by the keen social

scientist.

The "duplicitous method" of acknowledging the operative function of a language and the foreignness attributed to it portrays the ethnographer-translator's assumption of linguistic relativity between the languages of the translator and the translated. On the one hand, raising respect for the other cultures but on the other creating an alienating effect around it, "the relativist translator and the source text are caught in a powerful duality of 'us' and 'them'" (ibid., 40). In this light, what Sturge describes under the traditional practices of cultural translation in classical ethnography resembles the critiques voiced against the works of colonialist fiction. To briefly explain, these practices are, as Sturge puts it, the constitution of unified cultures, ethnographic authority and denial of coevalness. At this point, the textual signals of ethnographic authority are striking for translation theoreticians. Arrogance of the ethnographer-translator, who happens to be the only visible figure in the whole rhetoric, denies Lawrence Venuti's association of domesticating translation with an invisible translator in practice. Even though the text flows in a univocal translation, "paraphernalia of total authority" surrounding the translator does not simply assert a position of authorized interpreter but beyond that, urges the reader to believe *him* in "claiming to have more knowledge of the source text than the source text authors themselves" (Sturge 2007, 44). The subject constrained to stay in an undefined past attains reality only through the translator (ibid., 45). On the contrary, the translator advocating for complete translatability chooses to blame the European as the source of trouble and portrays the 'admirable character' of the natives as "egalitarian" and "deeply democratic" (ibid., 52). This statement brings into mind Ellison's remarks on the workings of household in harem, as she suggests "The more I stay in Turkey the more I admire the inborn aristocracy of the Turk, and yet 'aristocracy' as we understand it does not exist. Turkey is the country where brotherhood and equality have been best understood." (Ellison 1915, 21).

The two opposing approaches to ethnography as translation rest on the standards of objectivity, which as social scientists both troupes of early ethnographer-translators lay claim to. As a consequence, both deny a coherent discourse and generalizations of

description. These early practices of the trade were superseded by what Sturge calls critical innovations in ethnography, mainly a confession and the translator's preface informing the reader about the constraints the fieldworker faced (Sturge 2007, 57), "a 'dialogic' mode of writing which emphasizes 'betweenness'" (ibid., 60), the use of quotations and thick translation. All these techniques contribute to the "joint construction" by asker and teller stressing the reflexivity of cultural translation and by doing so, underlining the sociopolitical constraints of the unequal relations between the representer and the represented (ibid., 63). Yet, probably the moment of epiphany takes over the reader when (s)he encounters the 'Other' through the ethnographer's use of quotations and thick translation, which go hand-in-hand in ethnographic translation. The use of indirect speech takes shape in the hands of the orchestrator-translator since quotations require framing from outside the text. For this reason, they create an artificial layer around the core of the represented, as some scholars suggest, by the translator's decisions in "editing, selecting and translating" aiming for a specific narrative or interpretation (ibid., 78). The use of quotations clearly marks the similarity of methodology in analysis between translations in ethnography and postcolonial literature.

The 'blurred genres' of ethnography and postcolonial literature is thus fruitful for comparing approaches by both epochs according to their responses to same means of analysis, i.e. native words and categorization of translations. But first what is meant by 'blurred genres' needs to be explained. Though ethnographic work is admittedly produced "in pursuit of non-literary aims" (Sturge 2007, 93), it is typical of polysystems built on unequal power relations that literary translations, or translated fiction take on an ethnographic role in the receiving system (ibid., 92). As I have discussed in Chapter 2 referring Richard Jacquemond's arguments on this matter, literary translation occupies at least a partially ethnographic position in postcolonial translation[11] and thus, this subgenre of 'ethnographized fiction' blurs the theoretical categorization of translations

[11] Probably the most noteworthy example of such translation as ethnographized fiction in the Turkish polysystem is Mahmut Makal's *Bizim Köy* translated into English as *A Village in Anatolia* (1954) by Sir Wyndham Deedes notwithstanding the translator's notice that his translation should not be received as an ethnographic work in the preface and into French as *Un village anatolien; récit d'un instituteur paysan* (1963) by O. Ceyrac and Güzin Dino.

particularly with regards to the signature concepts of a culture in Tymoczko's terms.

The signature concepts of culture as the criterion of analysis in the translations of early Irish literature present a similar meta-case study for the analysis of quoted native words in Sturge's methodology. Referring to Denis Tedlock again, Sturge concurs that native terms in the English text are the "souvenirs of the original encounter", foregrounding "the distance between the 'then' of conversation and 'now' of writing" (Sturge 2007, 68). Moreover, the general tendency to italicize the native terms reminds the reader quite deliberately that "they are qualitatively different from the language of the narrating ethnographer". Therefore, in most of the cases native terms are accompanied by footnotes, "which subsumes into paraphrase most of what was said" (ibid., 69). Tymoczko on the other hand notes that signature concepts of culture "are not simply unified, static, essentialist" or "rarely if ever 'pure', untouched, or 'uncontaminated'" (Tymoczko 1999, 170). In her analysis of the three different translations of the same poem she distinguishes between three translation strategies marked by explanation of cultural concepts using proximate concepts offered by the target language, adherence to certain features of dominant target language definition of culture but also paradoxically opposition or "rebellion" against the dominant culture and lastly, making cultural elements obvious through defamiliarized language (Tymoczko 1999, 174-6). Discussing Tymoczko's approach very briefly with reference to the notion of thick description, applied to translation studies by Kwame Anthony Appiah as 'thick translation'[12], Sturge highlights generic constraints of the two genres in question but avoids a structuralist classification (Sturge 2007, 80-82).

The difference in methodology is most apparent in the two theoretician's approach to the formation of a translation system. For Tymoczko the "seemingly radically polarized system" of popular literary translations and scholarly translations are "symbiotic, each made possible only by the existence of the other", whereas Sturge is keen on her proposition of abandoning the previously univocal translations for a multilayered one (cf. Tymoczko 1999, 140 and Sturge 2007, 86). Thus, it can be argued

[12] For what Sturge has to say on thick translation see Sturge 2007, 82-3.

that Sturge's categorization of translations does not necessarily comply with Tymoczko's.

3.3 Ethnographic Translation on Descriptive Translation Studies

"Reading is going toward something that is about to be,

and no one yet knows what it will be."

So far I have discussed how the hybrid half-quoted half-commented, interpreted and then translated ethnographic text yields itself to descriptive analysis. The recurring argument ethnographic texts present is about the returning target text. In other words, what descriptivism has to say about translations' effect on their 'native', i.e. source culture canon? Now let's take a look at what theoreticians of cultural translation has written about descriptive translation studies specifically in light of ethnographic writing.

Sturge discusses historical perspectives to colonialism from a corpus of texts canonized in British anthropological tradition. To reiterate her proposition in terms of a definition of translation, she refers to a criticism voiced by the scholar of postcolonialism Eric Cheyfitz, suggesting that by safely assuming that translation is a process of purely technical linguistic substitution, anthropologists "'repress' the actual dynamics of translation and its implication in concrete contexts of domination and power" (Sturge 2007, 35). She succintly clarifies her methodology regarding how she positions translations "within the webs of ideological and institutional power where they emerged" (ibid.). Her argument builds up from "Toury's assumption that translations belong to the culture that hosts them" (ibid.). Moreover, she points to the main assertion of descriptivism positing that translations are facts of target culture, because it is possible to study the practice of ethnographic translation "as an institutional and historical object of study" only through descriptive translation studies. But here it must be noted that theoreticians working on cultural translation such as Niranjana and Sturge challenged the strict discourse of descriptivism constructed by Toury, as he initially suggests

> Translations are facts of one system only: the target system. It is clear that, from the standpoint of the source text and source system, translations have hardly any significance at all, even if everybody in the source culture 'knows' of their factual existence. Not only have they left the source system behind, but they are

> in no position to affect its linguistic and textual rules and norms, its textual history, or the source text as such. (Toury 2014, 19)

The focus on target system seems to abandon the impact of ethnography-translations. Citing Niranjana's criticism to Toury, Sturge considers by adding the repercussions of totalizing translations on the lives of the people living in source cultures descriptive perspective can be further developed (Sturge 2007, 40). According to her, Toury was not aiming to eliminate the source culture from analysis but shifting attention to target culture, which posed precarious questions later to unfold in the crisis of representation in translation studies that is part and parcel of poststructuralism social sciences quite generally went through (ibid., 55). Besides, the focus on target text as the criterion of analysis is inapplicable to texts of oral tradition since if "studied as legitimate products set loose from their sources, and not as aspiring to be the sole mirror and representative of an 'original'" Native American poems, for instance, would be considered distortions (ibid., 127). However, such an extreme interpretation of descriptivism is what Toury avoids with the unit of comparative analysis that descriptive translation studies offers, that is the 'coupled pair'. In Toury's words, "any entity, at any textual-linguistic level and of any scope, may in principle turn out to represent a translational problem in relation to a certain target-text solution, or vice versa" (Toury 1985, 27). Therefore, the translator of oral literary traditions, for example ethnopoets translating Native American poetry, are not exempted from the right to rewrite and these re-enacted poems cannot be criticized as 'distortions' to a tradition (Sturge 2007, 127).

Furthermore, Toury addresses the criticism about the returning target text in *Descriptive Translation Studies and Beyond* with regards to selfsame texts (Toury 2012, 21). However, when a text which is considered to be a translation a priori has an effect on its (final) target - hence previously source- system, there happens to be 'a reversal of roles', as Toury puts it, "while *genetically* a translation, the affecting entity no longer *functions* as one" (ibid.). In that case a translation functions as a source text, but does not genuinely 'act' as a source text proper; it becomes a 'mediating' source text. In addition, what assigns it the role of a source text is "the concerns of a new prospective recipient system" (ibid.).

Following Sturge's proposition, the metaphor of museum as translation can be analyzed from the target-oriented perspective as well. Museum translation creates source 'facts' by means of target language order and reason (Sturge 2007, 137). The ethnographer-translator posits the domestic 'primitive' audience in such a way that it establishes its target system while defining the objects of representation along the same 'primitive'-'civilized' axis (ibid., 138). The classical labelling practices in museums underline the authority of the translator by giving information merely on the date and ownership related to the museum acquisition (ibid., 147). The source text disappears and Sturge finds it unethical. Yet, from a target-oriented approach what the *skopos* of the museum translation is destined to fulfill is to lead the primitive audience at home to interpret what the authority, i.e. ethnographer-translator presents before them. Thus, the target text is at the end a translation of a biologically-related but culturally-differentiated source; a source reconstructed via our 'civilized' understanding of what primitive should be like by an authority, thus producing a translation of target culture's concealed translation. This system requires constraints of the target system to be severely imposed. Thus, the validity of the presented translation depends both on "the genuineness of the source 'text' and faithfulness of its representation" (ibid., 152). To satisfy the audience's expectation, the museum-translation cannot simply produce a copy since "the translatedness of museum displays must be hidden if object's claim to authenticity is to remain undamaged" (ibid., 153). In that sense what is considered to be authentic is the "politically contentious" norms of the target system and therefore, museum-translation represents a culture repertoire subject to a fierce dispute over "not only what is to be represented, but over who will control means of representing" (Karp from Sturge 2007, 158).

In conclusion, Sturge advocates community-curated museum displays for a polyphonic and multilayered translation. The collaborative translation creates a space for scholars, museum professionals and community groups to have a conversation. Yet, this conversation –translational dialogue– does not take place between "two isolated, decontextualized individuals (or cultural entities) but actually a multiply oriented polylogue" (Sturge 2007, 175). For her, this polylogue dismisses the acceptable/adequate dichotomy of descriptive translation studies. However, it must be

highlighted that this multilayered translation is still a fact of the target system and the means of descriptively analyzing this system remains obscure behind prescriptive projection of translation ethics, leaving aside the question of metametonymics of translation that Tymoczko calls for.

In the next chapter, I will be starting to build the proposition of this thesis from the perspective of the translation studies proper with regards to the notion of backtranslation and discuss textless back translation. This investigation into the descriptive ground available for postcolonial and ethnographic translation will hopefully reveal new insights for the translation researchers.

4 TEXTLESS BACK TRANSLATION: A NEW PATH

Identity politics surrounding ethnographic translation and the challenges related to unequal power relations postcolonial authors confront bring us to the concept of backtranslation, one of the most frequently practiced forms of translation for centuries. Ironically enough, the theoretical discussion examined so far alludes to backtranslation without clarifying the notion or deconstructing the translation practices they discuss, be it postcolonial translation or ethnographic writing as translation. However, it must be noted that the writer of this thesis was pleasantly surprised to have what can be called serendipitous encounters or take glimpse of the light at the end of the tunnel from a translation researcher's perspective.

Our very first encounter takes place in the aforementioned article titled "Translations of Themselves: The Contours of Postcolonial Fiction". In this article, Maria Tymoczko suggests that existence of words recognized to be conventional translation equivalents (CTEs)[13] in translations gives the target text reader the impression that postcolonial writing is a translation of itself, or in other words "translations of texts never written in the other (usually native) language of a culture" (Tymoczko 2000, 156). Therefore, the presence of CTEs demands at a deeper level the assumption of "the existence of a pre-text in another language" (ibid.). Though unnamed as a concept of translation theory, this pre-text is adopted as the sole criterion- the unit of analysis- for delivering a judgment on the 'truthfulness' of the translated culture in comparison to its source culture-text. At this point we have our second encounter in *Representing Others*, as Kate Sturge calls this pre-text 'source-less target text'. Yet, Sturge explicitly abandons a descriptive approach to these target texts since an "interlingual, comparative analysis" cannot be made and referring to Eric Cheyfitz indicates that this approach is grounded on a notion of translation as "a technical, self-explanatory linguistic process" (Sturge 2007, 35). But her criticism on descriptivists' lack of theorizing on the returning target text in fact reveals her assumption about ethnography-translation with regards to backtranslation. Consequently, this thesis sets off to analyse what is considered to be products of cultural translation on a highly

[13] Discussed in detail in Chapter 1.

empirical ground not simply by intertextual comparison but also by acknowledging the politics of repression and substitution particularly in the textual form. Such an approach lays bare the limitations of Cheyfitz's overemphasis on postmodernist literary interpretation of ethnographic writing. It also brings postcolonial translations out of the identity politics conundrum based on the perceived identity of an author.

For this purpose, in this chapter I will initially survey the literature on backtranslation particularly with respect to different contexts in which it is used. This will be helpful for understanding "permissible variations within the limits of a single definition" of backtranslation as Mark Shuttleworth and Moira Cowie indicate in their introduction to *Dictionary of Translation Studies* (2014, xiii). Then, I will attempt to explore what a quite recent concept, i.e. textless back translation can offer to our discussion. As a final point, I will engage with the concept in view of descriptive translation studies by examining the notions of concealed translation, interim translation and finally, translation of concealed translation.

4.1 The Ambivalent Structure of Back-translation – A Historical Review

Shuttleworth and Cowie define back-translation as "a process in which a text which has been translated into a given language is retranslated into source language" (Shuttleworth and Cowie 2014, 14). The main argument behind back-translation has been for a long time about one of the major concepts of translation theory, which is none other than 'equivalence'. Therefore, this historical review of literature focusing on the concept of backtranslation illustrates that a strong impetus for discussion on the concept reached its peak in the 1960s and 70s during which period, to be specific in 1964, Eugene Nida introduced the term "dynamic equivalence". However, I find it useful to start with a pioneering article by Joseph Casagrande published in 1954. Problematizing the purpose and the equivalence in transferring messages, Casagrande distinguishes between different purposes of translation namely pragmatic, aesthetic-poetic, ethnographic and linguistic translation. After this classification, he defines translation as the act of decoding a message in language A and encoding it in language B (Casagrande 1954, 338). But because the correspondence between messages deemed

the same in two languages is "in most cases probably a matter of degree"[14], Casagrande suggests 'appropriate tests' for measuring the degree of correspondence and these are a certain semantic differential test and back-translation (Casagrande 1954, 338-39). A 'device' for checking internal consistency–it is hard to understand the qualifying 'internal' but it seems like Casagrande envisions a system in which a translated text exists side by side with its source text–, backtranslation reveals discrepancies that are "presumably diagnostic of trouble-points in the process of transcoding" (ibid.). This linguistics-oriented contrastive approach is indicative of the general tendency to theorize about backtranslation not as a practice of translation proper but a limited technique downgraded to mere mechanical action.

A decade later translation theory saw 'rational' analysis bearing fruits, which would eventually evolve into DTS. In an article titled "Will Translation Theory be of Use to Translators?" Jiří Levý proposes experimenting with back-translations to reach "a precise diagnosis of the 'translator's disease'" (Levý 2012a, 62). In this method, what gets lost in translations will be statistically observed when tested with backtranslations. Two years later in 1967 Levý develops his initial proposal for a statistical approach in an article titled "Translation as a Decision Process". Yet, in his application of game theory to "translation problems" he points that if backtranslated "tendencies operative in the course of decision processes may be observed with great clarity" (Levý 2012b, 82). Here, the analysis of translation proper itself is reduced to "diverging or converging tendencies in choosing lexical units" (ibid.). Again backtranslation serves as a contrastive test piece.

Same year in an article titled "Contrastive Methods" Leonardo Spalatin used backtranslation for analyzing two languages from a contrastive linguistics approach. Considering the purposes of such an approach is "compiling a grammar, dictionary, reader and the like" for people wishing to learn another language, backtranslation is employed to establish "such translation equivalence as will cover the largest possible number of texts" for producing the original source text when backtranslated (Spalatin

[14] It is important to note here that in as early as 1954 Casagrande remarks on the idea of translation of culture as he puts it: "The attitudes and values, the experience and tradition of a people, inevitably become involved in the freight of meaning carried by a language. In effect, one does not translate LANGUAGES, one translates CULTURES. Ethnography may, in fact, be thought of as a form of translation." (Casagrande 1954, 338)

1967, 29-30). This approach sheds light on the algorithmic steps to follow to conduct the backtranslation *process* properly. Up to now, there is no mention of backtranslation as translation proper. On the contrary, it is considered a "'secondhand' translation" (Levý 2012a, 65). But I must add that by determining grammatical or lexical level to backtranslated equivalents of ST, Spalatin admits that backtranslation practically works as whatever conceived as 'translation'.

The most striking statement on backtranslation in a historical review is surely by Vladimir Ivir in his article advocating dynamic equivalence (Ivir 1981). Referring to Spalatin's use of backtranslation "to serve as a check on the semantic content", Ivir asserts that "because of its function, back-translation, unlike translation proper, does not deal with messages but with formal linguistic elements isolated from the target text […] Back-translation can thus be defined as one-to-one structural replacement" (Ivir 1981, 57). Although the function –and hence, definition–of backtranslation has changed dramatically over time, similar approaches to the concept can be still found in the context of ethnographic scholarship with the claim that it "eliminates the distinction between source and target languages" (Ramírez 2006, 356), medical translation as an instrument of a quality control approach (Ozolins 2009) and Bible translation acting as gloss translation of the original text (Gutt 1991, 177). Similarly, Ernst-August Gutt and Mona Baker reflect on its practical aspect in foreign language teaching and translation pedagogy. In this respect, Baker notes

> The use of back-translation is a necessary compromise; it is theoretically unsound and far from ideal but […] theoretical criteria cease to be relevant when they become an obstacle to fruitful discussion (Baker 1992, 7).

However, as it happens on any subject in translation studies one should not give way to despair and turn to what pioneers and descriptivists has to say, in the present case, on backtranslation.

So, to stick by the linear discussion of this review descriptivists should be mentioned first. Keeping in mind that the discussion on back-translation has evolved in the context of equivalence, Gideon Toury remarked skeptically about whether backtranslation can provide apparent insights about translation fiddling with source-oriented comparison because of the irreversible relationship a translated text forms with

the target system (Toury from Shuttleworth and Cowie 2014, 15). Yet, Toury's skepticism reciprocates much more powerfully in James S. Holmes' article titled "On Matching and Making Maps: From A Translator's Notebook"–first published in 1973 but reprinted in book form in 1988. Explicitly expressing his hope to be an uncomformist in his views on poetry translation and equivalence, Holmes suggests what students of translation are quite familiar with today: "No translation of a poem is ever 'the same as' the poem itself […] Nor is a translation of a poem really 'equivalent' to its original" (Holmes 1988, 53). Applying the backtranslation procedure to a problem of maths, he states in the most provocative manner quite remarkably that "to call this [back-translation] equivalence is perverse" (ibid.). Holmes' views and descriptivist approach found its voice echo decades later in the works of Chinese researchers, opening up new paths. Now I will peruse these accounts of this old concept in a new light with a fresh term.

4.2 A Less Threaded Ground – Textless Back translation

Recently the scholarship on backtranslation flourished a great deal since the generally overlooked subjects of discussion on "sourcelessness" of a work of translation and how it is going to be analyzed got foregrounded with the turn of the century. The movement of people and the formation of cultures in diaspora or hybrid ones create a demand for postcolonial works to be translated back to its 'original' source culture. In this respect, studies conducted mainly on Chinese literary ground have been making conspicuous progress for coining a new term, that is, 'textless back translation'. One such study defines textless back translation as "the kind of back translation in which the translator retranslates China-themed works written in English language back into Chinese language" (Qingyin &Changbao 2017, 1). The most noticeable aspect of studies in question is the importance given to the identity of the author, i.e. apparent source text producer and speaking in poststructuralist terms, the translator of the culture. There are even classifications of works as to the identity of the author such as works by domestic writers, by overseas Chinese writers, by foreign writers of Chinese origin and finally, works by foreign writers. The reason why most studies focus on the identity of the source text author is related to the comparative analysis conducted on such works for sake of the accuracy of representations of Chinese culture. Therefore, it is clear that

most work on textless back translation ends up being highly source-oriented and recalls the criticisms of the linguistic turn.

Still, linguistic analyses produced its own sub-categorization of backtranslation by associating certain translation strategies with each sub-category. In such an analysis Guo Ting identifies the contrastive translation strategies he associates with foreign language creation and rootless back translation (Ting 2017). In this study "foreign language creation" refers to a work about Chinese culture written in English, whereas the Chinese translation of this work is called "rootless back translation". Ting explains that originally coined as "rootless" but later changed to "textless back translation", this practice is obviously "back translation of English version into the non-existent Chinese 'original version'" (ibid., 1355). Interestingly enough, the analysis of the translation strategies adopted in these translations – these translation practices are named differently in Western translation scholarship, for instance foreign language creation is similar to what Sturge calls cultural translation– is contrastive according to Ting. While the former one tends to adapt the target language to the source for a readily intelligible reading, textless back translation tends to adapt source to the target "to make the translation authentic, accurate and smooth" (Ting 2017, 1363). However, the weak point of these studies is that they do not address the construction of translation system on top of the strategies related to the reception of identity politics nor do they take the position of the final text translator into consideration.

In this respect, Yifeng Sun poses questions regarding primacy of the original and reception of backtranslations of works of cultural translation. Calling Chinese American literature "evidently transnational" since "it is more than a minority literature but part of more broadly conceived American literature", Sun questions the oscillation between centrality and peripherality of Chinese American literature (Sun 2014, 109). The demarcation between majority discourse and the marginal dialect emerges in this system as transnational identities "collide and merge" in a field of creative experimentation (ibid.,110). In case of our setting, minority is represented in the canon of memoirs an author presented as a "native" integrated into the system of harem literature in the West, which is positioned at the center, and when translated back into Turkish marginalized by the claims of inauthenticity. However, Sun's theorizing on this refracted system does not agree with Bhabha's hybridity because the "practically

unmediated linguistic translation foregrounds the alienation of otherness" (Sun 2014, 110). The system of backtranslation does not simply take the work of cultural translation on board. It transforms it in accordance with its own standards. Sun suggest that "in the process of rewriting, the original created from fragments is de-idealized and dethroned" and when it is re-rewritten, the original ST undergoes a process of negotiation, reconciliation and transformation for the second time (ibid., 112). The analysis on these re-rewritings in Chinese context reveals that translators domesticate the parts of source text they find to be distorted and alienated "rather freely and with little restraint", hence they attempt to "restore" the text to its authentic but intangible source (ibid., 115). In this respect, system of backtranslations empowers the translator as Sun states that in such a system "translator acts as a self-appointed cultural spokesman drawing attention to an alleged cultural populist tendency in back translation" (ibid., 116). Recognized as a national pride because they express a foreign interest from native's point of view, backtranslations bring the foreign perspective under control or effectively censor what the translator deems to be inappropriate. Otherwise "if the supposedly familiar that has been de-familiarized in the source text is allowed to remain strange in translation, it seems rather absurd and makes little cultural sense to the Chinese reader" (Sun 2014, 117). Yet, in a totally different context the analysis on backtranslation yield dissimilar results. In his analysis of English translations of reports penned by Russian soldiers and merchants travelling to Australia, Kevin Windle posits that the task of translator in this case is "ensuring that the 'strangeness' inherent in the accounts provided in the source texts is carried across undiminished" (Windle 2016, 383). Translators in this sense are "cultural interpreters not of Australia (that is the role of the original), but of that outside view of Australia" (ibid., 385). Thus, according to Windle to attempt concealing outsider's view of 'home', though remote in time would defeat the purpose of backtranslating (ibid.).[15]

All in all, the discussion on the translation strategies adopted in backtranslation tends to move between two poles of describing translations, either foreignizing or domesticating. Moreover, the arguments are not surprisingly prescriptive and built on the presumed nature of this specific translation practice. Yet, our initial question

[15] Both Windle and Tymoczko use the term "ostranenie" to explain the strangness in works of cultural translation. See Windle 2016, 386 and Tymoczko 1999, 249-51.

remains unanswered: How can backtranslation get out of the limitations of identity politics considering the disputed source of *Impressions* attributed to Zeynep Hanım? How can we develop descriptive arguments on back-translation? In the next part, I will be searching for an answer in descriptive translation studies.

4.3 An Attempt for Developing A Descriptive Framework of Analysis on Postcolonial Translations with Textless Back translation

Since we are dealing with at least two-layered translation process, a descriptive study requires a two level analysis. The first level comprises the analysis of cultural translation, while in the second level is a rather conventional analysis between an established source and target texts. Yet, the roles of author, editor of the source text, translator and editor of the target text, as well the norms of what is canonized appropriate representation of (a) culture confront each other. The second layer of this translation process has been well discussed and I will follow Gideon Toury's steps in analyzing a work of translation. However, the first level demands deeper problematization and probably a fresh take on translation analysis with merely one linguistic text.

So, how can we classify the work of cultural translation with the classifications descriptive translation studies provides? The answer lies within the concepts of concealed and pseudotranslation. Keeping in mind that the semi-ethnographic works of cultural translation, namely *Impressions* and *An English Woman in A Turkish Harem* are traditionally presented as original works, they can be situated within the scope of a specific type of concealed translation. Hence, the final target text named 'textless back translation' in this chapter will be the translation of a concealed translation. Focusing on the intertextuality of the texts in the present case, we can "trace the foreign elements contributing to the 'structuration' of texts" by using the concept of concealed translation (Tahir Gürçağlar 2010, 173).

Parallel to the emphasis studies of textless back translation put on the identity of the author, the issue of authorship takes center stage in a system in which "distinction between translations and non-translations is not culturally functional and is hence blurred" (Toury 1995, 70-1). The dominating translation norm of such a system

predictably favours domestication of a hidden source text. In this system, "assumed superiority" of the source text and source author over target text and agents involved in the production of target text lead translators to domesticate what seems absurd in the first place. The 'absurd' therefore foregrounds translators' reflection of target system's norms on its self-presentation from an opposite angle, which brings into mind the way how pseudotranslations highlight the norms considered acceptable for translations in the target system. Thus, I think it is wise to resort to methodology that has already proved useful for analyzing pseudotranslations. For this purpose, Işın Bengi-Öner's suggestion for such a method of analysis will surely shed on light on concealed translations as well.

In her article titled "Çeviribilim, Çeviri Kuramı ve Sözdeçeviriler" ["Translation Studies, Translation Theory and Pseudotranslations"] Bengi-Öner indicates that due to the limitations of prescriptive and source-oriented theorizing, extreme cases of translation such as pseudotranslation and concealed translation were excluded, which as a reflexive repercussion caused theorizing on translation to remain restricted within certain boundaries (Bengi-Öner 1999, 25). Therefore, using descriptive tools of analysis for pseudtranslations –as well as concealed translations– is crucial for enlarging the limits of conceptual structuralism in translation studies. Moreover, the descriptive approach can help us develop much-needed tools for criticism particularly in case of the extraordinary cases mentioned above. For such an analysis, we need to apply descriptive methodology on works of cultural translation at the first place[16] and then only through by re-establishing the source and the backtranslated work our way of thinking can progress.

In order to conduct a descriptive analysis, we need to analyze the preliminary norm and operational norms. However, the argument that operational norms will bring to light the decisions taken by the translator during the translation process is not valid in the present case. Since the author and the editor did not have a clear-cut division of roles as to the limits of their authority in the production of the published text, Bengi-Öner's method for analyzing textual-linguistic norms and the distribution of these norms will reveal the degree of internal semiotic coherence in *Impressions*. Also, we

[16] Bengi-Öner analysis of Nihal Yeğinobalı's *Genç Kızlar* is a groundbreaker for the descriptive approach on pseudotranslations in Turkey (see 1999, 25-34).

will be able to analyze semiotical correspondence between *Impressions* and *An English Woman in A Turkish Harem* from a contrastive perspective. In her article, Bengi-Öner suggests using textual codes and patterns for an exhaustive analysis. Thus, under operational norms she analyzes codes of register, lexical code, syntactic code, semantic code, character descriptions and transfers of meaning[17]. In order to decipher the strategies for entering a genre through intertextuality in the source system and how these strategies are carried across to the target system I will be analyzing ethnographer's tools such as indirect speech and quotations under syntactic code. After the first level of analysis is accomplished, we need to re-adjust the translatorial relationship between the work of cultural translation as source text and its backtranslated target text. This second level of analysis will be rather traditionally descriptive compared to the first level. So it requires no further explanation here. As a consequence, I hope to achieve a deliberately underlined descriptive framework of analysis for translations of postcolonial and ethnographic works.

In chapter 6 I will be examining the book comprising the corpus of thesis guided by Bengi-Öner's application of the descriptive approach. But for now, I will follow the steps how descriptivism was influenced by illusionism that remained obscure for a brief period in translation theory only to be resurrected ironically in criticisms of its offspring.

[17] The terms for units of analysis are translated from Turkish considering the following sources: Bengi 1992, Bengi-Öner 2001, Rifat 2010.

5 THE DIS/RE-APPEARANCE OF ILLUSIONISTIC TRANSLATION: DESCRIPTIVISM MEETS POSTCOLONIALISM

"What could our illusionist do? …

'I have understood my limitations,' he said to me.

'In reading, something happens over which I have no power.'"

Italo Calvino, *If On A Winter's Night A Traveller*

After establishing the pillars of the descriptive analysis, it is time to turn to the initial call this thesis attempts to answer. What are the metametonymics of postcolonial translations? In other words, within the context of this study what are the tools we can make use of in criticisms of textless back translations? For this purpose I propose to disclose the "illusion" that refers to wide-ranging phenomena in translation studies. However, the term itself reveals the wavering ambiguity theoretical writings on translation criticism has displayed. Regardless of this ambiguity, the need for descriptive and existential analysis on translation as 'illusion' is paramount. Therefore, in this chapter I will deconstruct this concept of translation criticism with two questions Theo Hermans raises in *Translation in Systems* at the back of my mind. Illustrative for methodological discussion on metacriticism, these questions are: "is there continuity or rupture between past and present theorizing on translation?" (Hermans 1999, 98) and "should we adopt a semasiological or onomasiological principle?" (ibid., 101). He further elaborates on these questions, asking whether it is more effective to trace a given term and its range of meanings over time, or starting from a given concept to critically survey what other terms were used to name it in different periods (ibid.).

In this respect, this chapter follows the trail of illusion in translation theory, starting with the notion of "illusionistic translation" in Jiří Levý's *The Art of Translation* (2011). First published in 1963, *Umění překladu* was a major contribution by Czech structuralists and was widely popular in Russian and German circles of translation studies. The Anglophone world, though, probably had a glimpse at it in Itamar Even-Zohar's dissertation. The concept of norms was apparently influential for Gideon Toury's theorizing in his initial *In Search of a Theory of Translation* (1980), which was

later revised into *Descriptive Translation Studies — and Beyond* (1995). Yet, during this evolving timeline some concepts were abandoned, while some others were adopted and put to the test of critical thinking. For instance, Levý was keen on the concept "illusion" based on a certain poetics, which I will be analyzing below, but Toury withdrew from using the metaphor and illusion got only to be resurrected in subsequent criticism by Lawrence Venuti in his influential *Translator's Invisibility*, originally published in 1995, with a different name and context as in "illusion of transparency". So, returning to Hermans' question in this chapter I will discuss the poetics of illusion with a specific focus on the social science paradigm regarding translation studies. This discussion will eventually lead to the foregrounding of illusion in postcolonial translations within the scope of this thesis. Furthermore, it will surely open up new paths of research on the ontology of translation from a descriptive perspective with broader corpora.

However, before delving into details of theorizing on illusion, I would like to point out that all of the three theoreticians whose work I will analyze share one very significant argument. They all argue for "a rational analysis on translations as opposed to subjective impressions" (Levý 1965 from Hermans 1999, 22). Thus, it is important to notice that the line of argument in their work is mainly descriptive in varying levels. Now, let's take a look at the poetics of illusionistic translation and translator.

5.1 The Position of Translation Theory and Criticism in *The Art of Translation*

The Art of Translation is adamantly unique for its time in terms of the structure of theorizing that follows the triangle of translation theory- analysis-criticism without overtly proposing the position each has in relation to the other. It commences with an overview of scholarly research on translation on the empirical side, giving details about the publications of research centers on translation from different corners of Europe and Russia. In his brief summary of research groups, Levý categorizes theories under general and specialized theories, with linguistic and literary methodologies. At this point he criticizes the big majority of studies for defining translation strategies through a somewhat "unidirectional" relationship with the source, positioning translations "on a linear scale between two poles: i.e. the 'faithful' and the 'free', the 'retrospective' and the 'prospective', or the 'receptive' and the 'adaptive' and so on" (Levý 2011, 14).

Undermining the poetics of literary evolution, Levý suggests investigating translation for the purpose of "identifying the translator's method as the manifestation of a particular translation norm, a particular attitude to translation" (Levý 2011, 14). A quick-witted critic, he stresses that though as chroniclers of useful factual material, practicing translators writing translation histories "lack theoretical grounding indispensable for carrying out a pertinent analysis of the inter-relationships involved in the historical evolution", particularly relationships between "the evolution of original literature and the cultural functions of translated literature in the particular period" (ibid., 15). Reading these criticisms after the works of the preliminary DTS group[18], a student of translation can easily see the originating lines of thought behind norms and polysystems theory[19]. Moreover, Levý's argument rests on the acknowledgement that "a significant part of translation theory, as indeed of the theory of all art forms, is normative" (ibid., 17). Considering translation to be a form of art, its aesthetics depends upon "a philosophical view which is variable and historically conditioned", which happens to be called norms (ibid.). Yet, here we notice a complicated reasoning that states the actual procedures that aim to attain "a priori established goal" can only be revealed through "scientific inquiry" (ibid.). Thus, Levý thinks of translation analysis and criticism apparently as a scientific exploration of an art form.

Levý's own theory of translation originates from the concept of "noetic compatibility" based on *illusio*. He explains that "the aptness of translation and the veracity of the imagery, the verisimilitude of the motivation etc. are special cases of a single general category" which he denotes as noetic compatibility (ibid., 19). To unfold what he suggests quite poetically, a work of translation can be assessed on the degree of its conformity to norms, effect on the reader and its *skopos*. Moreover, Levý distinguishes two categories of translations with rather static definitions: illusionistic translations and anti-illusionistic translations. Prior to delving into what they are, it is crucial to notice that illusion applies not just to the notion of translation but everything related to it including methods, translators and theory. Borrowing terms from performance arts, illusionistic translation is a work of literature that "looks like the

[18] See Hermans 1999, 12.
[19] For a more elaborative argument for polysystems approach, see Levý 2011, 182.

original, like reality" (Levý 2011, 19). In this respect, illusionist translators act not as intermediaries but as an invisible presenter of a work of art. They "hide behind the original" and "create a translation illusion based on a contract with the reader" (ibid.). While reading an illusionist translation, the reader is fully aware that (s)he is reading a work of translation, yet still "requires" translation to "preserve the qualities of the original" (ibid., 20). Anti-illusionist translations, on the other hand disclose the fact that the reader is offered merely an imitation of reality. By revealing their role as observers and commenters on the work, translators abandon the "translation illusion" and occasionally address readers with topical and personal allusions (ibid.). Here lies the gist of Levý's argument. Because "a translation has primarily a representative goal" and "is supposed to 'capture' the source", a work of anti-translation is rare (ibid.). Levý states that anti-translations are "actually parodies and travesties" (ibid.). Therefore, an abstract, athematic translation arising out of a totally unrelated context and discourse is as a matter of fact an anti-translation (ibid.).

Levý's theorizing throughout the book is based on two premises. First one being a 'considered' approach to ideological values of the translated literature and the skopos of the translator, the other a non-prescriptivist and evidently descriptivist approach to both translation theory and criticism with the purpose of training translators in theoretical terms (ibid., 20-21). Apparently, Levý examines what James Holmes will call pure and applied branches of study together. Yet, the question remains. How could a descriptivist approach study translation with aesthetics? Later on, Levý clarifies his theorizing on illusion with reference to "veracity". As he puts it, "veracity in a work of art does not entail correspondence with reality; rather it entails capturing and conveying it" (ibid., 61). Hence, veracity is "equally a matter of relationship between the source work and its outer reality, and between the original and its reproduction" (ibid.). The momentous difference of translation illusion in contrast to purely prescriptivist approaches is that the reproduction "must be a work of value in the domestic literature" (ibid., 60). Because otherwise, accuracy has no importance at all. At this point, Levý brings "norms" to table. His dual norms, namely the reproduction norm and the artistic norm are illustrated in his conception of illusionist and anti-illusionist translation. The notion of translation he interprets is an aesthetically pleasing, and therefore "beautiful"

rewriting in the target language appropriate to target norms but still reflecting the original. Translation in this respect is -quite familiar to us now- of hybrid nature.

For simplicity's sake, Levý posits that translation is after all the content created in a source culture written in the target language. Therefore, there is clearly a contradiction that the reader does not recognize until a clear conflict takes place between "the setting of the action and a specific target language expression" (Levý 2011, 67). After briefly surveying what can be contradictory such as contradictionsin emotions, proper names, toponyms and conflicts between "the psychology of the distant past and the modern language of the translation", he concludes that translator must be able to "reconcile contradictions arising from the ambivalence or hybrid nature of a translated work" (ibid., 68). A tiny detail can *distort* the reader and make him/her conscious that what (s)he is reading is actually 'transplanted to foreign soil' (ibid., 69).

This 'transplantation' has unique consequences for translation theory because quite avant-garde for his time Levý states that "a translated work becomes part of the literature written in the target language" (ibid.). Therefore, the foremost function of a translation lies in the target system. At this point, he discusses what he calls 'the value of translativity' (ibid., 71). In the complex relationships a work of translation enters with the original literature, he distinguishes between a negative or irrelevant value and a positive value a translated work is deemed to have (ibid., 72)[20]. This value defines the translation method, which in turn conditions it, and is the final denominator behind translation illusion. Now I will delve into the manifestation of descriptive translation studies, pursuing the traces of illusionism.

5.2 Illusion and Norms in Gideon Toury's DTS

Continuing from where we left with Levý, Gideon Toury developed the initial and sometimes contradictory target-oriented approach into what is called the 'Descriptive Translation Studies' – with capital letters. Actually Toury not only developed but championed the *empirical* target-oriented study of translations necessary for the

[20] Levý explains that in the first group where the value of translativity is negative or irrelevant a translation may be presented as an original work. But when the value is positive even original works can be presented as translations (Levý 2011, 72). This description lays the ground for a descriptive approach incorporating pseudo- and concealed translation.

formation of "a *systematic* scientific branch". In order to avoid Levý's mistake of conceptualizing translation as an art form, which causes the theorizing on translation unable to escape from the "ambivalent relationship with the source system", Toury set forth his illustrious premise that "translations are facts of one system only: the target system" (Toury 1985, 19). Therefore, he dropped Levý's aesthetics and ipso facto abandoned the notion of illusionism. However, he gave the 'value' behind translations, which embeds a definition of translation, an eminent place in his theorizing as well. Toury describes the 'value' of translation among other possibilities "as consisting of two principles whose realizations are interwoven in an almost inseparable way" (Toury 2012, 69). These two principles are "acceptability vs. adequacy" (ibid., 70). As characterized by Toury, acceptability is "the production of a text in a particular culture/language which is designed to occupy a certain position, or fill a certain slot, in the host culture" (ibid., 9), whereas adequacy is defined as "constituting a representation in that language/culture of a text already existing in some other language, belonging to a different culture and occupying a definable position within it" (ibid.). Again, similar to Levý's perspective, the value behind translation is about the relationship a work of translation has with the target system. Yet, Toury's approach to the 'value' consolidates the function of norms with respect to a much more tangible work of translation in a target system.

At this point, there is an implied contrast between Levý's and Toury's conceptualizations regarding the ways norms effect a translation. While Levý clearly argues for a dichotomous classifications of translations, Toury proposes the notions of acceptability and adequacy not in a mutually exclusive nature, since they are measured on different bases, and "hence separately and independently of each other" (ibid., 70). Thus, as he explains "no translation can reveal a zero amount of either adequacy or acceptability, no more than it can be 100% acceptable or 100% adequate" (ibid.).[21] The yardstick by which a translation is measured adequate is the source text, whereas it is considered acceptable "vis-à-vis TL and the target culture" (ibid.). A translation can be

[21] This crucial point was overlooked for a period of time following the publication of *In Search of A Theory of Translation*. However, Işın Öner's erudite discussion on the translations of Shakespeare's sonnets by Can Yücel has proved to be inspirational and thought-provoking regarding the Turkish polysystem (Öner 2001, 93-102).

considered acceptable from "the intrinsic point of view, without reference to [its] corresponding source text" (Toury 1985, 21). On the other hand, adequacy refers to a translation's realization of textual relationships of a source text in the target language without breaching its own linguistic system (Even-Zohar 1975, 43 from Toury 2012, 79). The "compromise" between the two categories is the indicator of how norms are realized.

Furthermore, Toury reformulates norms on the grounds of a scientific study of translation, not an art form. This "downgrading of equivalence accompanied by an upgrading of the notion of norms" (Hermans 1999, 54), as Hermans puts it, also required formulation of another group of norms Toury describes in the context of a descriptive study. This time, though, norms are thoroughly target-oriented. Toury's norms follow the premise that all types of socio-cultural behaviour are fundamentally set in the background of norms. Thus, a descriptive approach needs to identify the norms specific to the act of translation as a norm-governed behaviour. Associated with the highest-level decision, the initial norm is represented in the "basic choice which is made – whether consciously or not – between the two contending sources of constraints comprising the value underlying translation", namely adequacy and acceptability (Toury 2012, 79). As the name implies, this major decision whether to lean heavily on the assumed original or rigidly adhere to "norms which originate and act in the target culture itself" is so strong that "other decisions tend to reflect it even in cases where no overall choice has been consciously made to prefer one source of constraints over the other"(ibid., 80).

Coming to how other decisions are made, Toury distinguishes two larger groups of norms, preliminary and operational norms respectively. These larger groups of norms direct minor-level decisions that are interconnected. Preliminary norms constitute two main sets of considerations, that is to say translation policy and directness of translation. The first one determines the choice of text-types to be imported into a particular culture at a specific point in time, the latter regulates decisions related to "the threshold of tolerance for translating from languages other than ultimate source languages" (ibid., 82). The other larger group, operational norms direct the decisions given during the

process of translation. Exhibited on the textual level, operational norms are grouped into two minor categories, namely matricial norms and textual-linguistic norms. While matricial norms hold sway over the fullness translation, distribution and segmentation of linguistic material, textual-linguistic norms are related to "the selection of linguistic material for the formulation of the target text" (ibid., 83). Apparently, how Toury conceives translation norms is based on the manifest material surrounding translation and the matrix of the translated work rather than an abstract beauty in the target culture reflecting its source.

Inasmuch as he acknowledges his links to Levý[22], Toury is determined not to fall into the trap of prescriptivism. After maintaining James Holmes' map of the discipline of Translation Studies, he underlines that any translation criticism is bound to be prescriptive (Toury 2012, 12) and hence, avoids any set of dichotomies translation criticism moves back and forth between, such as illusionistic and anti-illusionistic translation. Ironically enough, it is not a mere coincidence that the only instance the word "illusion" is uttered in *DTS and Beyond* is when Toury discusses the impossibility of simulating a translation act in order to understand the working mechanism between problem and solution with regards to the persona of the translator (ibid., 40). Now, I'd like to reflect on the reinstitution of illusion in Lawrence Venuti's "illusion of transparency".

5.3 "Illusion" – Outside the Trajectory of Dichotomies?

Written during the surge of postcolonial criticism to translation studies, *Translator's Inivisibility* was first published in 1995. The book is ambitious as it tackles with translation in a wide foray of works in the Anglophone world. The main argument lies in the discourse of criticism and much writing on translation that presupposes the ultimate goal a work of translation can achieve is fluency in the target language. Venuti calls this effect of fluent translating which makes a work of translation not read like a translation, but "a text originally written in English" illusion of transparency (Venuti 1995, 57). Thus, this particular illusion is accomplished by making a translated work representative of a foreign text even if inscribing it with a certain partial interpretation

[22] For the headspace where the origins of pairing translation and norms lie, see Toury 2012, 61.

(Venuti 1995, 21). It also predisposes "an insidious domestication of foreign texts" and selection of works amenable to fluent translating (ibid., 17). On the other hand, from the target system's standpoint, it has "an exclusionary impact on both foreign cultural values" and "those at the home", that is to say, target norms resisting transparent discourse (ibid., 43). Apparently, Venuti's theorizing rests on the writings of German Romanticist scholars' approach to translation. Revoking Schleichermacher's dichotomy of foreignizing and domesticating translation, Venuti disregards the empirical descriptivism. In his own words, "[r]esearch into translation can never be simply descriptive" (ibid., 312). In his passionate appeal to translators of all types not just scholars of translation, he argues that even attending to the study of a marginalized cultural practice in the Anglophone world is actually an act of opposition (Hermans 1999, 156). Therefore, in view of his 'illusion' it can be conveniently suggested that postcolonial translation studies repeats the mistakes of the past without empirical ground.

But then are we back to square one? Not really, because there is another infamous argument getting use of illusion, namely Mary Snell-Hornby's "illusion of equivalence" (Snell-Hornby 1988, 13). Anthony Pym criticizes this illusion of equivalence, particularly the argument that "the term equivalence […] presents an illusion of symmetry between languages" (ibid., 22) and dismisses it as "potentially upsetting" (Pym 2000). However, he is not against illusion itself. Pym's criticism focuses on the legitimation crisis of translation studies that he is hopeful could be solved by an objectifying paradigm on the subjective equivalence (ibid.). Since he finds descriptive and functional theories of translation "conceptually disintegrative and intellectually mediocre", he proposes "the creation of a pragmatically necessary illusion" for escaping the maze of untranslatability and not enough institutionalization (Pym from Hermans 1999, 98). In addition, referring to Pierre Bourdieu he argues for applying this illusion to norms as well, as he puts it "such subjective beliefs [norms] obviously include the illusions that remain operative on the level of theory" (Pym 2000). Therefore, his definition of translation repeats the old optical metaphor for translation. Furthermore, by adopting "the same tainted concept, even in diluted form" his criticism "destroys the possibility of critical interrogation" (ibid., 97).

In conclusion, returning to Hermans' question regarding how an analysis on translation theory can be carried out most effectively, this chapter opts for the first option that of semasiological principle, which traces a term and its meanings over time. The initial appearance, dis-appearance and re-appearance of the term "illusion" in translation studies discloses the clash of competing discourses on translation between humanities-based approaches to empirical and systemic approaches. Yet, will this analysis work for our purpose? Can 'illusion' help us in our search for a metametonym in the context of postcolonial translation studies and textless back translation in particular? This thesis proposes that it can. For translation illusion is a truly shattered one in view of textless back translations. The backtranslated text encompasses this fractured vision and innumerable interpretations as the criticisms directed at the authenticity of Zeynep Hanım's *Impressions* demonstrate. Thus, textless back translations by nature require a new concept for the transformed interpretation of the classical definition of translation, and I offer mine called 'distorted *ousia*'. Because any claim to scientific legitimacy can only be realized with respect to ontology of not translation, but translation studies. Moreover, the author of the present thesis insists that distorted *ousia* is not a tool for a prescriptive endeavor, but a state of translation phenomenon that surfaces especially with respect to postcolonial translation studies. In the following chapter, traces of distorted *ousia* will be revealed through a descriptive analysis of translations within the corpus of this thesis. Then, in the concluding chapter what this state of 'being' denotes will be further explained.

6 THE DESCRIPTIVE STUDY

"There is no language without deceit."

Italo Calvino, *Invisible Cities*

In this chapter, I will conduct a descriptive study on the works within the corpus of this thesis. The structure of the descriptive study will be as follows. In Part 1 I will analyze the two versions of the translation of *A Turkish Woman's European Impressions* by Nuray Fincancıoğlu. The descriptive analysis here is based on Işın Bengi-Öner's method for analyzing pseudotranslations (1999) since as I argued in Chapter 4, this method will prove to be useful for the analysis of works the authenticity of which is contested. Apart from the textual analysis as such, I will also include a paratextual analysis of the two versions of the translation. In Part 2 I will analyze the only translation of *An English Woman in A Turkish Harem* by Neşe Akın. This part also includes a textual and paratextual analysis on the work.

PART 1: Özgürlük Peşinde Bir Osmanlı Kadını & Bir Türk Kadınının Avrupa İzlenimleri

There exists merely one translation of *A Turkish Woman's European Impressions*, but two versions of it. The research on the translator Nuray Fincancıoğlu does not provide much for a descriptive study. Apart from the fact that this is her one and only translated work, her name appears on the list of Board of Trustees of Human Resource Development Foundation.

Analysis on the Paratextual Level (Book covers, Prefaces, Introductions, Illustrations, Number and Content of Footnotes)[23]

Table 1

	A Turkish Woman's European Impressions	*Özgürlük Peşinde Bir Osmanlı Kadını*	*Bir Türk Kadınının Avrupa İzlenimleri*
Covers	---	An illustration from the ST	An illustration from the ST

[23] A part of this analysis is published in Sayın 2019.

Table 1 - Continued

Information about the Author	Statement "Heroine of *Les Désenchantées*" in the title page	"Pierre Loti'nin '*Les Désenchantées*' Adlı Romanının Kahramanı"	A biography
Prefaces	By Grace Ellison	By Grace Ellison	By Grace Ellison
Introductions	---	---	By Buket Uzuner
Illustrations	23 plus a sketch by Auguste Rodin	23 plus a sketch by Auguste Rodin	21 plus a sketch by Auguste Rodin

The paratexts of the versions exhibit two contradictory arguments with the same translation as summarized in Table 1 above.

The 2001 version states that the work is the collaborative effort of Zeynep Hanım and Ellison, whereas the 2016 version does everything to support the authenticity of the text, including a very potent introduction titled " İlk 'Tek Gezgin Türk Kadını' Zeynep Hanım'ı Takdimimdir!" ["My Introduction of First 'Lone-Wanderer Turkish Woman' Zeynep Hanım!"] by Buket Uzuner. It also features a biography of the author Zeynep Hanım, which clearly assembles the bits of information found on her but are highly disputed. On the front cover, both versions have an illustration chosen from the source text and Zeynep Hanım's name as the author of the book. Both versions address the content of the book as "Zeynep Hanım's letters to Grace Ellison" whom "she met in France" (2001) and "the Scottish feminist journalist" (2016) on the back cover. The 2016 version also has the category sign of "Mektup [Journal]" on the front cover and inside the reader can observe that the book is published under the Turkish literature series. Both versions have all the illustrations of the source text with captions translated very precisely word-for-word. However, there is a crucial difference between the representations of the book on the title pages. The 2001 version has "the original work's name" in English, plus the name of the original work's editor and addresses Zeynep Hanım as "the character of Pierre Loti's novel '*Les Désenchantées*'". The translator's name is given on the copyright page. On the other hand, the 2016 version addresses

Zeynep Hanım as the author on the half-title page, accompanied by a full-page biography of Zeynep Hanım on the opposite page. The name of the translator and the name of the original work are written unobtrusively on the copyright page.

In the preface of the 2016 version Uzuner recounts the well-known, yet anonymous history of *Les Désenchantées*. The descriptive qualifications she attributes to Zeynep Hanım are numerous: "a brave heart", "a pioneering female voice from the East", "a global rebel, an eloquent intellectual, and at the same time a disagreeable and obstinate romantic", "no blind admirer of West, but a pioneering woman in search of freedom and justice" and last but not least, "my lone-wanderer grandmother". Moreover, Uzuner considers her "a woman wanderer-writer" from the same culture whose "native" language is Turkish. In this respect, the translation strategy overall is expected to be employed undoubtedly to make the reader accept the authenticity of the source text uncontested. This strategy is noted in the translation of footnotes and in the parts in italics written by Ellison for introducing and concluding the letters at each chapter. Yet, the change in the number of footnotes is compelling evidence for the two contesting arguments underlying the two versions. The number and the writer of the footnotes can be observed in Table 2 below.[24]

Table 2

	A Turkish Woman's European Impressions	***Özgürlük Peşinde Bir Osmanlı Kadını***	***Bir Türk Kadınının Avrupa İzlenimleri***
Grace Ellison	8	"G.E."[25] 5	"Grace Ellison" 8
Editor	16	"e." 14	-----
Translator	-----	"ç." 23	"ç.n." 12
Author of the Preface	-----	---	2
Total	24	42	22

[24] This part of the analysis is published elsewhere. See Sayın 2019.
[25] The manner in which the footnotes are signed is indicated in quotation marks.

The footnotes explaining conventional translation equivalents (CTEs), which refer source culture concepts such as “Türk yalısı”, “hanımlar”, “müezzin”, “hoca”, “babuş”, “şalvar”, “entari”, “odalık”, “misafir” and “Karagöz” are omitted in the 2016 version, as well as a striking footnote foregrounding the editor’s voice, which states “The editor is not responsible for the ideas expressed in this book, which are not necessarily her own.” (Zeynep Hanoum 1913, 160). Similarly, footnotes written by both the editor of the source text Ellison and the translator referring to French expressions such as “*a la Franque*”, “Au revoir, petite chérie”, and “Liberté, Egalité, Fraternité” and politically significant “Armenian massacres” are omitted in the 2016 version.

Analysis on the Textual Level

Taking into consideration the matricial norms of the translated work, the text is not fully translated. Both 2001 and the 2016 version does not have a part spanning over three letters written from Venice, Brussels and Paris. Due to this curious omitted part in the Chapter 19 titled “In the Land of the Enemy” (Zeynep Hanoum 1913, 222-226), the number of letters in the translation is 23, whereas the total number in the source text is 25. This can be attributed to the condition of the source text from which translation was produced. As Uzuner indicates, Fincancıoğlu found these letters at a second-hand bookshop in London (Zeynep Hanım 2016, 15). Yet, after numerous republished editions of the source text, this omitted part is left untouched in the 2016 version. In addition, the 2016 version features a part consisting of two paragraphs from the last chapter that is repeated on the last page of the book as a conclusion. Another consistent difference between the two versions is that the 2016 version has Ellison’s introduction and conclusion to chapters in italics, whereas the 2001 version does not differentiate between the authors in such a marked manner. One exception to this is the indirect reporting of Ellison in which she narrates Zeynep, Melek and her visit to Auguste Rodin’s studio in Paris. This whole chapter, i.e. Chapter 4, is not produced in italics. Apart from this chapter, all of the letters are signed by Zeynep Hanım except from a letter signed by “Melek (N. Neyr-ül-Nisa)” which comprises the whole of Chapter 7.

Since the translated text itself remains largely the same in both versions, elements of the textual analysis can be classed under three categories: minor omitted parts, non-translation and translation of French expressions and changing emphasis. Minor omitted parts include phrases such as "like our Hamid" (Zeynep Hanım 2016, 171) and in the context of a contrastive description between English and Turkish women, "You know the charm of the Turkish woman." (ibid., 188). In the second category, among the French expressions the translator opts for non-translation are "Mon Cher Henri" (ibid., 97) and Echelle du Levant (ibid., 209). Still, when it comes to the only sentence completely in French translator opts for translation in parentheses as it is translated, "'Les journalistes ont à cœur d'être aussi veridique que possible.' ("Gazeteciler mümkün olduğu kadar gerçeğe bağlı kalmaya çalışmalıdır.")" (ibid., 208). The category of changing emphasis has the CTEs such as "*caravanserai*" and "*melancholy*" translated in proper Turkish form but not in italics as they appear in the source text. Therefore, the translation strategy at work in case of the footnotes is coherently applied to the main body of the text as well. Throughout the book, certain topics are emphasized by the use of italics in the source text. However, the translation does not necessarily follow the same pattern of emphasis as in the translation of the sentence "this correspondence had to be hidden with as much care, as if it had been a plot to kill the Imperial Majesty himself" (cf. Zeynep Hanoum 1913, 79 and Zeynep Hanım 2016, 80).

Apart from the alterations between the translated text and the source text, applying Bengi-Öner's methodology[26] to the source text, in other words the outcome of the cultural translation, reveals another layer of translation. From this standpoint, *Impressions* is immensely loaded with references to extratextual cultural objects and values, including Anglophone and Francophone authors and their works such as Beatrice Harraden, *Bibliotheque Rose*, Rheingold, Wagner, Strauss Salome, Musset, *Œdipus Rex*, Comédie Française, Ohnet, Dumes, Octave Feuillet, Fandango, Lloyd George, Sir Herbert Tree among many others, as well as Orientalist works and scholars such as *Thousand and One Nights* and W. T. Stead.

[26] See Chapter 4 for Bengi-Öner's categories for an analysis on pseudotranslations.

Yet, the category of source text-originated idiosyncrasies in the "cultural translation" is particularly crucial. The criticisms arguing against the authenticity of the work direct the attention to the incorrect usage of "*Bismillah*", accompanied by a footnote by the translator correcting the text (Zeynep Hanım 2016, 46), or the description of "Hoca Efendi" (Zeynep Hanoum 1913, 87). Still, there remains the description of Yıldız Palace as "Yıldız fortress" (ibid., 36) and of pivotal importance, the "legend" attributed to Osman, "Prophet's son-in-law" (ibid., 61-62 and Zeynep Hanım 2016, 64). This legend narrated by Melek about the breaking of the sacred images of Christ's followers in a church explains the "Prophet's command" for not "copying the face and form created by God" (Zeynep Hanoum 1913, 61). However, this well-known reference is attributed to Abraham in the *Quran* in the Surah Al-Anbya (58-67). Though these examples are not enough for drawing a final conclusion, the eclectic nature of the cultural translation and its textless back translation opens for us an exciting line of thought in view of translation studies.

PART 2: İstanbul'da Bir Konak ve Yeni Kadınlar: İngiliz Kadın Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat

First published in 2009 by Dergâh publishing house, *İstanbul'da Bir Konak ve Yeni Kadınlar* is not actually the first translation of Ellison's work as it claims to be in the preface. *An Englishwoman in A Turkish Harem* was at first hand serialized as articles in the British newspaper *The Daily Telegraph* with the title "Life in the Harem" in eight instalments between January 24 and February 6 in 1914. These articles are compiled and reframed with the addition of five more chapters plus an afterword in the book form. The beginning of the book is also later added to give the spirit of a classic setting of an Orientalist work. Yet, a contrastive analysis reveals that the core of the book remained unchanged apart from the attenuated highly political remarks. After they'd been published in London, these articles were soon translated into Turkish and serialized in *Tanin*, the renowned newspaper of Committee of Union and Progress (CUP), between February 4 and March 7 in 1914. However, the very first translation of the book version was published in 2009 and republished in 2017.

Considering that Ellison's other notable book *An Englishwoman in Angora* was translated into Turkish two times by İbrahim Turek and Osman Olcay[27], it can be correctly claimed that *An Englishwoman in A Turkish Harem* together with *Turkey To-Day*[28] was deliberately not included in the canon. However two years before the translation by Neşe Akın appeared, a plagiarized translation of *An Englishwoman in Angora* was published with the memoirs of Dr. Rıza Nur, one of the most contentious figures of the twentieth century Turkish history. In this respect, the translation strategy of the publisher and the translator were shaped in this political system definitely ready for a critical scrutiny. This makes the reader ask who the translator and the publisher is.

The translator of *İstanbul'da Bir Harem ve Yeni Kadınlar*[29], Neşe Akın studied economics and film/cinema/video studies for bachelor of arts. She has been working as a translator and editor for more than two decades ("Neşe Akın Özkan")[30]. Among her other published translations are *Sultan Abdülhamit Devrinde İstanbul'da Gördüklerim* (2008) and *Bursa Mektupları* (2009), both published in the same series with *İstanbul'da Bir Harem.*

According to its website, the publisher Dergâh Yayınları was founded in 1976 for making Nurettin Topçu and his ideas more commonly known. It is the offspring of the magazine and publishing house Hareket. The purpose of the "idealist crew" which comprises the publishing house led by Ezel Erverdi was "to publish books that are the cultural outputs of thousand-year long accumulation of experience"[31]. The website of the publisher also states that the publishing house aims to build a library offering books to people born and raised in Turkey in search of both knowledge on "one's own nation" and what other knowledges and discourses are produced in the rest of the world and how these can be taken into consideration. In order to understand the working poetics of *İstanbul'da Bir Harem,* now I will analyze the paratextual features of the translation.

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[27] There happens to be another translation of *An Englishwoman in Angora* by Örgün Andaç Uğurlu (2007). Yet, upon comparing the texts it is clear that this work was plagiarized from Olcay's 1999 translation.
[28] Published in 1928, *Turkey To-Day* remains a controversial book because of the remarks attributed to Mustafa Kemal in his interview with Ellison. This book is not translated into Turkish.
[29] From now on *İstanbul'da Bir Harem*.
[30] https://tr.linkedin.com/in/neşe-akın-özkan-99b097147 (accessed at May 26, 2019)
[31] http://www.dergah.com.tr/kitap/batinin-gozuyle-turkler (accessed at May 26, 2019)

Analysis on the Paratextual Level (Book covers, Prefaces, Introductions, Illustrations, Number and Content of Footnotes)

The paratextual analysis of *İstanbul'da Bir Harem* is outlined in Table 3 below.

Table 3

	An Englishwoman in A Turkish Harem	*İstanbul'da Bir Harem ve Yeni Kadınlar*
Cover Page	Inside cover page states other works by the same author.	The cover picture is by Blas Olleras y Quintana.
Frontispiece	Author's portrait "in Turkish costume"	Author's portrait without any caption
Introduction	By Edward G. Browne	---- By Dergâh Yayınları
Illustrations	12 illustrations plus the frontispiece	No illustrations, only the frontispiece
Dedication	To Fatma	To Fatma
Preface	By Ellison	By Ellison
Series	Index and other titles by Methuen including *Rubaiyat of Omer Hayyam* translated by Edward Fitzgerald	Other works in the series "Batının Gözüyle Türkler"
Number of Footnotes	3	20

Starting with the cover, the picture accompanying the translated work is by Spanish painter known for his Orientalist works, Blas Olleras y Quintana. The painting is titled *A Harem Scene* and as the signature on the top right-hand side reveals it was painted in Florence in 1915. In the source text, the page directly after the cover states the other published works by Ellison under the title "By The Same Author" *Abdul Hamid's Daughter* and *A Turkish Woman's European Impressions*. The reader notices here the explanation that these books were written "in collaboration with Melek

Hanoum/Zeyneb Hanoum".[32] The following page has a photograph of Ellison with the caption "The Author in Turkish Custome". The reader comes across the same photograph with the caption "Grace Ellison" in the translation. The title page informs the reader that the book includes an introduction by "Edward G. Browne" and thirteen illustrations. The abbreviation of titles Browne is introduced to the reader suggests that he is a fellow of British Academy and Royal College of Physicians. Following is Ellison's dedication of the book to her hostess and a preface written by her in "Rouen, 1915". After the list of contents and illustrations, the reader encounters the introduction that Browne wrote upon "the request of the authoress", though as he indicates "such introduction […] is hardly needed" (Ellison 1915, xiii).

Returning to the translated work, the title page informs the reader about the translator and the series editor. Following is an introduction signed by the publisher, the dedication signed by Ellison to her hostess, the contents page, the frontispiece and the translation of the preface written in Rouen, 1915. Apparently, the introduction by Browne is not included in the translation and the illustrations accompanying the text are not kept as they were in the both versions of the translation of *Impressions*. The most important paratextual elements in this work are the preface signed by "Dergâh Yayınları"[33] and the series in which this work is published. As illustrated in the preface, the publishing house refers to Ellison's identity as "a feminist journalist" and her previously translated works, namely *Abdul Hamid's Daughter* and *A Turkish Woman's European Impressions*. After clearly expressing that this work is the first ever translation of *An Englishwoman in A Turkish Harem*, the translation strategy pursued for the main sign - and also the CTE- of the book "harem" in the translation of the title and throughout the book is explained. Therefore, the multilayered meaning can be read from the start, revealing that the "true" meaning is not simply rooted in a culture of in-between, but rather a more complex one. As the preface suggests, "eserin başlığında geçen harem kelimesi ne Batılıların anladığı malum mânayı ne de Türkçede kullanıldığı anlamda Osmanlı sarayında padişahın aile efradının yaşadığı bölümü ifade ediyor" [The

[32] *Turkey To-Day* has a similar page inside the cover stating other works "by the same author". Yet, there is no sign with regards to Melek or Zeyneb Hanım.

[33] Upon personal contact with the publishing house, I have learnt that the prefaces of the books in the series "Batının Gözüyle Türkler [Turks in the Eyes of the West]" were all written by the series editor Işıl Erverdi.

word harem in the title of the work expresses neither the certain meaning as the Westerners understand it nor the meaning it has in Turkish for the certain part of the palace where the household of the sultan dwells] (Ellison 2017, 5). Because Ellison's harem is actually her hostess' *konak*, how harem is translated requires to be clarified, as the preface asserts, "Türkçede harem'in ev mânasına kullanıldığı da malumdur. Bu nedenle tercümenin bazı yerlerinde, metnin gidişine göre ev kelimesi kullanılmış; bazı yerlerinde ise harem kelimesi italik harflerle verilmiştir" [It is known that the word harem has the meaning of home in Turkish. For this reason, in some parts of the translation the word for home is used if it suits the context, whereas in some other parts it is translated as harem in italics] (ibid., 6).

As a final point with regards to the publisher's interpretation of the work, the last paragraph of the preface is particularly striking. As the editor states,

> İngiliz kamuoyunda Türk dostu olarak tanınmasına ve belli düzeyde romantik bir içtenlik taşımasına rağmen, Grace Ellison, Doğu'ya ve Osmanlı'ya bakan her Batılının taşıdığı birtakım cehaleti, yanlış anlamayı ve dönüştürücü anlayışı bertaraf edemiyor. Batının Gözüyle Türkler serisinde... [Though recognized as a Turcophile in British public opinion and carrying a certain level of romantic sincerity, Grace Ellison is unable to eliminate the ignorance, misunderstanding and manipulative approach that every Westerner encountering the East and the Ottomans delivers. From the Turks in the Eyes of the West series…] (Ellison 2017, 6)

This last part of the preface is also quoted in the back cover with Ellison's complaining remarks on the misunderstood meaning of harem in the West.

Drawing attention to the series "Turks in the Eyes of the West", the preface indicates the translation strategy in general. According to the publisher's website, this series has three subcategories: Memories, reports, letters and biographies of American missionaries, journals and travel accounts of the ambassadors about politics and palace, and the romantic texts about Istanbul and daily life mostly written by women writers[34]. Considering that Ellison's work falls in the last category, the hypothesis for the purpose of the translation can be put into words as opaquely conveying the ignorance and the misunderstanding of the ethnographer to her subject-matter. In this respect, the

[34] For a thorough analysis on the series, see Alimen 2019.

translation and the source text is at odds with eachother. As Ellison admits in the introduction,

> Should I not have understood their civilization as they hoped I would understand it; I feel sure they will forgive one who they know has always been, and will always be their sincere friend. To correct the errors, prejudice, and hatred which have become almost part of the British naional 'attitude' towards Turkey is not an easy task. If these letters have been able in ever so small a way to spread some of the enthusiasm and love I feel for a nation which Europe has so severely censured, they will at least have justified the reason of their existence. (Ellison 1915, vii)

The last feature of the paratexts that does not go unnoticed is the number and voice of footnotes. The number of footnotes changes dramatically in the translation. The source text has merely three footnotes, two of which addresses Melek and Zeyneb Hanoum, whereas the translation has twenty footnotes. The narrative voice is also noteworthy for footnotes, since translator', editor's and author's voices are represented differently. While four of the footnotes are unsigned and one is signed by the editor, the rest is signed by the translator herself. In an unsigned footnote, Ellison's translation of a couplet by Mihri Hatun is quoted in English (Ellison 2017, 90) in order to further foreground the works representation of 'native' from the eyes of a Westerner. Now, turning to the textual analysis, this analysis on paratexts will be much more insightful when the two levels of the text is taken into consideration comparatively.

Analysis on the Textual Level

The hypothesis constructed in view of the preface reveals itself further on the textual level. The strategies for producing a most adequate but at the same time fluent translation inevitably contradict one another when analysed systematically. But first we must consider the matricial norm. The degree of fullness is very high in Akın's translation. Apart form the fact that this translation does not include Edward Browne's introduction and a few instances where two separate paragraphs in the source text are merged into one in the translation, it can be claimed that translation provides one-to-one substitution in Turkish. In this analysis the examples given in each category will not be exhaustive but selected as most illustrative.

To start with, the most arresting aspect of the translated work is what can be categorized as "mistakes" and alternative interpretations. Quoting from a speech given

at the mass meeting of passionate women patriots, the speaker asks the crowd "What has been done to help you out of ignorance?" (Ellison 1915, 73). In Akın's translation this sentence is relayed as "Cehaletten kurtulmak için şimdiye kadar ne yaptınız?" (Ellison 2017, 62). While the source text refers to women as the object of the sentence, object becomes the subject of the sentence in the translation. Therefore, the translation indicates that it is women's duty to fight ignorance and the new women that the title refers to should be responsible for this duty. Another alternative interpretation is apparently at work in this translation of dialogue between Cemal Pasha and Ellison. The response Cemal gives to Ellison when asked whether he will support women's cause at his new position is stated in quotation marks in source text and follows like this: "[T]his whole Eastern question, is it not a woman's question?" (Ellison 1915, 82). However, in the translation the stress in Cemal's response changes as it goes "Bu sadece kadınları değil, tüm Doğu âlemini ilgilendiren bir meseledir" [This is not just women's business, but one that concerns Eastern world as a whole.] (Ellison 2017, 69).

The examples below are beyond alternative interpretations, therefore can be considered "mistakes. Again writing on women's mass meeting, the "Imperial Parliament" that should not be the authority settling women's issues according to Ellison is translated as "Divan-ı Hümayun" in Akın's translation (Ellison 2017, 68). However, the *Tanin* translation prefers to call this authority "Meclis-i Mebusan". Because the book is written in the second constitutional era, the authority of Divan-ı Hümayun were annuled in the Ottoman basic law. Thus, the translation makes a major anachronistic mistake. The other mistake is found in the translation of a scene where Ellison is invited to selamlık to drink tea with Turkish gentlemen. Ellison's ironic complaint on Zeyneb being prohibited from selamlık is translated in a way suggesting the opposite meaning. As Ellison puts it in the source text, "Zeyneb must not accompany me, she who was a Western club woman — she who ate *décolletée* in the presence of men" (Ellison 1915, 189). Yet, the translation goes: "Erkeklerle birlikte başı açık olarak davetlere katılmış Batılı bir cemiyet kadını olarak Zeynep'in bana eşlik etmesi gerekiyor..." (Ellison 2017, 143).

One of the most coherent aspects of translation is observed in the way French expressions are translated. Throughout the work, almost all of the French expressions

are written in italics in the source text and in Akın's translation these expressions are again provided in italics with their translation in brackets. Examples are numerous but some can be cited as they appear in the translation: "*tout à fait sans cérémonie* [tamamen protokol dışı]" (Ellison 2017, 156), "*Beaucoup corps, beaucoup manger*! [Çok vücut, çok yemek!]" (ibid., 146), "*une jeune fille à marier* [evlilik çağında bir genç kız]" (ibid., 144), "*visites de ceremonie* [resmî ziyaretler]" (ibid., 138), "Ermeni *bonne à tout faire* [ne iş olsa yapar'ı]" (ibid., 121), "ama Avrupa bu Hıristiyanlığın *tout ce qu'il a de plus Grecque* [aynı zamanda Rum] olduğunu bilmiyor mu?" (ibid., 119), "*à la turque kahve* [Türk usulü kahve]" (ibid., 110) and "*à la Turque* [alaturka-Türk usulü]" (ibid., 79). Only three French expressions remain outside this category. The two of them are "en gallant homme" and "décolletée" (ibid., 189), which are not written as they appear in the source text, i.e. in French and in italics, but translated as "gayet nazik tavırlarla" and "başı açık" (ibid., 144). The other is a quote from Molière "que fait-il dans cette galerel" (ibid., 110). It is given in quotation marks and explained in a footnote by the editor as a line from Molière's play titled *Les Fourberies de Scapin*.

Not surprisingly, almost all of the CTEs are written in correct Turkish spelling but in italics. To name a few, "esvap", "su", "saç", "kalfa", "temenna", "haznedar", "pabuç", "Şefkat Nişanı", "börek", "kadayıf" and "harem". Following Ellison's method of delivering an ethnographic account, expressions stressed in the source text with quotation marks such as "Kodak" for taking a photograph and calling someone "Hadgi" after that person fulfills the necessary requirements of the pious duty of pilgrimage are translated in a similar manner. Thus "to Kodak" becomes "kodaklamak" and "Hadji" becomes "hacı" (Ellison 2017, 139). On the other hand, the general translation strategy cannot be considered to favour verbatim translations. In case of idioms originating from English, most of the time a corresponding equivalent has been found. For instance, when describing Turkish hospitality "the pot luck" in the source sentence "Here our friends come uninvited, they take what we at home call 'pot luck'" (Ellison 1915, 9) is translated as "Allah ne verdiyse" (Ellison 2017, 19). Similarly, the proverb given in quotation marks in the source text "It is an ill wind that blows nobody good" (Ellison 1915, 16) is translated as "Her işte bir hayır vardır" (Ellison 2017, 23) again in quotation marks. To disclose the voice of the ethnographer, expressions originating

from the source language are translated as “bir peniye bir bardak” (Ellison 2017, 41) and “yarım penilik kahve” (ibid., 111). Thus the translation strategy favours an acceptable translation at times.

The changing emphasis is noteworthy, for the examples under this category unfold the traces of publisher’s approach to Ellison’s discourse expressed in the preface. The romantic atmosphere behind the text is accentuated in the very first page, as the description of harem goes “clear atmosphere have steeped everything around —the mosques, the minarets, and mournful cypress trees, which stretch towards heaven like a prayer, with that inexplicable sadness which is the basis of Oriental life” (Ellison 1915, 1) and the translation conveys it as “… etraftaki her şeyi – camileri, minareleri ve yakarırcasına gök kubbeye uzanan kederli servi ağaçlarını- tarifsiz bir hüzne boğuyor. İşte Şark hayatının özü…” (Ellison 2017, 13). Moreover, the stress on female solidarity in the source text sentence “with all the other members of the ‘domestic sisterhood’” (Ellison 1915, 26) is downplayed as the translation has it “evdeki diğer tüm kadınlarla birlikte” (Ellison 2017, 31). In addition, “The Prophet” in the title of Chapter 10 is specified as “Hz. Muhammed” in translation. Yet, interestingly enough, the much-exaggerated verbatim translations are rather cut short in the afterword. For instance, references to source culture items are not translated in contrast to the outsider’s objectivity the translation discourse suggests. For instance, the references in the source text sentence “We played at snapdragon and hunt the slipper and musical chairs. We sang ‘Auld lang syne’” (Ellison 1915, 210) are circumvented as the translation has it “oyunlar oynadık, Noel şarkıları söyledik…” (Ellison 2017, 159). Lastly, in the translation of the part “ ‘You cannot put new wine into old bottles,’ says the Prophet of Nazareth.” (Ellison 1915, 146) two strategies are employed in combination as it simply goes, “Eski köye yeni âdet olmaz derler.” (Ellison 2017, 113).

General Assessment

Generally assumed to move between the two poles of translation strategies discussed in Chapter 2, the translation strategies of textless back translations reveal competing and contradictory discourses behind translation phenomenon. The analysis in Part 1 demonstrates how the very same translated material can be put to use by two clashing

discourses. On the other hand, the analysis in Part 2 unravels the elements of a fluent yet at the same time an anti-illusionistic translation. Returning to our originating question, what an ontology of translation studies can tell us in consideration of these two works? In Chapter 8 I will attempt to work my way through proposals for future research.

7 TOWARDS A WAY OUT: "DISTORTED OUSIA"

On the day when I know all the emblems," he
asked Marco, "shall I be able to possess my empire, at last?"
And the Venetian answered: "Sire, do not believe it.
On that day you will be an *emblem among emblems*."
Italo Calvino, *Invisible Cities*

The journey of the 'marginalized' works of literature in translation reveals deep insight about the entity of translation within different paradigms and the existence of translation studies as an independent discipline. As the descriptive study demonstrates, these examples of textless back translations are beyond adopting the binaries which theory on postcolonial translations employs under different disguises, be it resistant translation (Venuti and Niranjana), thick translation (Appiah) or hybridity (Spivak). This thesis set out with the premise that associating the dichotomy of foreignizing and domesticating approaches to translation with resistance to hegemonic languages and cultures is simply fallacious. Yet, for understanding the workings of incompatibility between theory and existence of translation practices I travelled some roads well-trodden and some untaken.

The critical evaluation of theorizing on postcolonial translations led the way to problematizing on how hegemonic and counter-hegemonic identities are reflected in motley discourses of narration and the positioning of the works in the self/other divide in the two translations in three versions. Parallel to this, the enigma of cultural translation sheds light upon not just the translation strategies adopted whether they aim for a univocal or a polyphonous translation of culture but also on the road less travalled by, namely textless back translations. In Chapter 4 after a comprehensive review I tried to underlie how this specific category of translations could be analysed from a descriptivist stance. The recognized categories of translations are blurred considering that the source text is actually a work of cultural translation. Therefore, translations of this particular sort demand the notions of pseudo- and concealed translation to be revisited. Hence, the critical assessment of literature prompted the attempt for developing a framework for a descpritive analysis on textless back translations. For this

purpose, I propose to apply Işın Bengi-Öner's method for pseudotranslations, highlighting the entity of all types of translations that are regarded as proper or not. At this point, the roads diverged again and I decided to walk the road of illusion, looking for the fundamental principles of descriptive translation studies. It is worth the endeavour to contemplate on the primordial importance of the concept of illusion for translation studies. On account of the dis-appearence and the reappearance of the concept demonstrates, what the discipline requires is an ontology of itself, not further mishandling from postcolonial literary studies. The descriptive study conducted in Chapter 6 lays bare the strategies that wove the web of translation illusion and in turn expresses the concealed notion towards the entity of translation. As the translation illusion shatters and restructures in these works of textless back translation, the ambivalent nature of the foreign and native takes hold of the reception of a work. No matter how hard the illusion attempts to work its magic, the dichotomous binary still lends itself easily.

In consequence, this thesis argues that the pivotal point lies, in Tymoczko's words, in "the nexus of the paradoxes of language and knowledge" (Tymoczko 1999b, 284). The major aspect of this paradox is the standard metaphors with regards to translation that "cast translation as a transparent pane of glass, a simulacrum, a replica" (Hermans 1999, 98). Besides, because "it is easier to construct a metalanguage about the selections and substitutions involved in the process of translation", the discourse of translation studies in the so-called post-descriptive stage involves metaphors of "rewritings, or transparency, or abusive fidelity, or the ship of Theseus" (Tymoczko 1999b, 280). Due to the lack of critical evaluation of these metaphors, translation studies has been undergoing what can be considered an intellectual amnesia particularly in the context of postcolonial translations. In order to escape from this trap, I suggest going back to the beginning of the discipline with an eye on the ontology of not simply translation *per se*, but the discipline itself. For this purpose, it will be fruitful to reread the major sources of philosophical inquiry with respect to translation studies as an independent interdiscipline. Only by this method, we can construct "a metalanguage for metonymies of translation and for the ways in which translation metonymies are themselves combined into larger interrelated and balanced textures" (Tymoczko 1999b,

282). I propose that in this inquiry translation should be considered ‘a distorted *ousia* (*οὐσία*)’ from a post-positivistic perspective. The humanities-inspired paradigm, on the other hand, could be described as the “metaphysics of translation studies”. Additionally, whether anti-substance philosophy can or will accommodate this entity called translation in its own discipline is the subject of further research and examination. Only by taking these roads less traveled by can we understand the true workings of a magical entity from an autonomous and international branch of science called translation studies.

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APPENDIX I

Chronological Timeline

1879 *Aziyade* is published.

1892 *Fantome d'Orient* is published.

1902 Zeynep writes to Loti to express her appreciation.

1904 Loti visits İstanbul again.

1906 *Les Désenchantées* is published. 1st letter to Ellison from Fontainbleau is dated September the same year.

1908 Noury Bey dies, Melek Hanoum marries a Polish aristocrat. *Le jardin ferme* by Marc Hélys is published.

1912 Last letter from Zeynep is dated March 6th.

1913 *A Turkish Woman's European Impressions* & *Abdul Hamid's Daughter* with an introduction by Grace Ellison is published by Philadelphia J.B. Lippincott Company.

1914 Between January 24 and February 3 "Life in the Harem" is published in *The Daily Telegraph*.

1914 Committee of Union and Progress (CUP) newspaper *Tanin* serializes translations of Ellison's articles.

1915 *An Englishwoman in A Turkish Harem* is published by Methuen &Co with an introduction by Edward Browne.

1923 Zeynep Hanım dies. The same year *An English Woman in Angora* is published.

1928 *Turkey To-Day* is published.

1938 *Abdülhamidin Kızı* (translated by İrfan Konur Gürgen) is published by Hilmi Kitabevi.

1947 Translation of *Les Désenchantées* by Nahid Sırrı Örik is published by İnkılap Kitabevi.

1973 *Bir İngiliz Kadını Gözüyle: Kuva-i Milliye Ankarası* (translated by İbrahim S. Turek) is published by Milliyet.

1999 *Ankara'da Bir İngiliz Kadını* (translated by Osman Olcay) is published by Bilgi.

2001 *Özgürlük Peşinde Bir Osmanlı Kadını* (translated by Nuray Fincancıoğlu) is published by Büke.

2004 Gorgias Press republishes *A Turkishwoman's European Impressions*.

2005 *Abdülhamid'in Kızı* (translated by Zeki İlhan) is published, plagiarized from İrfan Konur Gürgen's translation.

2007 Gorgias Press republishes *An Englishwoman in A Turkish Harem*.

2007 *Ankara'da Bir İngiliz Kadını* (translated by Örgün Andaç) in *İlk Meclisin Perde Arkası: 1920-1923* is published by Örgün, plagiarized from İbrahim Turek's translation of 1973.

2009 *İstanbul'da Bir Konak ve Yeni Kadınlar: İngiliz Kadın Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat* (translated by Neşe Akın) is published by Dergâh.

2011 The translation of *Le jardin ferme* is published with the title *Kapalı Bahçe* by GiTa Yayınları (translated by Aysen Altınel).

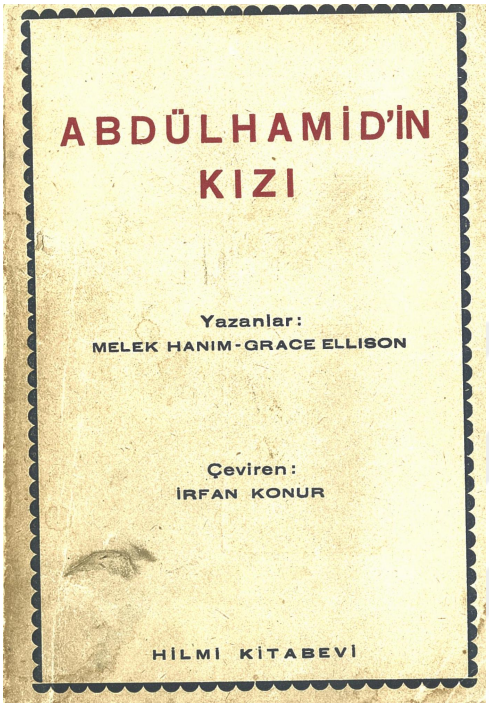
2012 Cambridge University Press republishes *A Turkishwoman's European Impressions* and *An Englishwoman in A Turkish Harem*.

2016 *Bir Türk Kadınının Avrupa İzlenimleri* (Fincancıoğlu's translation) with a preface by Buket Uzuner is published by Everest.

2017 *İstanbul'da Bir Konak ve Yeni Kadınlar: İngiliz Kadın Gazetecinin Gözüyle Türk Evi ve Gündelik Hayat* (Akın's translation) is republished by Dergâh.

APPENDIX II

***Abdülhamid'in Kızı* 1**



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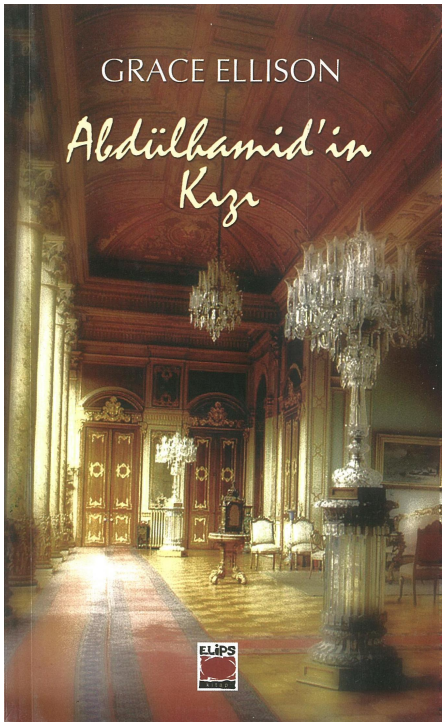

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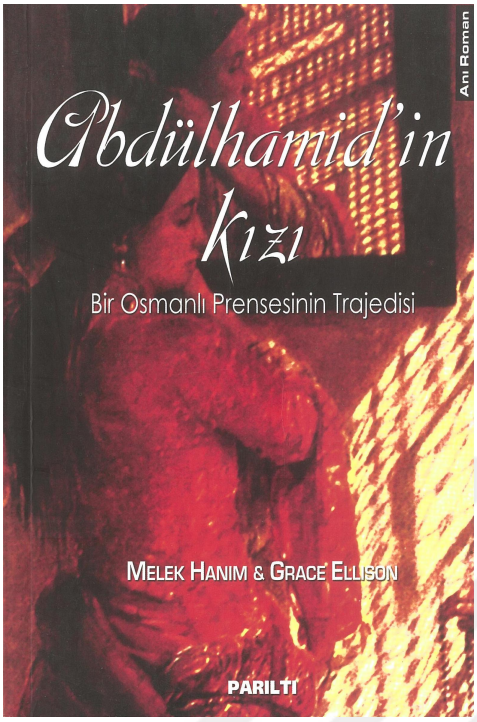
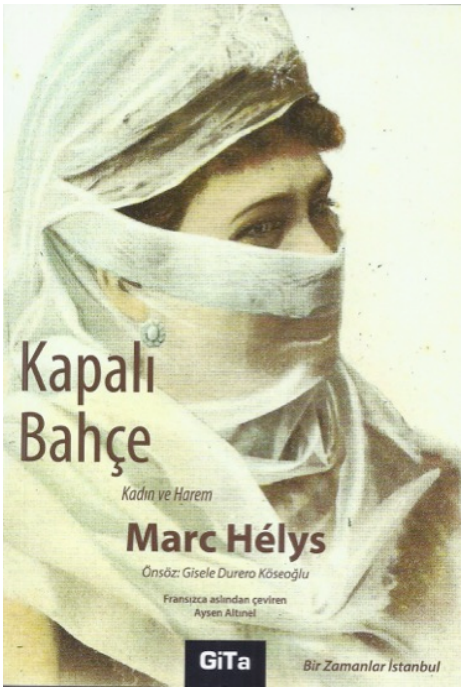
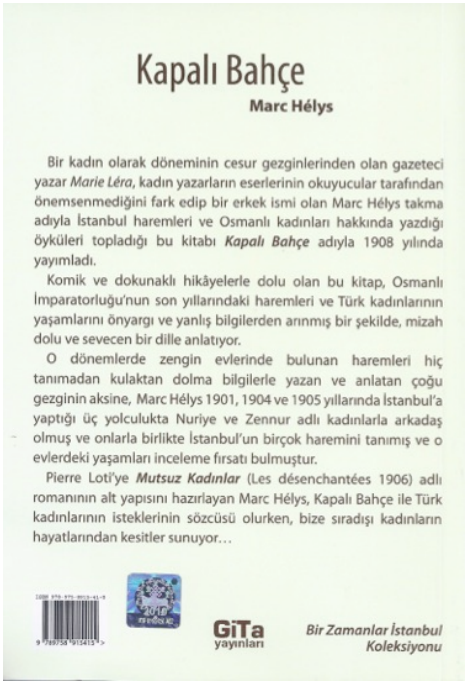


Kapalı Bahçe: Kadın ve Harem





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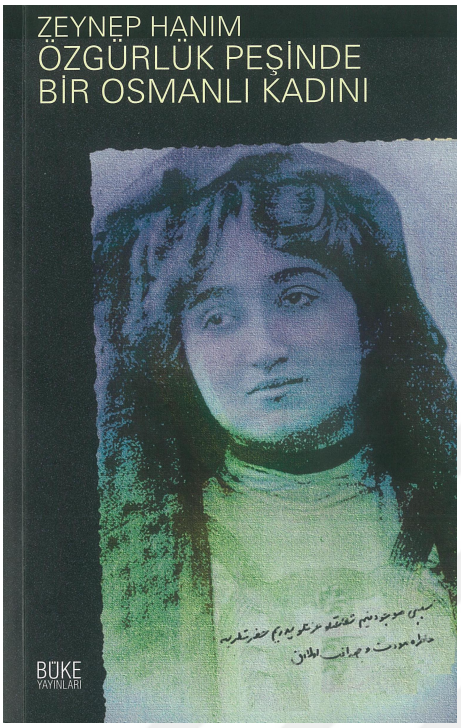

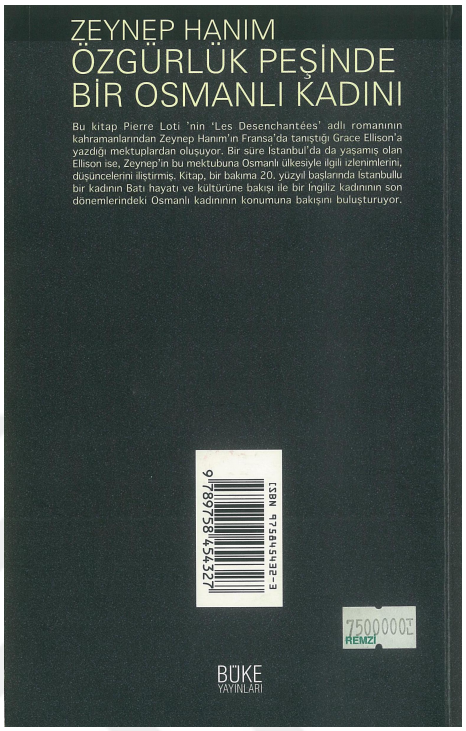

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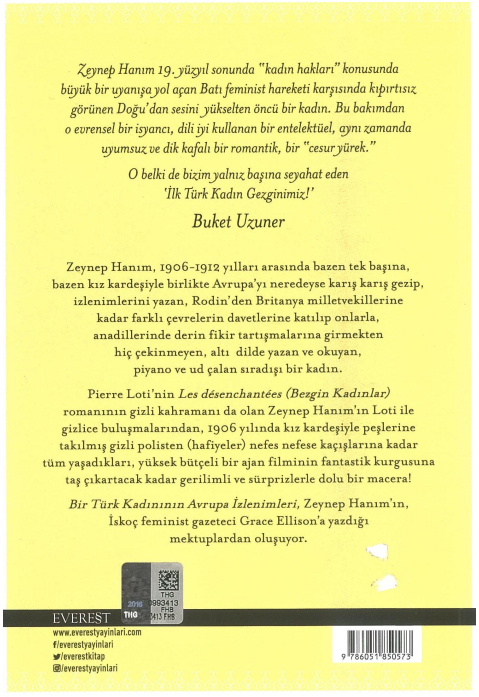

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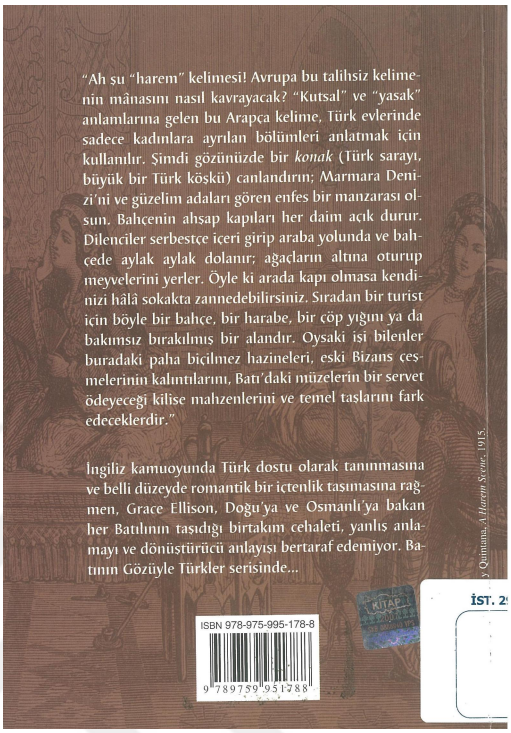

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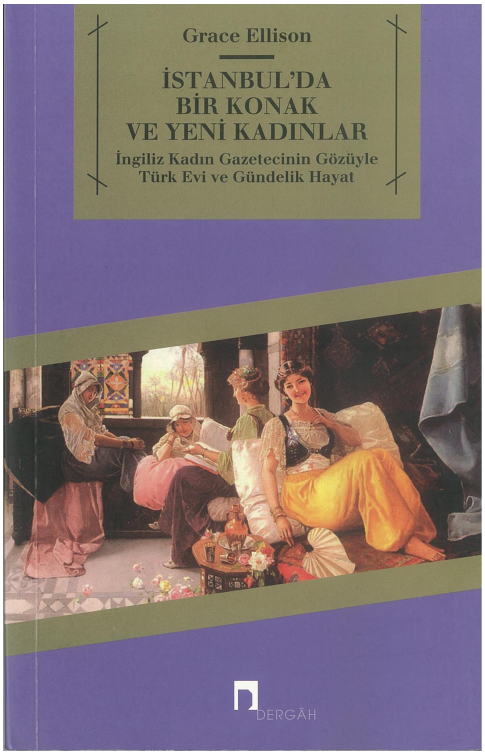

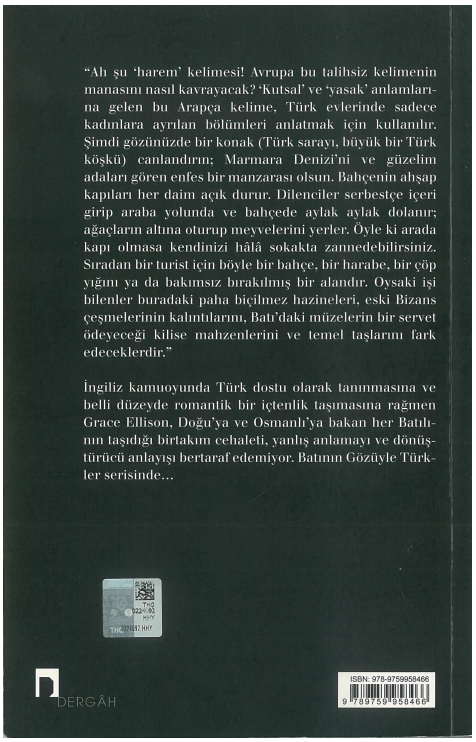

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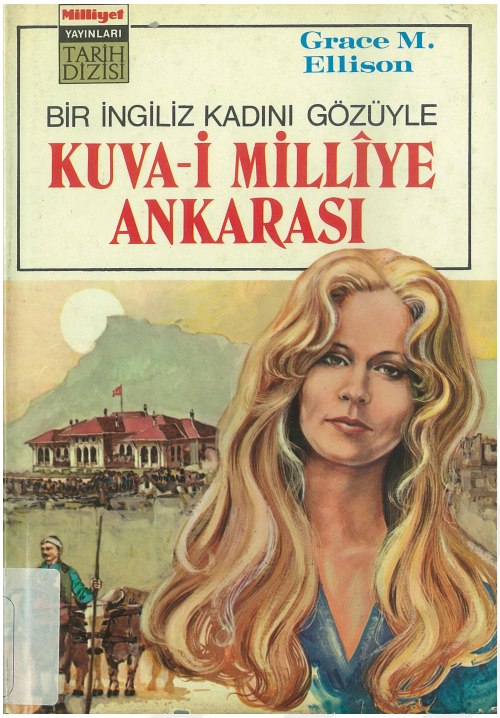
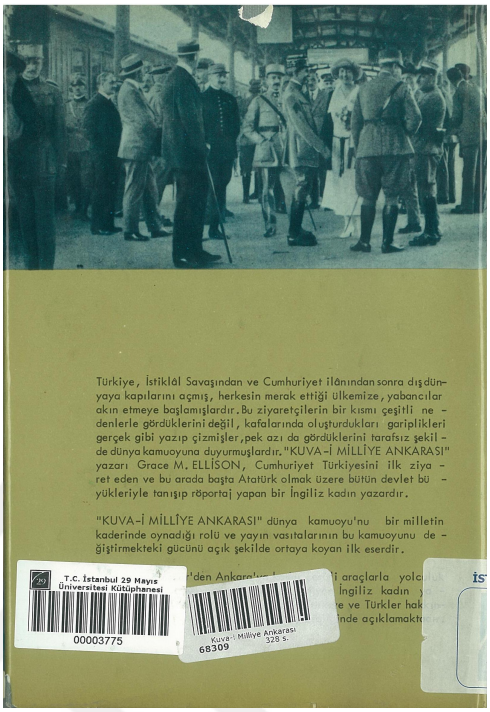
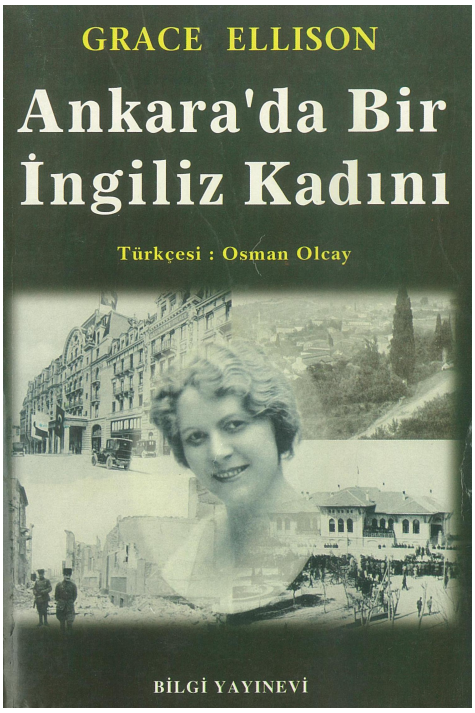
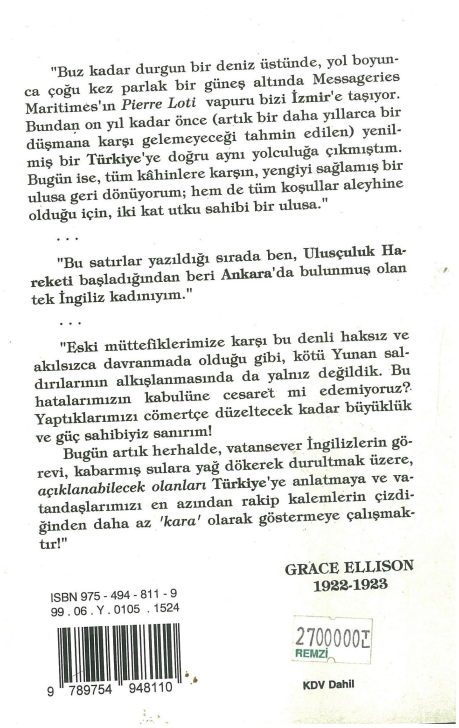




Ankara'da Bir İngiliz Kadını




"Buz kadar durgun bir deniz üstünde, yol boyunca çoğu kez parlak bir güneş altında Messageries Maritimes'ın *Pierre Loti* vapuru bizi İzmir'e taşıyor. Bundan on yıl kadar önce (artık bir daha yıllarca bir düşmana karşı gelemeyeceği tahmin edilen) yenilmiş bir Türkiye'ye doğru aynı yolculuğa çıkmıştım. Bugün ise, tüm kâhinlere karşın, yengiyi sağlamış bir ulusa geri dönüyorum; hem de tüm koşullar aleyhine olduğu için, iki kat utku sahibi bir ulusa."

. . .

"Bu satırlar yazıldığı sırada ben, Ulusçuluk Hareketi başladığından beri Ankara'da bulunmuş olan tek İngiliz kadınıyım."

. . .

"Eski müttefiklerimize karşı bu denli haksız ve akılsızca davranmada olduğu gibi, kötü Yunan saldırılarının alkışlanmasında da yalnız değildik. Bu hatalarımızın kabulüne cesaret mi edemiyoruz? Yaptıklarımızı cömertçe düzeltecek kadar büyüklük ve güç sahibiyiz sanırım!

Bugün artık herhalde, vatansever İngilizlerin görevi, kabarmış sulara yağ dökerek durultmak üzere, *açıklanabilecek olanları* Türkiye'ye anlatmaya ve vatandaşlarımızı en azından rakip kalemlerin çizdiğinden daha az *'kara'* olarak göstermeye çalışmaktır!"

GRACE ELLISON
1922-1923

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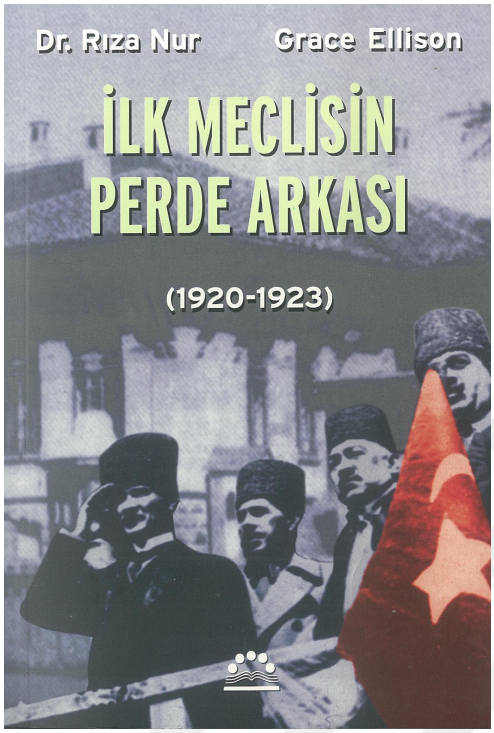

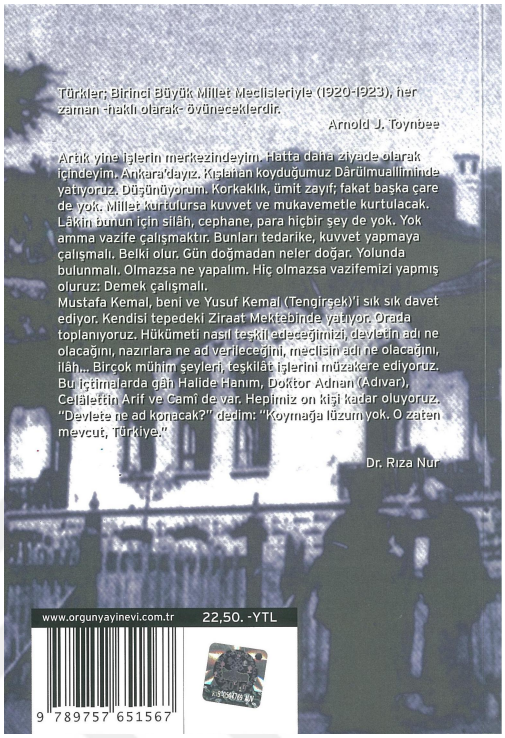

ÖZGEÇMİŞ			
Adı, Soyadı	Ayşe Betül		SAYIN
Doğum Yeri ve Yılı	Fatih/İstanbul		1992
Bildiği Yabancı Diller	İngilizce		Almanca
ve Düzeyi	(ileri)		(orta)
Eğitim Durumu	**Başlama - Bitirme Yılı**		**Kurum Adı**
Lisans	2010	2015	Boğaziçi Üniversitesi
Yüksek Lisans	2015	2019	İstanbul 29 Mayıs Üniversitesi
Doktora	-	-	
Çalıştığı Kurum/lar	**Başlama - Ayrılma Yılı**		**Çalışılan Kurumun Adı**
1.	-	-	-
2.			
3.			
Üye Olduğu Bilimsel ve Mesleki Kuruluşlar	European Society for Translation Studies, tekom Türkiye		
Katıldığı Proje ve Toplantılar	Asoscongress 5. Uluslararası Filoloji Sempoyumu II. Uluslararası Rumeli [Dil, Edebiyat, Çeviri] Sempozyumu		
Yayınlar:	"Çevirinin Yuvaya Dönüşü: Sçmürgecilik Sonrası Çeviri Kuramında 'Metinsiz Geri Çeviriler'". 2019. *Çeviribilimde Araştırmalar* (ed.) Seda Taş. İstanbul: Hiperlink. 237-250.		
Diğer (Çeviri):	*Katolik Korsanlar ve Rum Tüccarlar: Akdeniz'de Bir Ticaret Tarihi*, Dergâh Yayınları. (forthcoming)		
İletişim (e-posta):	ayse.b.sayin@gmail.com		
		Tarih **İmza** **Adı Soyadı**	12/06/2019 Ayşe Betül Sayın