WRITING/TRANSLATING IN/TO ENGLISH: THE 'AMBIVALENT' CASE OF ELİF ŞAFAK

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Thesis Abstract

Arzu Akbatur, "Writing/Translating in/to English:
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This thesis explores the way Elif Şafak and her work (written and translated in/to English) have been received, represented and de/re-contextualized mainly in the Anglo-American world through a problematization of the discourses formed by the publishers, reviewers, scholars, as well as the writer herself. Apart from this particular Anglo-American context, the Turkish context and Şafak's "(self)translation" into Turkish is also analyzed to foreground the intertwined relationship between the source and target cultures. The thesis sets out to investigate the reception and representation of Şafak and her works from a wider perspective by examining the discourse constructed through the presentation of the books by the publishers, the reviewers' tendencies in recontextualizing and representing the writer and her output, and the writer's utterances in the interviews. The examination of this extratextual discourse is complemented by two case studies; one on the translation of *Bit Palas* (2002) into English (*The Flea Palace*, trans. F. Müge Göçek, 2004), the other on *The Bastard of Istanbul* (2007) originally written in English and then translated into Turkish (*Baba ve Piç*, 2006) by Aslı Biçen and the author. The critical and descriptive analyses of the case studies explore both the textual discourse formed particularly by Şafak, as revealed in her 'writing/translating' strategies and the paratextual discourse emanating from elements such as the cover pages, blurbs, titles, etc. With these two levels of analysis (extratextual and textual), the thesis searches the interaction between translation and/or "self-translation", and the representation of the writer and her work informed by the norms and expectations of the target culture(s). The findings of the study reveal that Şafak's works written/translated in/to English accord with the target culture (principally Anglo-American) norms inscribed with certain linguistic and cultural values, political views as well as stereotypical perceptions of 'foreign' cultures. The findings also suggest that the writer as a "self-translator" played an 'interventionist' and trans/formative role in the representation and recontextualization of her work by way of constructing a particular discourse both through her 'writing/translating' strategies and her utterances in the interviews.

Tez Özeti

Arzu Akbatur, "İngilizce Yazım/İngilizceye Çeviri:
Elif Şafak'ın 'Çelişik' Durumu"

Bu tez, Elif Şafak'ın ve (İngilizce yazılmış ve İngilizceye çevrilmiş) romanlarının, ağırlıklı olarak Anglo-Amerikan dünyasında nasıl alımlandığını, temsil edildiğini, bağlamsızlaştırıldığını ya da yeniden bağlamsallaştırıldığını; yayıncıların, eleştiri yazarlarının, akademisyenlerin ve aynı zamanda yazarın oluşturduğu söylemler doğrultusunda araştırmaktadır. Bu Anglo-Amerikan bağlamı dışında, Türkiye bağlamı ve Şafak tarafından Türkçeye yapılan "öz çeviri"si ["*self-translation*"] de kaynak ve erek kültürler arasındaki iç içe geçmiş ilişkiyi ortaya koymak amacıyla incelenmektedir. Tez, Şafak'ın ve romanlarının nasıl alımlandığını ve temsil edildiğini daha geniş bir açıdan ele almak için, yayıncıların kitapları sunuş biçimleriyle, kitap tanıtım yazarlarının yazarı ve ürünü yeniden bağlamsallaştırma ve temsil etmedeki eğilimleriyle ve yazarın söyleşilerdeki ifadeleriyle oluşan söylemi irdelemektedir. Metin dışı bu söylem analizini iki vaka incelemesi tamamlamaktadır. Bunlardan biri *Bit Palas*'ın (2002) İngilizceye çevirisi (*The Flea* Palace, çev. F. Müge Göçek, 2004) üzerine, diğeri de orijinali İngilizce yazıldıktan sonra Türkçeye (*Baba ve Piç*, 2006) Aslı Biçen ve yazar tarafından çevrilmiş olan *The Bastard of Istanbul* (2007) üzerinedir. Bu iki eleştirel ve betimleyici vaka incelemesi, hem Şafak'ın 'yazım/çeviri' stratejilerinin oluşturduğu metinsel söylemi, hem de kapak sayfaları, (kapaktaki) tanıtıcı yazılar, başlıklar gibi öğelerle ortaya çıkan yan metinlerdeki söylemi ele almaktadır. İki aşamalı bu inceleme (metin dışı ve metinsel) ile birlikte tez, çeviri ve/ya "öz çeviri" ["*self-translation*"] ile erek kültür normları ve beklentileriyle şekillenen, yazarın ve romanlarının temsili arasındaki etkileşimi araştırmaktadır. Ortaya çıkan sonuçlar, Şafak'ın İngilizce yazılan ve İngilizceye çevrilen romanlarının, belirli dilsel, kültürel değerler ve politik yaklaşımlarla olduğu kadar 'yabancı' kültürlere yönelik kalıplaşmış önyargılarla da tescillenmiş erek kültür (özellikle Anglo-Amerikan) normlarına uygunluğunu göstermiştir. Çalışmanın sonuçları ayrıca "kendi(ni) çeviren" ["*self-translator*"] bir yazar olarak Şafak'ın, hem 'yazım/çeviri' stratejileriyle hem de söyleşilerdeki ifadeleriyle belirli bir söylem inşa ederken, romanlarının temsil edilmesinde ve yeniden bağlamsallaştırılmasında oynadığı 'müdahaleci' ve dönüştürücü, biçimlendirici rolünü ortaya koymuştur.

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CONTENTS

CHAPTER 1

INTRODUCTION

> "The word does not create a world *ex nihilo."*
> Andre Lefevere, "Mother Courage's Cucumbers", 1982[1]

In his article entitled "Literature/Identity: Transnationalism, Narrative and Representation", Arif Dirlik (2002) makes use of the phrase "the burden of translation" (p. 216) which refers to the 'function' imposed on minority writers (here, the example is Asian-American writers) to *speak for* their communities and to provide an authentic representation of them (ibid.). The most obvious example referred by Dirlik is the controversy triggered by Maxine Hong Kingston's *Woman Warrior* (1976). Whilst the book was submitted by the author as fiction, the publisher marketed it as autobiography, which "converts an imaginative piece of work into a 'social document'" (Dirlik, 2002, p. 216). However, as Dirlik points out, the result would not have been any different, if there had been no manipulation in the labeling of the book, since it would still be received as speaking for Chinese Americans or even the Chinese society itself (ibid.).

Even though Dirlik only uses the word translation in a metaphorical sense in order to illustrate how the works of minority writers *stand for* and *represent* a whole culture, society and identity, it may also be possible to problematize the reception of *translations* of works by minority writers in a similar vein. Actually, the "burden of

[1] In Lawrence Venuti (Ed.). 2000. *The Translation Studies Reader*. London and New York: Routledge. p. 285.

translation" can be rephrased as "the burden of representation"[2] for a minority literature written and translated in/to a major language. In both cases, i.e. composition or translation in/to a major language signifies more than the creation or recreation of a text in that particular language, and *translation* — literally or metaphorically — acquires a significant role "in constructing representations of foreign cultures" (Venuti, 1998a, p. 67).

Elif Şafak, who has novels both written and translated in/to English, also expresses her concern and criticism regarding this "burden of representation" which is closely tied to her recontextualization as a (woman) writer from Turkey. In an interview back in 2003, she underlined this issue while explaining what it means to be a "woman of color" (Chancy, 2003, pp. 60-64) in America:

> On the one hand, the progressive groups in the United States constantly encourage minorities or people from the non-Western world to tell their own stories. This is very important and optimistic but at the same time dangerous because if you are, let's say, an Algerian woman writer, you are expected to tell your own story, the suppression of women in Algeria. Your identity starts to precede your work [...] Even when they look liberating, categories slyly damage the work produced and restrict the artist herself. In the U.S.A. there is a tendency to pigeonhole artists, especially those from non-Western worlds or minorities. If you are not a white, heterosexual woman, then they immediately formulate categories to put your work into, such as Chicana literature, lesbian fiction, Third World fiction, etc. (Chancy, 2003, p. 77)

And, in a later interview after the publication of *The Bastard of Istanbul* (2007) and her prosecution for "insulting Turkishness" under the notorious Article 301 of the Turkish Penal Code, Şafak asks, "How can I represent anyone other than myself?"[3]

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[2] The "burden of representation" is a concept which was taken up by John Tagg (1988) in relation to photography and public surveillance. His book entitled *The Burden of Representation: Essays on Photographies and Histories* criticizes the modernist paradigm of photography. It argues that photography lacks an autonomous identity and underlines the relevance of the social context, ideology and power relations that determine the status of photopgraphy as a technology and mode of cultural production. Stuart Hall's (1997) seminal work on cultural representations also refers to Tagg's concept of "the burden of representation" (p. 143).

[3] It is highly interesting that Şafak's reaction echoes Maxine Hong Kingston's frustration about the way her novel was marketed and then received and contexualized as representing Asian American or

to express her 'anxiety' that has to do with, in the words of the interviewer Richard Lea, "the increased pressure on [her] to act as a representative of her home country" (Lea, 2007). It is clear that the "burden of representation" for the 'foreign', minority writer is twofold. Once the writer is *carried across* to the target culture(s), s/he is represented in a particular way, and s/he is expected to act as a representative of his/her culture of origin.

The fact that representation is not and cannot be disassociated from translation becomes obvious in the politics of publishing works from minority literatures as well. In her address to Swedish PEN in 2002, Müge Gürsoy Sökmen, a well-known editor, translator, and publisher in Turkey, dwells on several issues which demonstrate that translation should be considered a complex web in which socio-cultural, commercial, and personal factors are intertwined. Talking about the reasons for the dramatically low rate of translations from Turkish especially into English, she points out the "norm" in the literary market that determines the sales figures of a book, the "prejudice barrier" that has to do with the expectations and preconceptions of the West, and the role of individuals — for example, a "literature-loving editor" — in the publication of a novel with local flavor. Gürsoy Sökmen also mentions the status of Turkish women writers within this framework of publication and translation, and claims that "women writers in Turkey do not have difficulty in being published" (Gürsoy Sökmen, 2002). However, this is not the case with

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Chinese society. Kingston, in her critical essay entitled "Cultural Mis-readings by American Reviewers" (1998), asks, "Why must I 'represent' anyone besides myself? Why should I be denied an individual artistic vision?" (qtd. in Dirlik, 2002, pp. 216-217). This also ties in with the remarks of another Chinese American writer, Amy Tan, who reflects on the reception of her best-selling novel *The Joy Luck Club* (1989). In her essay entitled "Why I Write", Tan states, "I am alarmed when reviewers and educators assume that my very personal, specific, and fictional stories are meant to be representative down to the nth detail not just of Chinese-Americans, but, sometimes, of all Asian culture" (1999). Surprisingly, Şafak's *The Bastard of Istanbul* was described by *USA Today* as "a Turkish version of Amy Tan's *The Joy Luck Club*", which also appeared as a blurb on the front cover of the US edition of the novel.

translations. As Gürsoy Sökmen has experienced herself, most publishers in the West are not solely interested in "good literature". The "prejudice barrier" makes it clear that what they seek after is something that would appeal to the Western readers; in other words, something that would comply with their conceptions of Turkey. When she brought some Turkish authors to the attention of European publishers, some of them asked whether there were "Turkish women writers with good stories to tell", which as Gürsoy Sökmen "understood soon, meant good literary documentaries of family violence, wife-beating, harassment from the violent Orient" (ibid.).[4]

Elif Şafak's and Gürsoy Sökmen's observations regarding the reception of writers from the periphery reveal how the homogenization of these writers results in the erasure of historical, cultural and individual variations. The tendency, for instance, to conflate "Third World" women with oppression, victimhood and/or exoticism becomes effective in constructing a monolithic view of "Third World" fiction. Thus, the heterogeneity of writers from diverse cultures and the expression of this diversity in the works of these writers are overlooked. Additionally, when they are homogenized and represented under certain categories such as "Third World" or "Middle East", and the like, or when they are approached as "representatives" of their cultures, these writers are often positioned differently *vis-à-vis* the works of fiction they produce.[5] That is to say, the way in which a writer and her work are

[4] A similar concern is voiced by Adalet Ağaoğlu, one of the most significant novelists of Turkey. Ağaoğlu states that a (female) writer's chances of getting translated and published are higher "if she says she talks about the oppressed woman and defends women's rights" ["eğer ezilmiş kadını anlatıyor ve kadın haklarını savunuyor, derse varsın"] (2007). Ağaoğlu believes one of the reasons for Turkish literature not receiving the recognition it deserves in the West is the sort of expectations the Western book market requires women writers to fulfil. "There are many reasons for my not getting published," Ağaoğlu says and adds, "an editor from a publishing house in London said, 'I want to introduce you as the oppressed woman of Islam,' to which I said 'No'" ["Benim yayımlanmamamın birçok nedeni var. Londra'da bir yayınevi yetkilisi, 'Sizi İslam'ın ezilmiş kadını olarak takdim edeceğim' dedi. İstemiyorum, dedim."] (2007, from the interview available at http://www.radikal.com.tr/haber.php?haberno=218814)

[5] For instance, looking at the titles distributed by the University of Texas under the heading "Modern Middle East Literature in Translation Series", one sees Nazlı Eray's *Orpheus* together with other titles

located or defined is not necessarily the evidence of a *content* that would conform to the expectations or presumptions of the target culture(s).

Against the backdrop of the relationship between translation and representation, the aim of the present thesis is to explore the way Elif Şafak and her works have been received, represented and recontextualized in the Anglophone world through a problematization of the discourse(s) formed mainly by the publishers and reviewers, and also the writer herself. [6] The thesis shall examine the extratextual discourse formed around Şafak and her works including the presentation and packaging of the books by the publishers and the reviewers' tendencies in recontextualizing and representing the writer and her output. Additionally, the case studies will provide an analysis of the textual discourse[7] constructed by the writer

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in the list such as *They Die Strangers*; *Year of the Elephant*; *Passage to Dusk* (connoting E. M. Forster's *Passage to India*); *Talk of Darkness* (connoting Joseph Conrad's *Heart of Darkness*); *Fortune Told in Blood*; *Women on a Journey: Between Baghdad and London* (Available at http://www.utexas.edu/utpress/subjects/cmes/html). Eray's fantastic narrative is comprised of references to the myth of Orpheus, Bernardo Bertolucci's *Last Tango in Paris*, the Roman emperor Hadrian, and the recent political climate in Turkey. So, in a way, the category becomes a semantic trap for the readers who would probably presume the book to be full of Orientalist fantasy, while the novel has many more references to the West than to the Middle East, which may be true for the other titles as well. It is thanks to Sibel Erol's comprehensive introduction that the novel is placed in a context and the category under erasure.

[6] I acknowledge that it is highly problematic to confine the representation and reception of Şafak to the Anglo-American world when dealing with her work translated and/or written in/to English. Although the hegemony of English is one of the main reasons for scholars like Lawrence Venuti to consider the asymmetrical power relations between the Anglo-American cultures and other relatively minor cultures, it is necessary to be cognizant of the limitations of such categorizations. Moreover, it is evident that the endeavour to trace how the books travel between and/or circulate within different geographies (especially where English is spoken as a second language) does not seem to be plausible. On the other hand, it sometimes appears more appropriate to use the category "Anglo-American" when dealing, for instance, with reviews that generate mainly in the UK or the USA. Therefore, I will be using the terms "Anglophone" or "Anglo-American" throughout this study depending on the context in which they appear.

[7] While using the terms "textual" and "extratextual" discourse, I follow Şehnaz Tahir Gürçağlar's conceptual framework which suggests that "all texts, including translated texts and secondary texts on translation or phenomena related to translation are forms of 'discourse'" (2008, pp. 46-7). According to Tahir Gürçağlar, this consideration of textual discourse (translations themselves) and extratextual discourse (statements on translation) highlights both the "intentionality and perspective of the speaking/writing agents" and the socio-cultural and ideological factors underlying these discourses (ibid.). Thus, I will employ "textual discourse" to refer to the translation of a novel by Şafak and to a novel written by Şafak in English, which I consider as a "self-translation". I think "textual discourse" is useful in emphasizing the construction of the text by the writer and the translator in a particular context determined by several factors. However, I often employ "extratextual" discourse

and the translator, as revealed in the translation and writing strategies. The cases will be analyzed with an eye to exploring the interaction between translation and/or self-translation and the representation of the writer and her works. Another aim of the analysis is to lay bare the dominant target culture norms that govern this interaction.

The issue of representation is also subjected to scrutiny in *Going Global: The Transnational Reception of Third World Women Writers* (2000) edited by Amal Amireh and Lisa Suhair Majaj. The book draws attention to the roles of translation, publishing, marketing, and reviewing in the reception of Third World women writers and their texts by the First World. In their introduction to the book, Amireh and Suhair Majaj underline the fact that Third World women's texts "travel" in(to) the First World via translation and are "commodified" as a result of market forces from translation to distribution, packaging to advertising, editing to course adoption (2000, pp. 4-5). Thus, they claim that the way in which these texts are translated, presented, reviewed, and read — along with the question of which texts are chosen for translation or which of the translated texts get reviewed while others are "silenced" — is very much tied to the ready-made position they fill in. In other words, every stage in the process of translation — the selection of the text, the use of particular translation strategies, the packaging of the book, its circulation and reception in diverse ways — is inscribed with the linguistic and cultural values of the target culture (Venuti, 1998a, p. 67).

Another point that Amireh and Suhair Majaj problematize is the emphasis put on a single or a few writers who are then viewed as "representatives of their culture" (2000, p. 9). This emphasis on the individual writer(s) can actually be considered a response and resistance to homogenization, since it underscores the "authenticity",

(simultaneously with "paratextual") to refer to any discourse outside the text, and not specifically to statements on translation.

that is, the cultural specificity, of a literature, and in a way the "authenticity" of the writers. Additionally, it can also be argued that the emphasis earns writers from the periphery a place, or, visibility in the Western world, because they are welcomed as "'authentic insiders' who could speak for or criticize their cultures from a knowing position" (ibid.). Nevertheless, when a writer from the non-Western world is included in a conference panel, or his/her book is categorized under a certain label, it appears that the issue of "representation" cannot be easily put aside as unproblematic. The presence of Elif Şafak's name, for instance, in "Women in the Middle East Literature Tour 2006" is a case in point. On the web page of Marion Boyars, which published two of Şafak's novels, *The Flea Palace* (2004) and *The Gaze* (2006), in English translation, we find the following information:

> A tour of women authors,[8] who are interested in exploring the position of women in the Middle East in very insecure situations and political realities.
>
> The authors will be focusing on issues of common concern, in particular human rights issues and atrocities, and the position of women in Turkey, Iraq and Afghanistan.[9]

Without doubt, there is nothing awkward or problematic about an author's being interested in the political realities of her country and it is not surprising at all that a woman writer is asked to talk about the position of her fellow women citizens. However, what is at stake here is that on a "literature tour" Şafak appears as an "authentic insider" who is expected to speak for or criticize "the position of women

[8] Besides Şafak, there are two other names in the tour: Åsne Seierstad and Amanda Hopkinson. Actually, during this three-day-tour, these writers come together on one day only, and Shafak is the only one appearing on the tour in the other two days. On this web page of the publisher, there is not any information about Hopkinson. About Seierstad, however, we learn that she has worked as a war correspondent in Russia and China, that she spent three months in Afghanistan, and reported on the war in Iraq from Baghdad in 2003. The blurb by *The Independent* praises her book *The Bookseller of Kabul* as "a remarkable portrait … Seierstad was fascinated by everything she witnessed, and her curiosity and perceptive eye colours every page." It can, therefore, be argued that Şafak, as a writer from Turkey, appears as an "insider", while Seierstad is the "curious and perceptive" observer from the West, who "witnessed" (rather than experienced) the position of women in Iraq and Afghanistan.

[9] Available at http://www.marionboyars.co.uk/Amy%20Pages/Women%20in%t20the%20%20Middle

in the Middle East in very insecure situations". It can be argued that "what was represented […] was not just one woman's ideas, but an entire nation or culture" (Amireh and Suhair Majaj, 2000, p. 9). In addition, Şafak also appears on the same page as a "representative" of contemporary Turkish fiction, her position legitimized with reference to Orhan Pamuk. Beneath a short biography, Şafak is described with a blurb by *The Economist*: "Ms Shafak is well set to challenge Mr Pamuk as *Turkey's contemporary novelist*."[10] Once again, the "focus on the individual at the expense of the larger historical context" (Amireh and Suhair Majaj, 2000, p. 12) leaves out a whole tradition of writing, that is, Turkish fiction, by decontextualizing Şafak, as well as Orhan Pamuk, and their works.

There is little question that the transfer and (re)creation of a text in a "new" cultural environment most often end up with the decontextualization of the text to the detriment of a deeper understanding of the source culture that produces it. "Foreign literatures", Lawrence Venuti states, "tend to be dehistoricized by the selection of texts for translation, removed from the foreign literary traditions where they draw their significance" (1998a, p. 67). Saliha Paker's critical views on the metonymics of translated Turkish fiction also focus on this question of decontextualization / recontextualization in the case of a peripheral literature. In a keynote speech on this particular matter, Paker refers to Nurdan Gürbilek's views as follows:

> [The translated novels] are all lost texts, lost because they don't have any context. They are texts [coming out of nowhere]… like free-floating stars with no galaxy… that do not form a constellation either among themselves or with works in other languages… Most of them become the victim of a tendency to take them as a local color of the periphery; a different flavor in the world cuisine. Because if a text does not have a context, we know that the (WESTERN) literary market always has one to offer for it… "Turkish." (Gürbilek in Paker, 2008)[11]

[10] Available at http://www.marionboyars.co.uk/Amy%20Pages/Women%20in%t20the%20%20Middle,emphasis added.
[11] Here, Paker refers to Nurdan Gürbilek's talk at The Cunda International Workshop for Translators of Turkish Literature, June 14, 2006, Ayvalık, Turkey.

A matter of particular significance here is that when a translated work from the periphery is transferred out of its local or historical context; that is, when it is decontextualized, it becomes defused of its meaning, its significance, its relevance. But, perhaps more significantly, the question is what it is transferred into. Categorized under a new label and/or presented and reviewed in accordance with the expectations of the target culture(s), the work gets recontextualized by the global literary market in such a way that it, in a sense, loses connection with what its roots might be. Yet, these texts from the periphery *do* have a "galaxy"; they do not "come out of nowhere". Underscoring the significance of context out of which translated texts come, Paker shares Nurdan Gürbilek's concern with the "fractional representation of Turkish modernist fiction" and the tendency of decontextualization whereby works of literature are removed out of a tradition, which has much to do with what is/was not translated. Gürbilek's contentions about the "need" to compensate for both the "lack" and "lag" in translated Turkish fiction, and also "the need to be appreciated for literary worth/merit rather than for glimpses of regional foreignness, cultural difference, or the politically subversive exoticism" (Paker, 2008) are significant in exploring the way a work and its author of minority status are received and recontextualized in/by a dominant target culture.

The problematic relationship between "fractional representation" and decontexualization, which Paker and Gürbilek question, becomes quite obvious in an interesting analogy to the ethnographic museum. In her article entitled "The Other on Display", Kate Sturge explores how a museum can be considered to be a translation of culture. She argues that as a result of ethnographic representation, which has been greatly shaped by the Western tradition, an object is cut off and distanced from its cultural context, while, ironically, it stands for that culture becoming "a metonymic

statement about it" (2006, p. 432). Sturge also underlines the dehistoricizing tendency in the general content and design of the ethnographic museum as well as in the museum's verbal discourse, i.e. the labels and text panels which "shape perceptions of the apparently distant Other" (2006, p. 431).[12] The analogy thus makes it clear that just as the objects in an ethnographic museum are displayed through a particular verbal and non-verbal discourse, literary works from peripheral literatures are offered to the target readers through various forms of visual and verbal representations. The way a book is packaged by the publishers, for instance, or the reviews and critical articles written on it, the advertisements that promote it, or the writer's statements regarding its content all help define (or re-define) the work and its writer.

In a similar vein, Pascale Casanova (2004) discusses the dehistoricization of certain literatures through translation and criticism for the sake of a supposedly "pure" and "denationalized" conception of literature committed to "the universality of the aesthetic categories" (p. 23). On the other hand, despite such dehistoricization, it is also clear that translation is one of the most instrumental ways for an author from the periphery to become visible, to be represented, in the international arena. Thus, Casanova underscores the idea that "[translation] constitutes the principal

[12] For an interesting discussion on the issue of representation in ethnographic museums, see also Kreps, Christina F. (2003). *Liberating Culture: Cross-cultural Perspectives on Museums, Curation and Heritage Preservation*. London and New York: Routledge; and Lidchi, Henrietta. (1997). The Poetics and the Politics of Exhibiting Other Cultures. In Stuart Hall (Ed.), *Representation: Cultural Representations and Signifying Practices* (151-222). London: Sage Publications.

Another interesting similarity is between the politics of representation in museums and the cataloging in libraries which also becomes an effective way of representing a culture and its literature. In her article, "The Power to Name: Representation in Library Catalogs", Hope A. Olson (2003) claims that the cataloging systems "appear unbiased and universally applicable […] but they actually hide their exclusions under the guise of neutrality" (p. 640). Olson examines the two most widely used classification schemes; namely, the *Library of Congress Subject Headings* (LCSH) and the *Dewey Decimal Classification* (DDC). The former sets the principles for the verbal representation of topics in library catalogs whereas the latter sets the principles of numerical representation. To put it simply, the high number of a narrow term (such as Middle East – Fiction) under a heading means that it is perceived by the system as an exception to the norm. That is to say, the higher the number of entries for a narrow term, the more it is marginalized or minoritized.

means of access to the literary world for all writers outside the center" (2004, p. 133) and to further illustrate the issue, she defines "the translation of dominated authors as *littérisation*" (p. 136). According to Casanova, *littérisation* is "any operation — translation, self-translation, direct composition in the dominant language — by means of which a text from a literarily deprived country comes to be regarded as literary by the legitimate authorities" (ibid.). Obviously, Casanova's conceptualization is highly problematic as she seems to approach the issue from the point of view of a major language suggesting that the minority status of a language could be the reason for a country to be "literarily deprived" or that it is the "legitimate authorities" (from the literary capitals) that could judge the literariness of texts from minor languages. Be that as it may, there is more at stake here. First of all, as shall be demonstrated in this study, translation into a major language does not necessarily render the minority writer visible and this actually becomes a crucial problem if we take into account the low rate of translations into major languages, especially English. As Lawrence Venuti writes, "translation undoubtedly occupies a marginal position in Anglo-American cultures" (1998a, p. 60). Secondly, the translation of a literary work into a major language does not always generate reviews, and, therefore, is not completely 'borne across' to the target culture; that is to say, it may disappear into oblivion after publication. The minority writer, on the other hand, may choose to write in a major language, as in the case of many postcolonial writers, and this may exert a remarkable influence on the reception as well as the representation of the writer and his/her work.[13] Yet, either translation or composition in a major language, which may also be considered a "self-translation"

[13] As Pascale Casanova (2004, p. 120) points out, since 1981, the Booker Prize, "the most prestigious" literary prize in Great Britain, has been awarded to writers such as Salman Rushdie, Ben Okri, Michael Ondaatje and Arundhati Roy, not to mention the Nobel laureates V.S. Naipaul and Wole Soyinka. It is an undenaible fact that writing in the major language has played a significant role in earning these writers international recognition.

in a conceptual sense, the work of a writer from a minority culture is very likely to be received and represented in accordance with the expectations and norms of the dominant culture.

As a writer who had two novels translated into English and three novels written in English, and who has become one of the best-known novelists from Turkey next to Orhan Pamuk, Elif Şafak presents an intriguing case which comprises the issues that have been discussed so far. Şafak's works in English can be viewed as both translations from and self-translations of a minority writer, not only because Şafak has been very much involved in the translation process of her first novel in English translation (*The Flea Palace,* 2004), but also because her writing in English invites comparison to that of minority writers whose task is "similar to the task of the translator" (Tymoczko, 2007, pp. 229-230). Furthermore, the fact that the Turkish versions of the novels written in English were published in Turkey before the release of the English versions which Şafak claims to have "rewritten", complicates the issues of reception and representation. Being a writer from a minority language and literature, Şafak's works written and translated in/to English also suffer from decontextualization. On the other hand, the reception and representation of Şafak and her books in an inevitable process of recontextualization in the Anglo-American culture seem to have been inscribed with linguistic and cultural values, political views as well as certain stereotypical images of the 'foreign' culture. More importantly, these mutually shape and are shaped, maintained, and reinforced by the reviews, articles, interviews, the publishers' discourse, etc. Yet, the writer's role in such representation and recontextualization should not be overlooked. The present study aims to problematize the decontextualization in the representation of Şafak's works in English 'translation' from several perspectives. It is hypothesized that the

strategies opted for in Şafak's works written and translated in/to English coincide with the target culture[14] values and expectations that determine the recontextualization and representation of the writer and her works by the publishers, reviewers, and interviewers. In relation to this, it is also hypothesized that the writer as a 'self-translator' plays an interventionist role in the representation and recontextualization of her work while constructing a particular discourse both through her 'translations' and interviews, which at the same time contributes to the representation of Turkish culture and identity.

In order to present the general context in which this study on the reception and representation of Elif Şafak and her works in the Anglophone world will be situated, Chapter 2 will offer a brief survey of Turkish literature translated into English. This survey will give information on the Turkish authors and genres which have been widely translated and will thus elucidate why Turkish literature can be considered to be occupying a minority status in English. It will be further argued that as part of this "minority literature", Elif Şafak can be considered a minority writer in English. This survey will be accompanied by a critical review of research regarding translations from Turkish literature into English (or another major language). The primary aim of this review will be to underline the significance of analyzing translated texts in foregrounding textual discourse and considering the impact of the writer on the target culture's reception and representation of her work. I shall also dwell on scholarly works written in English that specifically focus on Turkish fiction, since these studies, though limited in number, have become notable sources of information for readers and publishers in the Anglophone world. Without doubt, they

[14] Although my primary aim is to explore the re/de-contextualization of Şafak and her works in the Anglophone (mainly Anglo-American) world, I maintain that there is a continuous interaction between the target and source cultures, which effectively shapes reception and representation. In Chapter 3, I further discuss the 'ambivalence' embedded in the distinction between the target and source cultures, especially in Elif Şafak's case.

also play a consequential role in the representation of Turkish writers and Turkish literature in general. The last section of Chapter 2 will provide the theoretical and methodological framework of the thesis.

As mentioned above, the reception and representation of a 'foreign' writer and his/her works are determined, to a great extent, by the publishers, reviewers, interviewers, and partly by the writer himself/herself. The discourse around the writer and his/her works is actively built through the way several forces interact. These forces include, but are not limited to, the publisher who promotes a book and its author through elements such as the cover design or the publisher's web page, the reviewers' comments and the context in which these reviews appear, the way interviewers present the writer and the writer's representation of himself/herself in these interviews. Accordingly, in Chapter 3, I shall offer a critical descriptive analysis of the reception of Elif Şafak and her novels in the Anglo-American culture. The chapter also aims to demonstrate how such reception and representation coincide with or contradict the translational strategies, i.e. the textual discourse, detected in *The Flea Palace* (2004) and *The Bastard of Istanbul* (2007), as the case studies in chapters 4 and 5 shall hopefully make clear.

The analysis of the reviews in Chapter 3 will be carried out on a diachronic basis, i. e. it will follow a chronological order starting with Şafak's first novel published in English translation, *The Flea Palace* (2004), and ending with her last novel written and published in English, *The Forty Rules of Love* (2010). The purpose of analyzing the reviews diachronically is to be able to trace the changes in the reception and representation of Şafak and her works. Referring synchronically to the interviews with Şafak, the analysis reveals how the writer also plays a critical role in shaping her image and the discourse around her. Besides the analysis of the

reviewers' discourse, I shall look into the discourse of the publishers as well in order to assess their representation of the author and her work. Inasmuch as it can be deduced from extratextual discourses by critics and publishers, the prevailing tendency is to "decontextualize" the work while "familiarizing" it and the author for the target readers even when the discourses may sometimes appear ambivalent as they seem to prioritize the preservation of the foreign. Although it is hard to pinpoint a discourse that governs all the extratextual material, some patterns emerge from the consideration of the dominant target norms regarding, for instance, the attitude towards translation, the power of English or the politicization of representation.

In Chapter 4, which will comprise my first case study, I will present a critical, descriptive and interpretative analysis of the translation of Elif Şafak's *Bit Palas* into English by Müge Göçek under the title *The Flea Palace*. This is Şafak's first novel translated into English (and into a foreign language) and, perhaps naturally, it has not received much attention from the reviewers as demonstrated by the low number of reviews written on it. Nevertheless, since *The Flea Palace* marks Elif Şafak's entry into "the world republic of letters" (Casanova, 2004) through being translated into English, it is worth looking into the way(s) this translation was carried out. The case of *The Flea Palace* is also relevant because of the translator's role in introducing the writer to the Anglo-American world. As the interview with Müge Göçek makes clear, Göçek was the one who initiated the translation process and decided on the text to be translated. This is also a case which makes it possible to consider "authorial intervention" in translation, since Göçek's discourse reveals the degree to which Şafak was involved in the translation process. The shifts from the source text, then, result from translation strategies opted not only by the translator, but by the writer as well, which makes it necessary to ask in what way Şafak intervenes in her own text

that she translates. It thus follows that the analysis of this "collaborative" translation, shaped to a certain extent by the writer, can provide important clues about the target norms and expectations underlying the decisions of the translator and the writer. This will also shed light on the way these translation strategies contest or confirm the norms which have an impact on the politics of representing a "foreign" text.

In this chapter, I shall also explore the paratextual elements surrounding *The Flea Palace*, elements which have a direct influence on the reception and representation of the book and the writer. This part of the analysis will demonstrate how the translation strategies keep in with the representation of the work and the author evoked in the paratexts; i.e. the cover design, blurbs, information about the author and the novel as presented by the publisher and the like. By delving into the discourse behind the paratextual strategies, I will explore whether these strategies contest or maintain and reinforce the prevailing values in the receiving culture which determine the translation of a foreign work, and thus, a foreign culture into English.

Chapter 5, my second case study, will also offer a critical, descriptive and interpretative comparison of *The Bastard of Istanbul* (2007) and its Turkish version, *Baba ve Piç* (2006) which was translated into Turkish by Aslı Biçen and the author. I shall first demonstrate why *The Bastard of Istanbul*, which Elif Şafak wrote in English, can be considered a "self-translation" based on theoretical input from translation studies as well as on the discourse of Biçen which becomes visible in the interview I have conducted with her. My purpose in comparing the English and Turkish versions of this novel is to investigate the differences between them and to display the translation strategies that Şafak employed in the English version. When looking at the interaction between the text level, i.e. the translation strategies, and the extratextual context, i.e. the reviews, interviews, etc., I will particularly examine

whether and how Şafak contributes to the representation of Turkish culture and identity. Since this issue of representation has become one of the important elements in the discourse constructed around Şafak, the analysis will foreground how Şafak and the strategies she opted for in this self-translation condition the way she is recontextualized and represented in the reviewers' discourse. I shall also seek answers to the questions of how Şafak's *The Bastard of Istanbul* as self-translation relates to *The Flea Palace*, which has been presented as a translation in the 'usual' sense of the word; whether these two texts, resulting from two supposedly different practices, involve different translational strategies; and whether these strategies have been determined and shaped by the norms that govern the expectations of Anglo-American readers and publishers.

From what have been discussed and presented so far, it would seem clear that a study focusing on the reception and representation of Elif Şafak's works in English stands against the background of larger issues and controversies including the ambivalent status of Şafak as a 'self-translator' and a 'multicultural(ist)' figure, the writer's being assigned the role of representing her culture and national identity, or the ambivalent attitude of the target culture(s) towards the writings of a 'foreign' writer composing in English. On the other hand, Şafak's writing in English further reflect diverse apprehensions of Turkish identity, national literature, or her use of English and also complicate the analysis of her reception in the target culture(s) due to the politics of publication. All in all, it appears that the diverse issues related to the reception and representation are to a great extent determined by the norms and expectations of the target culture as the analysis of textual and extratextual discourses reveals.

CHAPTER 2

THE CONTEXT AND THEORETICAL FRAMEWORK

The main objective of this chapter is to emphasize the significance of analyzing translated texts in revealing main features of textual discourse and to consider the writer's (trans)formative role in the target culture's reception and representation of her work. The chapter will begin with a general view of the present context in which this study shall be placed. Next, it will offer a survey of works in translation studies regarding translations from Turkish literature into English (or another major language). The critical review shall display the issues and approaches these previous studies problematize and explore, in order to identify phenomena that have remained unquestioned. In this regard, I will underscore the need to study the way translation strategies constructing the textual discourse ties in with the writer's discourse. I will argue that these two types of discourse add up to the reception and representations of his/her work by the publishers and reviewers.

I will also offer a brief survey of Turkish literature translated into English. This survey aims to present the writers and genres which have been widely translated up to this date in order to offer a view of the literary context in which Şafak's works have been positioned and received. The present chapter will also display the 'minority' status of Turkish literature as well as the 'minority' status of translations into English in line with the discussions on 'minority' within translation studies. Then I shall move on to examine scholarly work in English that specifically focus on

Turkish fiction, since these studies, due to their representative role, have bearings on the reception not only of Turkish literature in general, but also of Elif Şafak and her works in particular. The final part of the chapter will present the theoretical and methodological framework of the thesis.

The Present Context

There is no doubt that the dominant position of English in the translation market, i.e. its large share in translation flows, has become a global phenomenon. The figures Johan Heilbron (1999) refers to indicate that "more than 40 percent of all the translated books worldwide around 1980 were translated from English (p. 434).[15] As is the case in countries that belong to a minor language[16] group in terms of translation, Turkey has been rather dependent on translations from major languages. Looking at the bibliography of translated works of Turkish literature into English, however, it is possible to see that since the 1980s there has been a considerable increase in the number of literary works translated into English. Especially in recent years this increase has become much more obvious with the establishment of TEDA (Türk Edebiyatını Dışarıya Açma Projesi), the translation subvention project initiated

[15] See also Venuti, 1995, p. 12; Cronin, 2003, p. 139. In a later study, Heilbron (2008) restates the uneven distribution of translations, which suggests the situation has not changed since 1980s:

> In most developed countries in the latter half of the 20th century, the growth in translated books (especially from English) has accompanied increasing cross-border mobility. The only apparent exceptions are the most dominant powers, the United States and the United Kingdom. Typically, no significant increase in the remarkably low translation ratio has taken place in these countries since the end of World War II. (p. 188)

[16] In her article, "Trends in the Translation of a Minority Language", Stella Linn refers to the "core-periphery model" applied by sociologists (Heilbron, 1995; 1999) to the production of cultural goods. As Linn explains, the "core position" of a language, according to this model, is "determined not so much by [its] number of native speakers as by the number of people for whom that language is a second language and the extent to which the language is translated. In other words, the more centrally it is located in the global translation system, the more translations a language generates" (2006, p. 28). In this sense, languages such as Chinese, Japanese, Arabic and Portugese are minor languages despite their large number of speakers (Heilbron, 1999, p. 434).

in 2005 by the Ministry of Culture and Tourism in Turkey. The primary aim of this project has been the dissemination of Turkish culture through the translation and publication of Turkish cultural, artistic and literary works. Obviously, Orhan Pamuk's Nobel Prize for literature in 2006 can be considered a milestone in Turkish literary history, which has had a direct impact on the promotion of works of Turkish literature abroad. And, not surprisingly, Turkey's first Nobel Prize threw its weight behind the 2008 Frankfurt Book Fair in which Turkey was the guest of honor. Finally, in 2010 Istanbul is honored as the European Capital of Culture, which has earned Istanbul, "the symbol of the country"[17] and thus Turkish culture in general, more international visibility through various cultural and artistic projects.

On the other hand, there have been other initiatives with respect to the translation of Turkish literary works into English. CWTTL, the International Cunda Workshop for Translators of Turkish Literature (TEÇCA, Türk Edebiyatı Çevirmenleri Cunda Uluslararası Atölyesi), which was initiated in 2006 by Saliha Paker, has been supported by Boğaziçi and Koç universities, the Ministry of Culture and Tourism and the EU Culture-programme funded Literature Across Frontiers (LAF) Project. In this conjuncture the First International Symposium of Translators and Publishers of Turkish Literature was held in June 2007 with the collaboration of publishers, translators, authors, associations, copyright agencies, The Ministry and Boğaziçi University. As reported on the web page of TEDA, the symposium "was so effective that just in two years 500 Turkish literary works applied to receive support from the TEDA Project."[18] It is clear that the immediate consequences of these accomplishments and initiatives have been very positive in generating more interest

[17] Available at http://www.en.istanbul2010.org/AVRUPAKULTURBASKENTI/istanbulakatkilari/index.htm
[18] The second symposium was held in May 2009 at Boğaziçi University. Available at http://www.tedaproject.gov.tr/EN/Genel/BelgeGoter.aspx?17A16AE30572D3131C7D512769965A8EEC9E8A7FA3AA308F

in Turkish literature, hence increasing the number of translations into English and other languages while, unquestionably, "contributing to a changing perception of Turkish literature" (Paker in Taşçıoğlu, 2008). Yet, the question of *how* these accomplishments and initiatives have altered the "perception" of Turkish literature abroad can be truly observed and assessed in the coming years by prospective studies in the field.

Turkish Literature in English Translation

Without doubt, it is necessary to dwell on the bibliography of works translated from Turkish literature into English[19] in order to make sense of the present context in which Turkish Literature in English translation is situated. Looking for answers to questions such as the authors and genres which have been translated and when these translations have been made, will give an idea about the minority status of Turkish literature in English. This will also help us to consider the position of Elif Şafak from the perspective of a "minor" literature. It should be noted that my intention is not to offer an exhaustive survey of the whole corpus of Turkish literature in English translation.[20] I will rather concentrate particularly on the period starting with the 1980s which marks a breakthrough in terms of the rise of Turkish fiction translated into English in tandem with the entry of Turkish novelists such as Latife Tekin and Orhan Pamuk to the international literary scene.

[19] See Appendix A for the bibliography. The compilation of this bibliography started with Saliha Paker (2001) and continued with Saliha Paker and Melike Yılmaz (2004). It was further expanded by Paker for the First International Symposium of Translators and Publishers of Turkish Literature (June 1–2, 2007). For the purposes of this study, I have updated the bibliography.

[20] For further information, see Paker, S. (2001) Turkish. In Peter France (Ed.), *The Oxford Guide to Literature in English Translation*. New York: Oxford University Press and Yılmaz Baştuğ, M. (2009) *A Translational Journey: Orhan Pamuk in English*. Saarbrücken: VDM.

To begin with, nothing seems to have been translated from Turkish[21] into English prior to 1882. Thus the starting point has to be chosen as this year. The table below shows what was translated per genre in each sample year. To make the examination more convenient, the years have been grouped so as to correspond to two decades with the exception of the period 2000-2010.

Table 1. Number and type of English translations from Turkish literature 1882-2010

YEAR/ CATEGORY	1880-1900	1900-1920	1920-1940	1940-1960	1960-1980	1980-2000	2000-2010	Total
Poetry	1	1		3	13	25	29	72
Short Story				1	3	6	26	36
Novel			1	4	9	14	40	68
Drama			1		2	6	1	10
Miscellaneous*	4	3	1	1	10	10	8	37
Total	5	4	3	9	37	61	104	223

* Collections of fables, fairy tales, folk tales; autobiography; memoirs; compilation of translated poetry and fiction

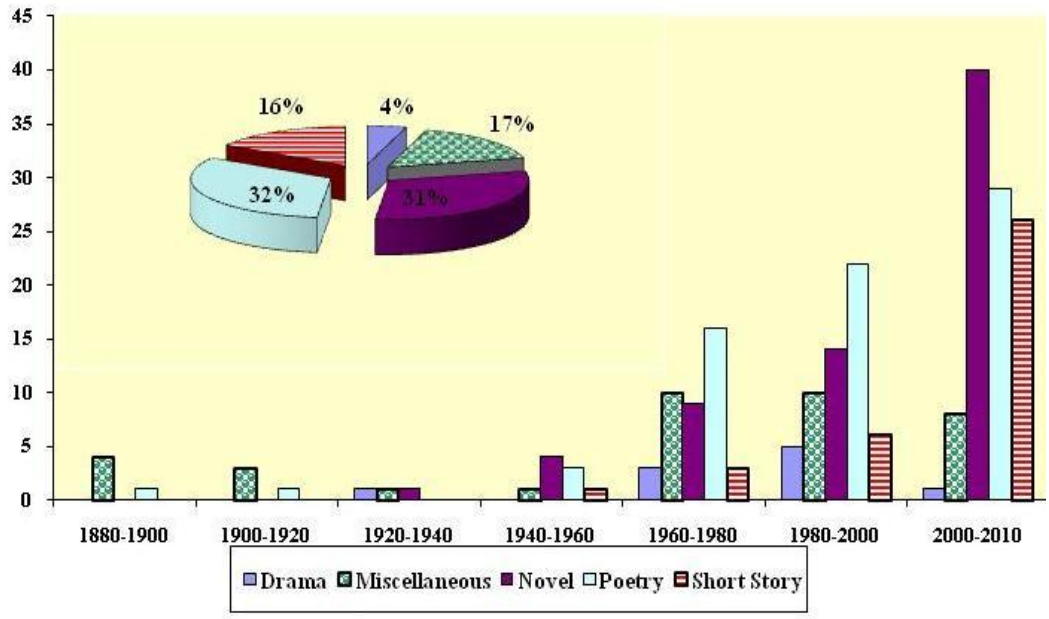

Figure 1. Number and type of English translations from Turkish literature 1882-2010

[21] It should be noted that the language used during the whole Ottoman period was not Turkish, but Ottoman Turkish (*Osmanlıca*), which was much influenced by Arabic and Persian. Following the foundation of the Turkish Republic in 1923, the Arabic script of Ottoman Turkish was officially replaced by Latin letters with the alphabet reform of 1928.

As can be seen, prior to 1940, hardly any translations were made. Between 1920 and 1940, a total of only three translations appeared, including the first Turkish novel in English; that is, the translation of Halide Edib's *Ateşten Gömlek* (1922), which was first translated by the author herself (*The Shirt of Flame*, 1924), to be re-translated by Muhammed Yakub Khan in 1941 (*The Daughter of Smyrna*). The number of translations begins to increase in the 1960s, especially with translations of Yaşar Kemal's novels and Nazım Hikmet's poems. Apart from Nazım Hikmet, there are other poets translated into English in this period, such as Fazıl Hüsnü Dağlarca, Orhan Veli Kanık, and Melih Cevdet Anday. Therefore, compared to other genres, poetry was the most translated genre between 1960 and 1980. As mentioned above, there is a remarkable increase in the volume of translations from 1980 onwards. Actually, it is possible to talk about two major translation trends from 1980 to present: First, contrary to the popular belief that poetry is not read, poetry translations did not decline at all. Moreover, as Saliha Paker also states (and as it is clearly seen in Figure 1), "Turkish poetry […] has enjoyed more popularity in translation than fiction" (Paker, 2008). Comprising 33% of the total output of translations, poetry has been the most translated genre and naturally deserves attention as a weighty component of the context.[22] The second major trend can be

[22] There may be several reasons behind this large share that Turkish poetry has come to possess in English translation. It may be related to the popularity of poetry in Turkey as a form of expression. This view is supported by the observation of Necmi Zeka who writes, "Indeed Turkey is a country well deserving to be called a nation of poets, if not necessarily poetry readers. Despite incredibly low sales of poetry volumes, every month the number of unsolicited poems submitted to literary journals is easily double, even triple, the journals' circulation figures. One can safely argue that poetry in Turkey is the most favored form of personal expression" (2003, pp. 529-530). In like manner, Talât Sait Halman, one of the most active agents in translating and promoting Turkish poetry, begins his preface to an anthology, *A Brave New Quest: 100 Modern Turkish Poems*, with a reference to Aziz Nesin's "fanciful observation" that "four out of three Turks are poets" (2006, p. xi) with an aim to underline the supremacy of poetry in Ottoman and Turkish literature and its still acclaimed power despite the ascendancy of the novel. While assessing the large share of Turkish poetry in translation, one should also consider the impact of Nazım Hikmet, the exiled "revolutionary" Turkish poet, and translations of his poetry into English. The role of translators such as Talât S. Halman, Randy Blasing, Mutlu Konuk, and Murat Nemet-Nejat, scholars of Turkish and Ottoman literature such as Walter G.

observed in the systematic increase in the translation of fiction. The number of novels translated into English between 1980 and 2000 increased from fourteen to forty within the following ten years (2000-2010). A radical increase is also observed in the translation of the short story. The number of short story collections/anthologies published between 2000 and 2010 is twenty-six, which is four times the number produced within the past twenty years.

This increase in the number of novels translated into English since the 1980s and 1990s is also worth noting, because it coincides with the proliferation of a type of fiction which breaks away with the socialist realism of the previous age and which is identified by a concern for form and language. This was an age when 'new*ness*' entered the world as a result of which "*avant garde*" writing in search of new forms and new forms of saying (Moran, 2002, pp. 49-57) paved the way for literary experimentation. Ironically, this "unprecedented experimentation in form and style" (Parla, 2008, p. 34) took place after the 1980 military coup during a period of suppression. The emergence of Turkey's novelistic canon in the 1980s (Parla, 2008, p. 27) also had to do with the rise of women writers which is to a great extent related to the bond between writing and women's increased awareness. As it was the case in several other countries, the feminist movement of the 1980s in Turkey went parallel to the search for new ways of writing. Thus, Turkish women writers' relationship with the novel has also been stimulating both for women's "awakening" and for the evolution of Turkish literature. In her article, "Unmuffled Voices in the Shade and Beyond: Women's Writing in Turkish", Saliha Paker (1991) states that "[Turkish] women have distinguished themselves most prominently in fiction" and that "women's fiction must be considered the most important domain for the growth of a

Andrews, and scholars of translation studies in Turkey such as Saliha Paker and Suat Karantay as initiators, translators, or editors of these publications should not be overlooked either.

feminist consciousness" (pp. 271, 286). It can be safely argued that the novel has been the genre which made it possible for women writers to make their voices heard and this holds true for the translation of their works into English, especially in the last decade. The figures show that between 2000 and 2010, the number of translations of novels by Turkish women writers almost equals that of novels by male writers.

Another noteworthy point regarding the increase in the number of novels translated into English since the 1980s and 1990s is the entry of several Turkish novelists to the international literary scene, including among others, Latife Tekin, Orhan Pamuk, Bilge Karasu, Orhan Kemal, and Elif Şafak. Although Pamuk has been the most renowned Turkish novelist abroad (with the exception of Yaşar Kemal) even before he won the Nobel Prize in 2006, English translations from other Turkish novelists did not fail to draw attention. Actually, shortly after the publication of Pamuk's English debut *The White Castle* (1991; Tr. *Beyaz Kale*, 1985) translated by Victoria Holbrook, another debut, that is, Latife Tekin's *Berji Kristin: Tales from the Garbage Hills* (1993; Tr. *Berci Kristin Çöp Masalları*, 1984) translated by Saliha Paker and Ruth Christie was very well received as a book that portrayed a much peculiar setting through an equally peculiar narration. Often compared to Gabriel Garcia Marquez in its use of magic realism, Tekin's next novel in English, *Dear Shameless Death* (2001; Tr. *Sevgili Arsız Ölüm*, 1983), which was translated by Saliha Paker and Mel Kenne, also met with interest in the Anglophone world. Following these, *The Garden of Departed Cats* (2003; Tr. *Göçmüş Kediler Bahçesi*, 1991), by Bilge Karasu, another unique voice in modern Turkish fiction, was translated by Aron Aji and it received the National Translation Award given by the American Literary Translators Association in 2004. One year later, Elif Şafak's *The*

Flea Palace (2004; Tr. *Bit Palas*, 2002), translated by Müge Göçek, was shortlisted for the Independent Foreign Fiction Prize together with Pamuk's *Snow* (2005; Tr. *Kar*, 2002) translated by Maureen Freely.

Nevertheless, despite the growing number of translations into English and the increasing visibility of Turkish writers in the international arena through various organizations, such as book fairs and literature festivals, there is still a huge inequality in terms of the flow of translations from and into English. That is to say, Turkey continues to depend[23] heavily on translations from English whereas it exports far less translations into this language. The total number of translated novels into English up to now, which is sixty-five, confirms the minority status[24] of Turkish fiction (and literature). On the other hand, although they can be useful in displaying the whole picture, the numbers do not necessarily account for the reception of translations from Turkish literature. First of all, the translations do not truly become 'visible' unless they are read and reviewed. As Paker puts it, "The translations have got to be read first, *and reviewed*, in the target cultures, i.e. we have to know how they have been received before we can say much about 'image' or 'perception'" (in Taşçıoğlu, 2008, 48).[25] Therefore, since most of the translations from Turkish

[23] Here, following Linn (2006) I use the term "depend" to emphasize the socio-economic factors that play a part in the strong English influence on translations into Turkish. Since Turkey is not an economically powerful country (compared to Great Britain and the United States), it cannot export its economic and cultural products, it is rather dependent on imports. Thus Turkish does not generate translations and it is dependent on translations from English.

[24] What I mean by "minority status" depends on the core/periphery model applied to the flow of translations (Heilbron 1999; 2008) especially in a global setting. It should also be noted that "minority is the expression of a relation, not an essence" (Cronin, 2003, p. 144), so it does not express any literary judgement, but only the position of a literature produced in a 'minor' language in comparison to the one produced in 'major' languages.

[25] Walter G. Andrews, an American scholar of Turkish and Ottoman literature teaching in the U.S., underscores the fact that the number of translations from Turkish literature is clearly not decisive for its 'visibility' within the target system (the U.S.). His observations based on solid facts (the huge publication industry, the disappearance of Turkish literature programs from major universities, etc.) also account for the *lack* of translations and reviews that stem from the central position of English as it exports far more translations than it imports. As Andrews writes,

> The books – the translations – are only half of what a successful publishing program needs. Books are nothing without readers... and where are the readers? In the U.S.,

literature, even much appreciated ones, hardly received any interest from the reviewers, it can be claimed that the lack of reviews also confirm the minority position of Turkish literature. Secondly, as it was underlined in the introduction, decontextualization becomes a crucial factor in the reception and representation of translations from a minor language. And this may result in the foregrounding of a few writers as representatives of a whole culture and literature or the foregrounding of extra-textual matters, especially political and ideological agendas, which may be far removed from the content of the works and the intentions of the writers.

A consideration of the present context which accounts for the reception of Turkish literary works in English translation can also shed light on the reception and representation of Elif Şafak as a writer from Turkey. Only two of Şafak's novels were translated into English and the number of reviews they received is very limited.

Studies on Turkish Literature in English Translation

The inequality in the flow of translations between Turkish and English coincides with the amount of scholarly studies conducted in Turkey. Given that Translation Studies is a young discipline and that there are only few masters and doctoral programmes in Turkey, the quite limited number of these studies focusing on translations from or into English appears natural. On the other hand, studies based on translations from English or another major language (especially French) clearly

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> presses will gladly take subsidies to publish translations of Turkish literature for a while but unless those translations sell, unless people read them, the same presses will soon lose interest in publishing either subsidized or non-subsidized translations. The harsh facts of the matter are these: In 2006, for example, 291,920 books were published in the U.S. In a good year perhaps two or three translations of Turkish literature will appear and perhaps 10 will be already in print. This is a tiny drop in an ocean of books. The vast majority of readers will know nothing of Turkish literature beyond some of them having heard of Orhan Pamuk. There is no reason whatsoever why they would choose to buy a translation of Turkish literature given all the choices they have. (2008, 56)

outnumber those on the opposite direction. Without doubt, all of these studies have been very much instrumental in the establishment of Translation Studies in Turkey. Some of them have been invaluable contributions to Turkish, and Ottoman/Turkish, translation history, both by researching and writing it. To cite but a few of many examples, Saliha Paker's article entitled "Translated European Literature in the Late Ottoman Literary Polysystem" (1986a) is the first study to have investigated translated European literature (mainly French) in translation terms, within the framework of Even-Zohar's (1990) polysystem theory. Özlem Berk's dissertation (2004) concentrates on literary translations from Western languages starting in the mid-nineteenth century and examines the role of these translations in Turkey's Westernization movement. In her study, Şehnaz Tahir Gürçağlar (2008) explores the politics and poetics of translation in Turkey between 1923 and 1960 and focuses on diverse discourses on translation and translators as well as translational practices by analyzing both extratextual materials and selected translations from English. And, finally, İpek Seyalıoğlu's (2003) study examines anthologized poetry from English and French in Turkish translation during the period between 1985 and 1995.[26]

As for the scholarly studies that focus on translations from Turkish into English, the number is far more limited. Yet, in line with the rise in the number of translations of Turkish literature into English (as well as other languages), there is a

[26] There are also other significant pieces of research on translations of non-literary texts into Turkish. In her dissertation, Müge Işıklar Koçak (2007), for instance, explores translated and indigenous texts on women's sexuality between 1931 and 1969 in order to problematize the role of translation in the modernization project in Turkey. In this highly interesting study, part of Işıklar Koçak's corpus of study is translations from English. Another doctoral study by Şebnem Susam Sarajeva (2006) investigates how literary and cultural theories migrate via translation from one language to another. Susam Sarajeva's case studies are drawn from the Turkish translations of Roland Barthes's and English translations of Hélène Cixous's works. In a similar vein, Ayşenaz Koş's (2004) MA thesis offers an analysis of the reception of existensialism in Turkey starting from the late 1940s by focusing on Jean Paul Sartre's nonfiction works in Turkish translation.

corresponding increase in the number of such scholarly studies.[27] I would like to analyze these in more detail, comparatively examining the theoretical concepts and methodologies they employed. My intention here is both to provide a brief survey of these studies that focus on translations of literary works from Turkish into English and to reveal the areas of inquiry or theoretical and methodological concerns that have not been touched upon. I have grouped these studies under two headings in terms of their main focus of analysis; "the image of the writer/poet and his/her reception as tackled by graduate studies published/prepared in Turkey" and "reviewing/introducing Turkish literature in translation ".

The Image of the Writer/Poet and his/her Reception as Tackled by Graduate Studies Published/Prepared in Turkey

One of the specific issues that studies on translations of Turkish literature into English are concerned with is the image of the writer/poet and the reception of his/her works in the target cultures, i.e. the Anglo-American world. These studies, conducted in recent years, focus especially on the most widely recognized names of Turkish literature, namely Orhan Pamuk, Latife Tekin, Nazım Hikmet and Yaşar

[27] Apart from the present thesis and the studies that are reviewed here, there are three doctoral dissertations in progress that focus on translations from Turkish literature. Arzu Eker Roditakis is currently working on the recontextualization of Orhan Pamuk and his works in the Anglophone world, Şule Demirkol Ertürk on the English and French translations of narratives on Istanbul by Ahmet Hamdi Tanpınar and Orhan Pamuk, and Aslı Takanay on the role of Turcologist-translators in the representation of Turkish literature translated into Russian during the Soviet Period (1917-1991); all of these studies were initiated at the Department of Translation and Interpreting Studies, Boğaziçi University.

It should be noted that translations of Turkish literature into other minor languages, as well as less central ones such as French and German, also deserve attention and needs to be studied too (Takanay's dissertation will be the first example of this). As Paker points out,

> The impact you make on the so-called peripheral cultures do not go waste; it leads to an acquaintance, a familiarity with the translated literature that may not be immediately obvious but builds up in time. I think attention to neighbouring cultures as well as seemingly remote ones can and will have some effect in reducing the general inequality in power relationships between literary centres and peripheries. (Paker in Taşçıoğlu, 2008, pp. 49-50)

Kemal. Considering the fact that there has not been any substantial study analyzing the effects of the translations of works by these writers, despite their considerable fame abroad, each of these studies has, undoubtedly, provided information and insight filling the gap in this particular matter.

Melike Yılmaz Baştuğ's *A Translational Journey: Orhan Pamuk in English* (2009)[28] is the first comprehensive study on the reception of Pamuk's translations in English. The study analyzes the reviews on Pamuk's novels, news articles about the writer, interviews with him, his translators and publishers so as to explore the reasons underlying the selection of his novels for translation into English. In the analysis of this corpus, Yılmaz Baştuğ looks into the aspects of Pamuk's fiction that have been of interest, such as the East/West dichotomy, as well as the writer's concern for political and social issues in Turkey or the world, which he also expresses in his articles and interviews. The study adopts Even-Zohar's systemic point of view (1990) contextualizing Pamuk's translations in relation to translated Turkish literature in English. It also makes use of André Lefevere's concept of "rewriting" (1992, p. 2) which provides the framework for the corpus under study. In line with Lefevere's approach, rewriters and rewritings are considered to play a role in the manipulation of the original texts and in the construction and/or projection of the images of the original work, its writer, or the literature and culture which they originate from. Thus, although it does not put particular emphasis on the concepts of "reception" or "image", Yılmaz Baştuğ's analysis depends on the view that rewritings, such as reviews, news articles, and interviews condition the image of the writer and the reception of his works, which then affect the selection of books for translation. The study is clearly confined to the analysis of this specified group of

[28] This study was Yılmaz Baştuğ's M.A. thesis submitted to Boğaziçi University in 2004.

texts (the "rewritings" mentioned above). It does not, however, provide any discussion as to the role translations and translators have played in the popularity and success of Pamuk in the West, which might, in turn, be related to the reasons underlying the selection of his books for translation. Furthermore, the publishers' way of presenting the author and his books is also bracketed off from the analysis and, in this sense, it seems to have overlooked the intertwined relationship between the publishers' and reviewers' discourses.

In her study, Ayşe Ayhan (2005) analyzes Latife Tekin's authorial image and the reception of her literary works shaped within the Turkish and Anglo-American cultures. Ayhan pays equal attention to the source culture as well, since she aims to demonstrate that the reception and image-shaping processes are based on the interaction between the source and target cultures. In order to investigate how these processes have been shaped, Ayhan explores the formative role translation and other texts such as prefaces, introductions, and reviews surrounding the author and her works play as they travel between these cultures. Employing André Lefevere's concept of "rewriting" (1992, p. 2), which covers both translations and other texts related to the book and the author in this study, Ayhan holds that both rewritings and rewriters, i.e. those persons and institutions (critics, reviewers, translators, editors, publishers and the like) inside or outside the literary system, exert an influence on the reading, writing and rewriting of literature (2005, p. 13).

Ayhan also draws attention to the significance of the translator's agency in the reception and authorial image of Latife Tekin. She adopts Anthony Pym's concept of the "interculture" which positions the translator not in the target culture (as opposed to Gideon Toury), but in the "intersections or overlaps of cultures" (Pym, 2000, p. 2). Accordingly, Ayhan places emphasis on how translators of Latife

Tekin "operate as intercultural agents" and "influence the reception in both cultures and transfer the reception between the cultures" (2005, pp. 17-18). Her use of the concept of "interculture" appears to be quite useful, especially when she foregrounds how Saliha Paker's introductions to *Berji Kristin: Tales from the Garbage Hills* and *Dear Shameless Death* play a part in the transfer of Tekin's image from the source to the target culture, and, more significantly, how Paker's initiative role is noteworthy in Tekin's entry to the international literary scene.

Apart from the analysis of the critical reviews on Tekin's works in the source and target cultures, Ayhan also provides a brief analysis of the translation of culture-specific features in the two novels in English translation by focusing on Tekin's narrative style and use of language. This is obviously necessary in foregrounding the translators' strategies in recreating that style and language in order to question how this relates to the reception of Tekin and her works. The analysis of the examples, however, seem to be quite detached and free of context, as they do not provide connections between the analysis of other material, such as the prefaces, introductions, or reviews. With regard to Tekin's unique narrative style in *Berji Kristin*, for instance, Ayhan states a crucial aspect of the novel, i.e. the constant movement which is reflected by the dominance of verbs (2005, p. 92), yet she does not interpret and explain how this connects to the "gecekondu" (a squatter's hut) which signifies for the "hut people" a constant construction and deconstruction of home, and the temporality of presence in their lives. Nor does Ayhan dwell on the "gecekondu" as an important source of inspiration for Latife Tekin and how it becomes an inseparable part of her writing and her "self-perception as a 'translator of dispossession'" (Paker, 2008). Thus, "gecekondu" requires further analysis as it proves to be a key for understanding Tekin's authorial image shaped not only by the

reviewers or publishers, but also by her discourse, which is also reflected in her writing, thus in the translations of her novels.

Başak Ergil's work entitled *The Image of Nazım Hikmet and His Poetry in the Anglo-American Literary Systems* (2005)[29] is also a study focusing on the issues of "image" and "reception". As mentioned before, within translations of Turkish literature in English, poetry has surprisingly been the most translated genre, yet it has hardly received any attention from translation studies scholars. Ergil's work, therefore, deserves attention not only because it is a study on the most translated poet of Turkish literature, but also because it deals with the reception of poetry in English translation. Similar to Ayhan's and Yılmaz Baştuğ's studies, Ergil too adopts Lefevere's concept of "rewriting" to refer to reviews, essays, book covers, prefaces by translators, forewords, appendices, blurbs and the like, which she analyzes to reveal the changing image of Hikmet through time. The analysis, as Ergil acknowledges, is largely descriptive with the exception of the comments she makes at the end of the chapters. What appears as a paradox in Ergil's study, however, is that although her title and her analysis foreground the image of *Nazım Hikmet's poetry* as well, the study is confined to the discourses of the "rewriters", i.e. what translators, critics, scholars, and other poets, have expressed about Nazım's poetry or his particular poems. There is, on the other hand, hardly any mention about the way translations have been carried out by different translators. Nor is there any problematization of whether translations and/or re-translations play a role in the changing images of Nazım Hikmet. Obviously, the analysis of particular poems translated by different translators at different times could have offered interesting

[29] Ergil's work was published in Turkish (translated by herself) as *İngiliz Amerikan Yayın Dünyasında Nazım Hikmet İmajı* in 2007 and published in English in 2008 by Nazım Hikmet Culture and Foundation.

clues as to the changing perceptions of Nazım and his poetry. It would also be interesting to see the reflections of a translator's perception of Nazım's poetry — as revealed in an introduction or preface — on the translation strategies opted by the translator.

The review of the studies above has shown that their common concern, in varying degrees of centrality, is the "image" of a writer/poet and the reception of his/her works translated into English. They have also commonly employed Lefevere's concept of "rewriting" in order to frame especially the metatexts on/about the writer and his works. Yet, since rewriting involves translations too, it might be "misleading" as Arzu Eker (forthcoming b) states, "to deal with translations and their reviews in the same ontological category". Precisely because reviews are rewrites of the translations and not the original works, "the same category makes translation invisible" (ibid.). Furthermore, considering both translations and their reviews as rewrites, might also mislead one to overlook the far more refracted nature of reviews in re/decontextualizing the work and its author. I shall further discuss this issue while clarifying the theoretical framework of the thesis.

Hülya Uçak's (2007) case study on *Eda: An Anthology of Contemporary Turkish Poetry* also deals with the issue of "image" constructed via translations. Within the framework of the relationship between translation and identity, the study offers an analysis of how the translator and editor Murat Nemet-Nejat represents Turkish poetry and identity to the West. It pays attention both to Nemet-Nejat's perception of Turkish poetry as provided by his preface to the anthology and to his translations of particular poems by several poets. In this sense, Uçak's study combines paratextual and textual analyses, which is a noteworthy aspect of the study, as it combines the translator's discourse in the preface with the discourse he forms in

the translations. Other paratextual elements, such as the cover photograph and essays present in the anthology, are also examined. Uçak concludes that the anthology creates a certain image of Turkish identity by representing Turkish poetry in a particular way and that this representation relies on the stereotypical images of the East (sensuality, spirituality, and exoticism) that Nemet-Nejat's discourse reinforces (2007, p. 139). Nevertheless, this conclusion appears to be quite partial, in the sense that the anthology is a collection of various poems by various Turkish poets and translated into English by various translators. Therefore, it would be misleading to take Nemet-Nejat's discourse to envelop all the other translators who might have employed different discourses and strategies than Nemet-Nejat, and whose translations might have contradicted Nemet-Nejat's representation of Turkish poetry. Thus, it appears that the whole idea of an anthology and its different aspects (the selection of poems, the publisher and other agents involved in the process, etc.) cannot be overlooked in a discussion of translation as representation of a culture and identity.

Another study which deals, if not directly, with the "image" of a writer and the "reception" of his/her works in English translation is Burçe Kaya's *The Role of Thilda Kemal in the Recreation of Yaşar Kemal's Literature in English* (2007). Like Melike Yılmaz Baştuğ's work on Pamuk, Kaya's study is the first of its kind in Turkey to have taken into account the translations of a well-known Turkish author, bringing together biographical data, literary information related to the works, and analysis of translated texts. As apparent in the title, Kaya's comprehensive study aims to uncover Thilda Kemal's formative role in the recreation of Yaşar Kemal's works, which, I believe, may be considered to be 'the creation of the Yaşar Kemal canon' in the West. In accordance with this aim, Kaya's analysis rests heavily on the

identification and problematization of the translation strategies opted by Thilda Kemal as explored in case studies, one of which compares Margaret E. Platon's translation of *İnce Memed 2* (1969) to the translations by Thilda Kemal. In her descriptive analyses of the case studies, Kaya employs Gideon Toury's concepts of "adequacy" and "acceptability" and concludes that Thilda Kemal's translations are closer to the pole of "acceptability", which seems to be a result of the 'freedom' she enjoyed as the wife of the author. Kaya's in-depth analyses of Thilda Kemal's translations, backed up by biographical information gathered from secondary sources as well as interviews that Kaya herself conducted help render Thilda Kemal visible as an agent. In addition to this, it provides insight into the often unrecognized 'power' and formative role of the translator in shaping the reception and representation of an author.

The theoretical framework of Kaya's study draws on Lawrence Venuti's concepts of "domestication" and "foreignization", which are juxtaposed to Gideon Toury's concepts of "acceptability" and "adequacy". These are used in order to assess Thilda Kemal's translations within the larger framework of the asymmetrical power relationships between "major" and "minor" language groups in terms of translation flow. Even though these concepts seem to fit in with Thilda Kemal's translation strategies, which Kaya observes to be dominated by domestication, and thus, resulting in acceptable translations, these binary oppositions and their juxtaposition may rule out the possibility of considering the ambivalences that break the synonymity and opposition between these terms. Conflicting responses to the work of a translator, such as the ones addressing Güneli Gün's translation of Orhan Pamuk's *The Black Book,* suggest that we be wary of these categories. In this regard,

Kaya seems to have failed to contemplate on the shortcomings or ambivalences of these concepts however useful they may appear.

The above review reveals that the increase in the number of translations of works of Turkish literature into English has sparked an interest within translation studies in Turkey. These studies have concentrated mainly on the issues of image, reception, representation and identity. They have benefited mainly from the systemic approach and the concept of "rewriting". It also appears that the analysis of paratextual elements has become a valuable tool in foregrounding the representation and image of an author or poet, and the formation of discourse shaping these. It can be argued that studies that limit themselves solely to paratextual analysis can potentially offer much more interesting results by integrating in-depth analyses of translations. Combining case studies with paratextual analysis within the framework of representation would prove more fruitful results in providing new questions to be problematized regarding the role of translators and their translation strategies.

Reviewing/Introducing Turkish Literature in Translation for the English-Speaking Audience

Works reviewing and/or introducing translated Turkish literature to the English-speaking world are of major significance, since they have an informative function in (re)contextualizing Turkish literature in English translation. These works need to be set apart from the academic work carried out in Turkey as the MA and PhD theses mentioned above have a limited audience and therefore a limited reach. As mentioned before, Turkish literature has occupied a minority status in English as revealed in the low number of translations which have remained mostly scattered,

and limited only to a number of writers. Added to this "fractional representation" (Paker, 2008) of especially Turkish fiction in English translation, is the problematic issue of "decontextualization" in the representation of the translated works in the target cultures. As mentioned in the introduction of the thesis, mainly the way the publishers and reviewers present 'foreign' writers and their works to the target readers are for the most part determined by several social, cultural and ideological factors. These factors result in representations which may not be entirely related to the literary or cultural context these writers and works belong to. Therefore, reviews, introductions, articles, web pages which set these translated 'foreign' works in their respective literary, historical and cultural contexts become all the more relevant in resisting such decontextualization.

Thanks to contributions by scholars and translators such as Talât S. Halman, Saliha Paker, Suat Karantay, Walter G. Andrews and Sibel Erol many works of Turkish literature in English translation have been reviewed and/or introduced to the target readers within a context. In what follows, I will present a brief survey of these works.

Talât S. Halman's reviews of works of Turkish literature, including those translated into English, have appeared in several major scholarly journals such as *The Middle East Journal*, *Edebiyat: A Journal of Middle East Literatures*, and *World Literature Today*. These reviews, although many of which are on books available only in Turkish, cover a variety of genres, and works by many eminent novelists, poets, short story writers and dramatists of Turkish literature. The reviews, now collected in a single volume entitled *The Turkish Muse: Views and Reviews, 1960s-1990s* (2008), provide abundant information about the development of various genres in Turkish literature. They also present the titles and the individual writers within a

perspective by references to other works by the writer as well as comments on the literary, historical, social context (Warner, 2008, p. xv).

A pioneer in introducing translated works of Turkish literature to the English-speaking readers is Saliha Paker. As a prolific translator and translation studies scholar, Paker not only sets Turkish literary works in English translation in a context, but also provides a wider perspective posing important questions related to translational phenomena. In a brief survey presenting the Turkish case for *The Oxford Guide to Literature in English Translation*, Paker (2001) firstly offers a framework which is crucial for the consideration of the works in the survey. The framework is built on questions regarding the selection of books for translation, the "motivation" underlying the translations, such as "the dynamics in Anglophone and/or Turkish culture, or the interaction between Anglophone and other target cultures" (p. 619), and the time of the publication of these translations. Accordingly, Paker's is both a descriptive and evaluative survey that provides, for instance, a comparison between some of the anthologies of Turkish poetry in English translation, commenting on what has been included and excluded in them. The survey at the same time draws attention to the translators themselves, thereby emphasizing the formative roles translators, such as Thilda Kemal, have played in the success certain writers have achieved in English.

In a review article on contemporary Turkish novelists and poets in English translation, Paker also puts forward several issues related to translation in general and to the reception of Turkish literature in particular. The books that are reviewed are again set in a context which informs the readers about the developments in Turkish literature. It is, for instance, highly significant that Paker foregrounds the relevance of a "tradition" of Turkish fiction which is not limited to, as the reviews

abroad have come to perceive and represent it, Yaşar Kemal and Orhan Pamuk. Thus, Paker pays attention to observing affinities between writers of modern and post-modern Turkish fiction, like Bilge Karasu and Orhan Pamuk, whose work should be placed against the output of Ahmet Hamdi Tanpınar of the previous generation (Paker, 2004, p. 9).

Paker's review article also invites readers to consider the translations of works of Turkish literature by several writers from multiple perspectives. For instance, *The Saint of Incipient Insanities* by Elif Şafak and *Life is a Caravanserai* by Emine Sevgi Özdamar, written in English and a 'hybrid' German respectively, are presented, in a conceptual sense, as "self-translations" (2004, pp. 7, 11). Paker's consideration of "self-translation" here is noteworthy as it relates to the way 'Turkish' identity or cultural and linguistic boundaries are negotiated through fiction. In a similar vein, an alternative reading of Latife Tekin's and Orhan Pamuk's fiction is offered. Paker suggests the fiction of both writers can be read as *translations*; the former as the translations of the "dispossessed" and the latter of "Turkish past and present" (2004, pp. 11-2).

The website of "Contemporary Turkish Literature" (www.turkish-lit.boun.edu.tr) launched by Suat Karantay in 2001 is also a notable source that introduces the English-speaking audience a huge 'anthology' of contemporary Turkish literature in translation. In today's world where the internet has absolutely become *the* medium that allows knowledge to flow and circulate on a global scale — indeed more effectively than the printed books —, the website is, without doubt, a most suitable "venue" to represent the "rich diversity" of Turkish literature. Even though the website does not contain reviews or scholarly criticism about the translated works, it displays hundreds of translations of poems besides short stories,

excerpts from novels, plays, and memoirs. It would not be incorrect to state that it is currently the most comprehensive 'anthology' of contemporary Turkish literature in English translation with more than four hundred titles by 228 authors and 148 translators. This aspect of the website can be considered as demonstrating the idea that the translated texts do have a context; i.e. they do not exist in a vacuum where they float independently of each other.

Amongst these contributions to introducing works of Turkish literature in English translation, we can of course count several other sources such as literary magazines (e.g. *turkish book review*)[30], scholarly journals (e.g. *JTL*) or websites[31] which have served to familiarize the Anglophone audience with Turkish literature in English translation. All these works can undoubtedly build up in time to present a more grounded contextualization of translated works of Turkish literature. It cannot be denied that scholarly studies, especially criticism, written in English concerning Turkish literary works carry a lot of weight in this matter. Next section will offer a brief survey of these studies.

[30] Even though *turkish book review* began to be published in Turkey in 2007, and has not actually circulated in the English-speaking world, it may reach an international audience in time especially through the internet. Published twice a year, the magazine is the first and only English book review of Turkey and provides valuable information about books, translators, translations, etc.

[31] "Modern Turkish Literature in English" website (http://courses.washington.edu/mtle/mtle2000.html) presents bibliographical data related to various recourses including theses/dissertations, articles, and translations. It also displays other useful links. "Women Writers of Turkey" website (www.writersofturkey.net), launched by TEDA Translation Subvention Project, is designed to provide biographical and bibliographical information about approximately 200 Turkish women writers. Although these websites are in development and are not regularly updated, they still contain information that allow English-speaking audience to obtain some background knowledge about the authors, their works, and Turkish literature in general.

Studies on Turkish Literature Published in the English-speaking Context

Scholarly criticism written in English that concentrate on Turkish literature is mostly confined to fiction. This does not come as a surprise when we consider the increase in the number of Turkish works of fiction published in Turkey since the 2000s which is also in line with the "greater interest on the part of writers to be translated into English" (Paker, 2004, p. 6). Criticism accompanies the review/survey articles and other resources on translated works of Turkish literature in contextualizing these works and their writers, by providing a multifaceted perspective. As Paker (2004) observes,

> [S]cholarly criticism [...] can play a significant role in the reception of translations from partially known peripheral cultures like Turkish. Ideally, they would help the non-Turkish reader to contextualize the translated fiction or poetry, which can project only a fragmented view of the literature they represent; they would also sensitize potential reviewers with regard to the deeper cultural dynamics. (p. 10)

One such example of scholarly criticism is Paker's article "Unmuffled Voices in the Shade and Beyond: Women's Writing in Turkish" (1991) which is the most comprehensive work on Turkish women writers. The article pays specific care to contextualizing women's writing in Turkey, hence it goes back to the woman question of the late 19th century and chronologically traces the emergence of the feminist consciousness that becomes the driving force of women's writing in the 1980s. Thus Paker brings together the past and the present; starting with the first Ottoman Turkish woman novelist, and ending up in 1980s with a view to "reflect as many voices in women's writing as possible" (1991, p. 270). This avoidance of a historical rupture while contextualizing women's writing in Turkish forms an essential part of Paker's discourse. That's also precisely the reason for her to connect

the changes in voicing women's experience to larger social-cultural phenomena, such as the 1980 military coup which paradoxically "cleared the way for a women's movement to begin to assert its independence" (1991, pp. 273-4).

Another substantial work that enables the English-speaking readers to obtain a wider spectrum of Turkish literature, as well as a fresh perspective on Turkish culture, is the collection of essays[32] in *The South Atlantic Quarterly* (2003). As can be inferred from the title of this special issue, "Relocating the Fault Lines: Turkey beyond the East – West Divide", the critical essays in the collection problematize

> the timeless spatial model in which Turkey is purportedly situated between two roughly symmetrical worlds, the "East" and the "West, [which] does not accord with the ways in which economic, political, and cultural alternatives are imagined and articulated in the Turkish public sphere. (Irzık and Güzeldere, 2003, p. 285)

Hülya Adak's reading of Mustafa Kemal Atatürk's *Nutuk* (The Speech) in juxtaposition to Halide Edib's memoirs, for instance, highlights the "fault line" underlying an idealized nation that eschews plurality. Her article aims to uncover the conflicts between the idea of "a unified nation and unified self" imagined and celebrated by *Nutuk*, and the identity narratives inscribed by multiple dimensions of the divided self as portrayed in modern Turkish novels and the memoirs of Halide Edib.

In a similar vein, Erdağ Göknar[33] explores how Ahmet Hamdi Tanpınar depicted the Turkish society and people "alienated and divided by modernization" with "the psychological effects of the Kemalist cultural revolution of the 1920s and 1930s" on the one hand, and "the persistence of an Ottoman Islamic cultural legacy"

[32] Besides literary criticism, there are also essays by political scientists, sociologists, social anthropologists, a political economist, a cartoonist, and a scholar of philosophy. The interdisciplinary aspect of the issue is definitely an appropriate response to refracted representations and reductive perceptions of Turkish literature and culture.

[33] Göknar is a scholar of Turkish language and culture and works at Duke University in the U.S. His translation of Orhan Pamuk's *Benim Adım Kırmızı* (*My Name is Red*) was awarded the Impac prize in 2003. He is also the translator of Ahmet Hamdi Tanpınar's (1901-1963) *Huzur* (*A Mind at Peace*).

on the other (2008, p. 647). Through his reading of Tanpınar's novel entitled *Sahnenin Dışındakiler* (Those outside the Scene), Göknar (2003) displays the indecisiveness of Tanpınar's characters who cannot and perhaps do not want to choose between "East" and "West", "modernity and tradition", and "Ottoman past and Turkish national future" (p. 648). The depiction of these characters suggests that Tanpınar's writing eschews positing an incommensurable cultural divide between the two realms. Thus, the "fault line" running through such divisions and choices is also undermined by Göknar in his reading of these identity narratives.

The cluster on Turkey that appeared in *PMLA* (2008) is a small collection of four essays which also serves to contextualize Turkish literature while inviting readers to reconsider the nationalist and essentialist frameworks that categorize literatures especially from the Third World (Adak, 2008, p. 21). Accordingly, in her introductory essay to the cluster Hülya Adak (2008) points out the significance of Third World literary criticism not just in "grasping the historical and cultural context of the national literature in question" but also in "understanding this criticism's comparative modus operandi, its dialogue with the theories of Euro-American academy" (p. 25). Hence, in line with Adak's view, it seems we can consider the scholars in this cluster as "native informants" (ibid.) writing about/translating the complexities and multiple meanings present in works of Turkish literature, while making it possible to find affinities between the literary output of different cultures.

Azade Seyhan's recent book, *Tales of Crossed Destinies: The Modern Turkish Novel in a Comparative Context* (2008), is, as the title suggests, the most substantial and comprehensive work of literary criticism written in English focusing

on the Turkish novel.[34] The comparative context that Seyhan presents is based on her observation that there is not actually a "significant thematic divide between the novels of the early republic and those of Pamuk, Bilge Karasu, or Latife Tekin, who are seen as founders of a uniquely Turkish modern-postmodern idiom" (2008, p. 5) because today these writers are still concerned with "issues of deep cultural divisions in Turkish society" (ibid.). Accordingly, Seyhan analyzes seventeen books by twelve writers which are categorized according to topics and conceptual frameworks foregrounding the close relationship between these novels and the social and cultural context reflected in them. The novels of the early Republican novels are discussed against the backdrop of cultural reform and the formation of national consciousness. The emergence of "village" fiction and the literature of the second half of the 20th century are based on an investigation of the disputes between "social responsibility and the aesthetic imperative" (p. 80), tradition and modernity, cosmopolitanism and regionalism. In another chapter, Seyhan reads the "fictions of Istanbul" (p. 17) through the lens of the city as trope; namely, Istanbul as "a trope of East-West cultural encounters" (p. 20). The last section of the book delves into the "international ties" between Turkish postmodern fiction, exemplified by the novels of Orhan Pamuk, Latife Tekin and Aslı Erdoğan, and "their literary relatives" such as Borges, Calvino and Kundera (pp. 20-1).

Besides contextualizing modern Turkish fiction, Seyhan's study also draws attention to the significance of scholarly criticism that "constitutes the second life of primary literature" (p. 21). In addition, since one of her criteria in selecting the books under study is "the availability of translations" (ibid.), Seyhan also underscores the

[34] Seyhan (2008) writes, "there is as yet no significant study in English that offers a (re)view of modern Turkish literature in a critically nuanced literary history. This study is intended to offer a synthesis of this accumulated intellectual labor" (p. 4).

key role translation plays in the "after life" of these novels. Not only translation itself, but also secondary texts (or, paratexts), especially introductions accompanying the books, contribute to this "after life". This becomes much more evident in Seyhan's references to these introductions within her study. She, for instance, cites from the introduction to Latife Tekin's *Berji Kristin: Tales from Garbage Hills* (1993)[35] which is written by one of the translators of the book, Saliha Paker. In the appendix providing bibliographical information on modern Turkish novels in English translation, Seyhan also comments on some of these translations by referring to their introductions. Sibel Erol's essay introducing Nazlı Eray's *Orpheus* (2006)[36] or Berna Moran's essay on Ahmet Hamdi Tanpınar's *The Time Regulation Institute* (2001)[37] are examples to such informative and substantial criticism that are highly important in introducing the novels to the English-speaking audience.

Theoretical Framework

The last part of this chapter aims to offer the theoretical framework on which the present thesis is founded and the methodology employed in it. The wider framework of the thesis draws on the concept of "representation" as proposed by Maria Tymoczko (2007), but there are also other theoretical concepts or tools that are employed in conjunction with representation. The notion of "minority" considered in relation to translation (Venuti, 1998a; 1998b; Cronin, 1998) and "domesticating" and "foreignizing" strategies (Venuti, 1995; 1998a) is relevant to the contextualization of Elif Şafak and her novels in English translation as translations from a "minority"

[35] Trans. Saliha Paker and Ruth Christie. London: Marion Boyars.
[36] Trans. Robert Finn. Austin: Center for Middle Eastern Studies, University of Texas.
[37] Trans. Ender Gürol. Madison: Turco-Tatar. Moran's essay was translated by Zekeriya Başkal, from Moran's study *Türk Romanına Eleştirel bir Bakış I* (2002. Istanbul: Iletişim, 297-322).

language and literature. In addition, the notion of "self-translation" will be employed both in its literal (Grutman, 1998), and conceptual sense regarding its usage to identify "minority" (Dirlik, 2002; Adil, 2006b) or "postcolonial" writing (Adejunmobi, 1998; Tymoczko, 1999a). Considered within the framework of "self-translation", Elif Şafak's translating/writing in/to English proves to be vital in revealing Şafak's (trans)formative role in the reception and representation of herself as well as her novels.

Representation as a Framework for Translation

Maria Tymoczko underlines the representative function of translation stating that "translation is always a metonymic process" (1999b, pp. 41-61; 2007, p. 128). In her book entitled *Enlarging Translation, Empowering Translators* (2007), she proposes representation as a wider frame of reference, obviously to *enlarge translation*, and reinforces the idea that "any consideration of the nature of translation must include representation" (p. 111). Making a distinction between using representation as a framework rather than an attribute, Tymoczko (2007) adds, "It is *not* that representation is simply and only an attribute or characteristic of translation, but that translation must be theorized within the entire framework of what is known about the larger category of representation (p. 132).

Then, which aspects of translation involve representation? Or, how does representation operate in translation? According to Tymoczko, translations as product and process constitute subsets of representation (2008, p. 111). Considering the product, we may question what a particular translation represents or what it is expected to represent (the author? its culture of origin? a whole nation and its

literature? etc.); or, how the product is represented (by the publisher? by the reviewers? by the author himself/herself?). With regards translation as process, we may question how representation becomes an element in the choices of language, in the translation strategies opted by the translator or in the writing strategies opted by the author, and whether these are motivated by the norms and expectations of the receiving culture. All these questions are paramount to investigating the corpus of this study, since it aims to uncover the intertwined roles of the publishers, reviewers, the translators, and Elif Şafak herself in the reception and representation of her books.

Pertinent to the consideration of representation as a framework for translation is its relation to discourse and ideology. Tymoczko (2007) writes,

> representations involve a 'particular view or impression of a matter', and this is one reason representations participate in ideological or polemical contestations. Another factor in the ideology of representations is the role of discourse in the formation of representations. Not only do representations involve perspectives and (sometimes hidden) agendas, they also reflect and are structured by preexisting discourses that inform the views of those making the representations. Like other representations, translations are shaped by ideological discourses." (p. 113)

My research has shown that the discursive aspect of representation manifests itself mostly in the reviews on Şafak's novels, particularly on the ones written in English. As indicated in the above quotation, it also becomes clear that the way the publisher represents the author and her work sometimes reflects "preexisting discourses" (Tymoczko, 2007, p. 114-5) which also structure the discourses of the reviewers. The ideological aspect of discourse can be easily identified in "overt discourses" such as orientalist images on the covers of books by non-Western authors. But representation can also be inscribed with latent, that is, "covert discourses"(ibid.) such as in subtle lexical choices of the reviewer, the translator or the author himself/herself. On the

other hand, it should be noted that the present thesis does not claim the presence of a uniform ideology that conditions every type of discourse effective in the representation of Elif Şafak and her novels in the Anglo-American world. It does, however, put forward the idea that there can be competing and sometimes "ambivalent" discourses that seem to contradict the prevailing ideology that dominates the representation and that such "ambivalence" may not necessarily undermine dominant perspectives and perceptions.

Tymoczko's framing of translation as representation has its roots in Lefevere's conceptualization of "refraction" or "rewriting" (1982; 1985; 1992), which she acknowledges to be most instrumental in *expanding* the understanding of translation. Refractions, or rewritings, as Lefevere later called them, "are to be found in the obvious form of translation, or in the less obvious forms of criticism [...], commentary, historiography [...], teaching, the collection of works in anthologies, the production of plays" which "have been extremely influential in establishing the reputation of a writer and his or her work" (Lefevere, 1982/2000, p. 235). Lefevere (1992) also underscores the representational aspect of rewritings while contributing to the construction of the image of a writer, a work of literature or a whole canon, which Tymoczko reformulates as the "metonymics of translation" (1999b). As it has become clear in the previous part, this expansion in the understanding of translation provided by Lefevere's concept of "rewriting" has contributed to the study of many other texts, besides translations, in relation to the issues of representation, image and identity.

While cognizant that "rewriting" can be useful in many respects to study the relationship between representation and translation, there are several points which pose challenges mainly in terms of differentiating textual practices. As Cemal

Demircioğlu (2005) contends, rewriting proves to be useful in considering the multiple translational practices in the Ottoman literary tradition, yet "the concept does not lend itself to precision in the study of *culture- and time-bound aspects* of translation such as *terceme, nazire, taklid, tahvil*" (p. 98). In a similar vein, Eker (forthcoming b) argues that considering reviews and translations as rewrites of the same work (the 'original') would be misleading, as such consideration seems to blur the fact that reviews are texts on translations, not on the originals, and it thus renders translation invisible. I also believe that Lefevere's concept of rewriting might lead to confusion in the present study, especially when discussing Elif Şafak's novels in English as self-translations. The notion of "self-translation", which will be further elucidated below, complicates the use of rewriting in several respects. Şafak's practice of writing in English and the publication of the Turkish versions of these novels before the English ones which she says she "rewrites" before they are published in English, blur the line between the original and translation. Therefore, I do not think that a discussion of which one of the texts would be called a "rewrite" can prove fruitful. Moreover, as mentioned before, the far more refracted nature of reviews in the sense that they decontextualize the writer and her work would also become invisible within this broad concept of rewriting.[38] In fact, as the thesis shall make clear, many of the reviews seem to draw more on the discourses of the publisher or the author, and, often, the political context rather than the work itself, hence presenting a sort of a 'chain of rewritings'.

[38] That's why Tymoczko (2007) states that she has come to prefer Lefevere's earlier term "refraction" instead of "rewriting" because the former "suggests more clearly the partial, fragmented, and metonymic nature of all translations and all cultural transfers" (p. 81). Yet, employing the term "refraction" to include reviews and translations within the same category would run into similar problems.

Translation and Minority

Translation Studies has been dealing with the issue of "minority" since the 1990s, especially with the input from postcolonial theory and literatures. "What can the concept of minority bring to the practice and study of translation?" asks Lawrence Venuti (1998b, p. 135) in his introduction to the special issue of *The Translator* entitled "Translation and Minority". So, what will this concept bring to this study? How is it relevant? Before I provide an answer to this question, I will first try to clarify the term itself as it has been used in translation studies.

The concept of "minority" has been employed in translation studies, particularly by Venuti to mean "a cultural or political position that is subordinate, whether the social context that so defines it is local, national or global" (1998b, p. 135). Minorities include "the nations and social groups that are affiliated with [...] languages and literatures [that lack prestige or authority], the politically weak or underrepresented, the colonized and the disenfranchised, the exploited and the stigmatized" (ibid.). In line with the discussion of translation flow between minor and major languages as mentioned at the beginning of this chapter, a minority literature is produced in a minor language, which exports far less translations than it exports.[39] Moreover, translations from a minor into a major language are "underrepresented" not only in terms of the number of translations, but also due to

[39] The dominant position of English has indeed become so global a phenomenon that Michael Cronin (1998) states, "Almost all languages other than English have now become minor languages" (p. 172), highlighting the asymmetrical power relations between English and the majority of world languages. Cronin also points out the fundamental paradox underlying the relationship between translation and minority languages. On the one hand, "minority cultures are translating cultures *par excellence*" (Cronin, 1998, p. 147) given the high rate of translations into them, yet they still remain invisible. On the other hand, these languages have to adapt to the ways of a globalized world with tremendously speeding information flow from dominant languages (mostly English, of course) and "must translate continually in order to retain their viability and relevance as living languages" (Cronin, 1995, p. 89). Translation, however, may itself "endanger the very specificity of those languages" and cultures (ibid.).

the lack of recognition stemming from attributes towards translation. As Venuti (1998b) states, translation is "likely to be forgotten, neglected, or repressed as the foreign is variously assimilated to target codes" because it is approached as "a *minor use of language*, a lesser art, an invisible craft" (p. 135; emphasis added).

Against the backdrop of the above consideration of minority, the translations of Elif Şafak's novels, *Bit Palas* (*The Flea Palace*) and *Mahrem* (*The Gaze*), from Turkish into English can be viewed as occupying a minority status because they are translations from Turkish, a minor language and literature compared to English, and because they are in 'translation' as opposed to being composed originally in English. The analysis of the reviews on Şafak's novels has shown that this minority position, to a considerable extent, accounts for the scarcity of reviews on the translated novels and to the paratextual and reviewing strategies that gloss over translation.

At this point, it should be noted that what Venuti (1998a) refers to as "minoritizing translation" or "minor translating" signifies translation practices that "submit the majority to variation" (Venuti, 1998a, p. 140), thus destabilizing the dominant language by augmenting polyphony and hybridity. Venuti's conceptualization of "minoritizing translation" stem from a specific political agenda: "an opposition to the global hegemony of English", as he puts it (1998a, p. 10). More specifically, it is the translation into English of "foreign texts that are stylistically innovative" by submitting (American) English to constant variation with an aim to "promote cultural innovation as well as the understanding of cultural difference" (Venuti, 1998a, pp. 10-11). The "minoritizing translation" also adheres to what Venuti calls "foreignization", i.e. the translation practice that defamiliarizes the (hegemonic) target culture by foregrounding the foreignness of the foreign text, and

in this he follows Antoine Berman's (1985) assertion that the power of translation reveals itself insofar as it accentuates the strangeness of the foreign language.

As for Venuti's distinction between "foreignizing" and "domesticating" translations (1995), i.e. defamiliarizing as opposed to familiarizing practices,[40] the concepts making up the dichotomy have been frequently used to unearth the ways the 'foreign' text is assimilated into the norms of the major language. In resisting such assimilation, Venuti prioritizes minoritizing or foreignizing translation, however this poses a problem which has to do with the 'degree' of minoritizing. How far should the writer/translator employ minoritizing without completely alienating the reader by rendering the text unintelligible? Venuti deals with this problem only momentarily by mentioning that strategic use of elements at critical points in a translation would still permit the reader's participation. He does not, however, delve into the problems and contradictions of such an undertaking even though he provides examples from his translation project involving the Italian writer Tarchetti (1998a, pp. 13-20). Another major problem with Venuti's discussion of "foreignizing" and "domesticating" translation is that the binary is very much polarized and makes no allowances for ambivalent and paradoxical cases.[41] My purpose in employing Venuti's conceptual framework is also to explore the dynamics of representing *translations* made into a major language as well as "minority" literatures *produced* in a major language. I aim to shed light on the prevailing discourses formed at various levels of representation, but, most importantly, I intend to highlight the paradoxes at

[40] It is rather paradoxical that in order to highlight the asymmetrical power relations between the English-speaking cultures and the "Others", Venuti resorts to a poststructuralist stance determined by a binary classification of domesticating and foreignizing strategies.

[41] See, for instance, Boyden, M. (2006). Language Politics, Translation, and American Literary History. *Target, 18:1*, 121-137. Criticizing Venuti's conceptual framework, Boyden looks into American literary histories which he observes to include both "the domestication of the foreign" and "the foreignization of the domestic" in terms of the texts defined and perceived as American or non-American.

the basis of representations of translations and/or 'original' compositions of non-Western[42] writers within the target culture(s). In Chapter 3, the analysis of reviews, interviews, and paratextual materials has shown that the paradoxical unity of familiarization and foreignization should not be overlooked. Moreover, the interviews as well as the case studies (Chapters 4 and 5) have revealed the significance of considering the (trans)formative role of Elif Şafak in constructing/shaping the way she and her works are represented in the Anglophone world.

Minority Writing and Self-translation

Although what is foregrounded in Venuti's conceptualization of minority appears to be translations of minor works of literature into a major language, "minority" has other implications for translation as well. In Venuti's definition of minority quoted above, minorities include nations and social groups that lack authority, political power and prestige or that have been colonized, exploited, stigmatized etc. In this sense, minority writing also refers to other terms designating literatures by "minority" writers especially produced in English. Hence, we see that Arif Dirlik (2002) uses ethnic, diasporic, transnational, and minority literatures interchangeably. Venuti's conceptualization of "minority" derives from Gilles Deleuze and Félix Guattari's consideration of "minor literatures". In their book, *Kafka: Toward a Minor Literature* (1986), Deleuze and Guattari state, "A minor literature does not come from a minor language; it is rather that which a minority constructs within a major

[42] By using the category "non-Western", I do not intend to imply that all minority writers/writing originate from non-Western cultures. I acknowledge that essentializing the West or "reducing Europe to two languages, English and French, and to two countries, England and France" (Cronin, 2003, p. 140) undermines the power relationships between the many languages in Europe as well as the heterogeneity of literatures produced in these languages.

language" (p. 16). They also identify three characteristics of minor literature. Firstly, in it language is affected by "deterritorialization" (ibid.); it is a language which is "appropriate for strange and minor uses", an example of which is the way black Americans use English (p. 17). Secondly, everything in minor literatures is "political", i.e. there is no room for individual concerns (p. 17). And finally, everything in minor literatures takes on a "collective" value, i.e. instead of "individuated enunciation", there is "collective enunciation" (p. 17). In a similar vein, following Deleuze and Guattari's concept of "minor literature", Alev Adil (2006b) refers to immigrant and diasporic writing "that which a minority constructs within a major language" (p. 132). Yet, her intention is also to extend the concept of a "minor" literature to include "all literature in translation in an Anglophone context" (p. 133). Obviously, it may be argued that each of these terms (ethnic, diasporic, immigrant, etc.) signify a different experience and thus requires clear lines of demarcation, and that not every ethnic or diasporic literature occupies a minority position.[43] But this is not an issue which this thesis tries to problematize. What is at stake here is that the common point underlying these literatures, and we should add to them postcolonial literatures too, is their being produced in a major language, i.e. English and, tied to this, their involvement in translation.

Offering "translation as metaphor for postcolonial writing" (1999a, p. 19), Tymoczko compares the task of the translator to that of the post-colonial writer. She concludes that "the two types of textual production converge in many respects" (p. 22) such as in choices of language, additions, explicitation, preserving foreign words and phrases untranslated and so on. Moradewun Adejunmobi (1998) goes one step further and discusses the varieties of translation in relation to African literatures in

[43] The acclaimed 'Turkish-German' writers and poets such as Emine Sevgi Özdamar, Feridun Zaimoğlu and Zafer Şenocak can be a case in point.

European languages. The distinction he makes between "compositional" and "complex" translations is quite significant. The former refers to compositions in a European language which "contain occasional or sustained modification of the conventions of the European language in use", the result of "a deliberate intent to indigenize the European language" (p. 165). The latter, on the other hand, represents a "more realistic engagement" (p. 174) with the language issue. Different from postcolonial writing in which "expressions and terms in indigenous languages [...] function as blank signals of cultural authenticity to be explicated in peripheral glossaries", in this type of writing/translation expressions and terms are integral to the construction of meaning at every point in the text" (ibid.). These expressions and terms are not confined to food names or some daily speech utterances, but can be quite complex ones which can be deciphered only by the multilingual or the curious readers.

Comparing Elif Şafak's fiction composed in English to postcolonial writing does not seem to be appropriate mainly because this kind of writing draws on (post)colonial experience, and the use of the major language, which is a projection of this experience, can be far more complicated than Şafak's use of English in her novels. Neither does it seem possible to consider her writing as "minoritizing" or as a "minor literature" because her use of English does not actually serve to destabilize it. However, it appears that the representation of Şafak and her novels in English can be viewed in relation to post-colonial and minority literatures on the grounds that she is a non-Western author, or "a woman of color" as she puts it (Chancy, 2003, pp. 60-4), writing (also) in English, 'translating' her culture, her standpoint, her cultural or national identity for the Western readers. Moreover, besides Şafak's discourse of being "a woman of color" there are also some reviews that contextualize her as a

non-Western writer composing her work in English along with other minority or immigrant writers such as Zadie Smith or Aleksandar Hemon. Yet, the point that should be underlined is that the heart of the matter lies not only in Şafak's use of English as a 'non-Western' writer whose name has started to be referred to along with other minority writers. What's more important is the kind of cultural, socio-political and historical information the author provides and reiterates for the English-speaking readers, which brings us to the relationship between "cultural translation" and "self-translation".

"Cultural translation", Harish Trivedi states, "is *not* the translation of culture" (2007, p. 82). In his article entitled "Translating Culture vs. Cultural Translation", Trivedi draws attention to the distinction between these two terms. With the former, he refers to the realization, especially in translation studies, that not only the culture-specific items, but "the whole language was specific to the culture it belonged to or came from, to some degree or the other" (2007, p. 280) —the realization which led to "the cultural turn" in translation studies. Cultural translation, on the other hand, as Trivedi explains, has come into existence "especially in the postcolonial and postmodernist discourse" (ibid.) and "the most comprehensive, sophisticated and influential formulation of the concept of Cultural Translation occurs in the work of [...] Homi Bhabha, in the last chapter of his book *The Location of Culture* (1994)" (2007, p. 282). The way the term is inscribed with the (diasporic) postcolonial experience is evident in Salman Rushdie's remark, "we are all translated men" (1991, p. 17) whereby he described the forging of a British Indian identity through the English language. Rushdie states,

> We can't simply use the language in the way the British did; that it needs remaking for our own purposes. Those of us who do use English do so in spite of our ambiguity towards it, or perhaps because of that, perhaps because we can find in the linguistic struggle a reflection of

> other struggles taking place in the real world, struggles between the cultures within ourselves and the influences at work upon our societies. To conquer English may be to complete the process of making ourselves free. (ibid.)

So, what I have already asserted about the difficulty of comparing Şafak's writing in English to minority or postcolonial writing also seems to hold true for its characterization as "cultural translation". In terms of Trivedi's distinction, it would be more appropriate to view Şafak's writing in English, particularly *The Bastard of Istanbul*, rather as "translating a culture". Once again, it is not Şafak's use of English —which is far from a "linguistic struggle"— that invites comparison to other "translated" (diasporic) postcolonial and/or minority writers, but the way she *(self) translates* her culture for the English-speaking readers.

In the present thesis, I shall also employ the term "self-translation" in problematizing and exploring the (trans)formative role of Elif Şafak in the reception and representation of her books. I think the emphasis on "self-" is relevant because it points to the involvement of Şafak in the translation of her books (both into Turkish and English) and draws attention not only to Şafak's 'ambivalent' status as a writer/translator, but also the 'peculiarity' of the case studies to be analyzed here.

The term "self-translation" refers to "the act of translating one's own writings into another language" (Grutman, 1998, p. 257). This literal sense of the term is pertinent to Şafak's case firstly because of her partaking in the translation of *Bit Palas* (*The Flea Palace*) into English with Müge Göçek (interview with Göçek, 2010). Thus, even though *The Flea Palace* is presented to be translated by Müge Göçek, the translation is the product of a collaboration between the translator and the writer. In this regard, Şafak's "self-translation" leads us to pose questions such as: Why did Şafak prefer to partake in the translation of her novel? To what extent was

she involved in the process? What were her motivations for retailoring the text for the target readers?

As suggested earlier, Şafak's writing in English can be also considered a "self-translation" in a conceptual sense. This idea was first suggested by Saliha Paker (2004, p. 17) in her review of Şafak's *The Saint of Incipient Insanities*.[44] It is also taken up by Alev Adil (2006b) in relation to minor literatures in global markets which becomes "a cramped space (that) forces the individual intrigue to connect immediately to politics" (p. 133). Self-translation is closely tied to minority writing since the author, just like a translator, may opt for providing "cultural explanation and background in order to compensate for the cultural ignorance and difference in perspective of an audience unfamiliar with the cultural context of the subject matter" (Tymoczko, 2007, pp. 228-9). S/he may also "use paratextual materials (footnotes, introductions) to fill in for differences in cultural knowledge presupposed by the subject and the audience" (p. 229).

On the other hand, questions raised with respect to the writers' practice of translating their own work also apply to Elif Şafak's self-translation while (re)writing in English. A "tricky" question according to Rainier Grutman (1998), for example, is whether "second versions [are] produced some time after the first versions have been published or [whether] they evolve more or less simultaneously, cross-fertilizing each other as it were?" (Baker, p. 257) In Şafak's case, the English 'originals' of her novels — *The Saint of Incipient Insanities* (2004), *The Bastard of Istanbul* (2007), and *The Forty Rules of Love* (2010) — came out some time after the publication of their Turkish versions, which might have allowed the writer to make changes in the

[44] In her paper entitled "Texts Happy to be in the Purgatory: A Case of Celebrated In-betweenness in Translation", Arzu Eker (2006) also discusses whether Elif Şafak's *The Saint of Incipient Insanities* could be considered a self-translation. Eker analyzes particular aspects of the Turkish translation *Araf* and how the translation relates to the English 'original' while exploring the difference between Şafak's voice in English and in Turkish.

English versions. So, there can be a cross-textual process as the writer revisits the English 'original' and rewrites it. That's also to say, there is a dynamic link between both versions as there is between the source and target cultures in terms of reception. Accordingly, the case study on *The Bastard of Istanbul* aims to display the differences between the English and Turkish versions in order to question Şafak's representation of her novel and investigate the impact of such representation on the reception of the work by the target culture(s). The analysis will also problematize the reversal in the 'usual' order of publication and highlight the implications of this 'publication policy' for the reception and representation of Şafak and her novel.

Methodology

The present study concentrates mainly on the way Elif Şafak and her books in English 'translation' have been received and represented in the Anglo-American culture by problematizing how this representation is shaped by the re/de-contextualization of these novels through the discourses of the publishers, reviewers, and sometimes of the author herself. Thus, the study will benefit from the methodological tools offered by Critical Discourse Analysis (CDA).

Discourse, a widely used term in social sciences, is defined as "any organized body or corpus of statements and utterances governed by rules and conventions of which the user is largely unconscious".[45] Stuart Hall (1997, p. 185), underlining its 'constructing' nature, defines discourse as "a group of statements which provides a language for talking about a particular topic, one that constructs that topic in a particular way". Accordingly, the analysis of the corpus of this study aims at

[45] *The Penguin Dictionary of Critical Theory*, 2000, p. 100

assessing and interpreting the written or spoken utterances and visual elements employed by various agents.[46] Yet, this does not mean that agents individually and autonomously form a discourse that is immune from socio-cultural factors surrounding them. CDA views "language as a form of social practice" (Fairclough, 2001, p. 20), and thus rejects the consideration of discourse as a disinterested individual activity. For this reason, it is not only the text to which CDA draws attention, but also the "social processes and structures which give rise to the production of a text, and of the social structures and processes within which individuals or groups as social historical subjects create meanings" (Wodak, 2001, pp. 2-3). In relation to this, the present study will foreground the interaction between the discourses of various agents and between the target and source cultures that have a bearing on the representation of Elif Şafak and her novels. The discourse of the author, as it becomes evident in the interviews, will also be analyzed to display how it operates in this interaction.

I will, therefore, analyze the discourse formed in "paratexts", that is, all those "framing" elements both within the book and outside it "that mediate the book to the reader (Macksey, 1997, p. xviii). I will also make use of the distinction Gérard Genette makes between "peritexts" and "epitexts" which together form paratexts; in Genette's formulation: "*paratext = peritext + epitext*" (1997, p. 5). Defined by Genette (ibid.) as the presentational elements that are found *around* the book (on the

[46] Gillian Rose (2007) suggests that Michel Foucault's work has produced two different methodological emphases in discourse analysis. The basic difference according to Rose has to do with the issues of power and institutions. In this classification, the first form of discourse analysis "tends to pay more attention to the notion of discourse as articulated through various kinds of visual images and verbal texts" (p. 146), while the second one is rather concerned with "the practices of institutions" (ibid.). Yet, as Rose states, the distinction is not that clear-cut and there are studies that examine images and texts together with institutions and social practices. In the present thesis, I do not think that it is possible to separate the visual images (e.g. book covers) and texts (e.g. translations, reviews, etc.) from the institutions (e.g. publishing houses, media) while considering the discourse surrounding Elif Şafak and her work.

cover, in prefaces, blurbs, notes about the writer and the book, etc.), "peritexts" will be examined in order to display the publisher's discourse that becomes visible in the presentation and packaging of the books. Another discourse to be analyzed includes the material provided by the "epitexts" (ibid.), texts such as reviews, interviews, articles, news items or advertisements, that is, those elements which are not materially attached to the main texts, but located *outside* them (ibid.). The critical analysis of discourses formed both "around" and "outside" the texts (including verbal as well as visual material) will provide insight into the relationship between these discourses and the representation of the author and her novels in the target cultures.

The analysis of translated texts forms another part of the study. As I have mentioned before, a study on the reception and representation of an author within a given target culture also requires in-depth analysis of translations as much as it requires the analysis of metatexts (reviews, blurbs, cover design, interviews, etc.). In the present thesis, my analysis of the texts aims to demonstrate the translation strategies employed by the translator and/or the writer herself in order to question whether these strategies — which are also ways of representing the work — maintain, reinforce, contest and/or contradict the discourses formed in the metatexts. Descriptive Translation Studies (DTS) provides the methodological framework for the analysis of the texts, thus the texts will be closely read in a critical, descriptive, and interpretative manner. In the case studies (Chapters 4 & 5), Şafak's novels *Bit Palas* (*The Flea Palace*) and *The Bastard of Istanbul* (*Baba ve Piç*), will be considered within the frame of "self-translation" and the Turkish and English versions of these novels will be analyzed comparatively.

While investigating the (trans)formative role of the translators as well as the author in the reception and representation of her novels, I shall also adopt

interviewing as a part of my methodology. The interviews with the translators Müge Göçek and Aslı Biçen, and the author herself can be useful in gathering information about the 'unknowns' of the production, translation, and publication processes. The findings of the interviews will hopefully help me to construct a much more complete picture in contextualizing and interpreting my corpus.

Summary and Conclusions

In Chapter 2, I have offered a survey of the present context in which this study shall be situated. I have briefly mentioned the recent accomplishments of Turkish literature on the international scene and the initiatives/projects that have contributed to these accomplishments and to the promotion of literary works through translation. To better clarify the present context, I have also provided a brief survey of Turkish literature translated into English paying attention to the writers and genres that have been widely translated up to this date. The primary focus of this survey was the increase in the number of translations of fiction since the 1980s. The survey has shown that while there has been a considerable increase in the number of translations (especially of fiction) into English, there is still a 'lack' in terms of translations into English or another major language, which confirms the 'minority' status Turkish literature in English translation occupies.

The increase in the number of translations from Turkish literature into English coincides with the growth of scholarly interest as revealed in the studies that generated in Turkey. While reviewing the graduate studies on translations from Turkish literature into English, I have displayed the issues and approaches they problematize and explore, and tried to identify those phenomena that have remained

unquestioned. With regards these studies, I have argued that the analysis of translated texts, that is, translation strategies constructing the textual discourse in particular is as informative as the paratextual analysis. In-depth analysis of translations prove to be fruitful in the sense that it helps disclose how the translator's and/or writer's discourse adds up to the reception and representation of the work by the publishers and reviewers. Besides graduate studies that tackle with the image of a writer/poet and his/her reception in the Anglo-American cultures, I have also provided a survey of secondary literature that review and introduce works of Turkish literature translated into English as well as studies on Turkish literature published in the English-speaking context. With the review of this secondary literature, I have aimed to underline their representative role and their significance in (re)contextualizing the literary works in a 'foreign' context.

Chapter 2 also presented the theoretical and methodological frameworks of the thesis. The theoretical framework has been outlined with reference to Maria Tymoczko's consideration of "representation", the notions of "minority" writing, "self-translation" as well as Lawrence Venuti's concepts of "foreignization" and "domestication". Representation has been taken up as the wider frame of reference putting particular emphasis on its relation to discourse and ideology. Thus, the notion of "translation as representation" has allowed me to view the role discourses have played in the reception and representation of the author and her works. Such consideration of representation will be useful in analyzing both the extratextual discourse formed by the publisher, reviewer, interviewer and author, and textual discourse formed by the translator and author through the translation strategies they employed.

I have also dwelt on the notion of "minority" as it has been used in translation studies and how "minority writing" together with postcolonial writing have been compared to translation. In this regard, the term "self-translation" will serve to frame Şafak's novels in English translation, i.e. the case studies in the present thesis. While drawing attention to the ambiguities of Venuti's "foreignizing" and "domesticating" strategies, I will make use of these concepts in order to foreground the dominant tendencies in the translation of the works. These concepts are not viewed as the two separate parts of a fixed binary opposition, but as fluid categories.

In line with the significance of discourse in representation, the methodological framework draws much on Critical Discourse Analysis. CDA will guide not only the study of extratextual material (mainly reviews and interviews), but also textual material (paratexts and translations themselves). The analysis of texts will make use of the methodological framework offered by Descriptive Translation Studies.

In Chapter 3, I will concentrate on the reception and representation of Elif Şafak and her works in the target culture(s). I will analyze the reviews and other material related to Şafak's works, both translated and written in/to English.

CHAPTER 3

RECEPTION OF ELİF ŞAFAK'S WORKS IN THE TARGET CULTURE(S)

In this chapter, I will try to present a critical descriptive analysis of the reception of Elif Şafak's literary works in the target culture(s). The aim of this analysis is to foreground the ways Şafak and her fiction are received and represented, particularly by the reviewers, and to understand how such reception and representation coincide with or contradict the norms and strategies observed in the translation and paratextual material of the target text (here, Case Study I on *The Flea Palace*). Before I proceed with the analysis of how Şafak's works have been received and represented, I would like to underline a few points which, I believe, are necessary to be kept in mind throughout the analysis. Indeed, these points reveal the hesitations and the constraints that a researcher, perhaps naturally, faces when dealing with the *slipperiness* of terms and concepts.

Firstly, in the context of the present thesis, the term target culture(s) basically refer to the UK and the USA; that is, the Anglo-American world. However, I readily recognize the dilemmas of such categorization and naming. As I have stated before, this categorization of the target culture(s) may appear as problematic as any other categorization mainly because it excludes other English-speaking countries such as Australia, New Zealand, the Republic of South Africa as well as others in Africa and Asia. Furthermore, because the homogeneity and stability of a culture is always in question, there is also the difficulty of defining a unified target culture (and, for that

matter, a source culture). Thus, the term 'target culture' appears quite ambivalent when, for instance, you come across a review written by a scholar from Turkey, but who resides in the USA and teaches at a university where her students, whose comments and interpretations she resorts to in her article, are from various countries including Turkey.

The dilemma of categorizing the UK and the USA as the target culture(s) is also to a great extent related to the 'ambivalent' status of Elif Şafak herself. After the publication of *The Flea Palace* (2004) in English translation (Tr. *Bit Palas*, 2002), her first novel written in English, *The Saint of Incipient Insanities* (2004), came out in the same year. Since this novel, Şafak has continued to write in English. *The Bastard of Istanbul* was published in 2007 and has become her most reviewed novel in the British and American press. Her last novel, which she also wrote in English, has been recently published (February 2010) in the USA with the title *The Forty Rules of Love*. The peculiar point about Şafak's ambivalent status, however, is not only her being a bilingual author but also the rather complicated translation, or *retranslation*, process of these novels written in English.

To begin with, Şafak's novels originally produced in English have first been published in Turkish translation. That is to say, there is a reversal in the order of publication of the original texts and their translations. In the case of *The Saint of Incipient Insanities*, the novel was translated back into Turkish by Aslı Biçen (*Araf*, Metis Publishing) and published in Turkey in April 2004, while the English original came out in the USA in September, nearly four months after the publication of its translation. In the last two cases, the novels were also published first in Turkish translation – *The Bastard of Istanbul* (2007), also translated by Aslı Biçen, was released as *Baba ve Piç* (Metis Publishing, March 2006) and *The Forty Rules of Love*

(2010) translated by Kadir Yiğit Us appeared under the title *Aşk* (Doğan Publishing, March 2009) — and then followed the publication of their English originals in the target culture(s). Even more complicated, and, perhaps, more confusing in these cases, is the double retranslation, or rewriting, process. As Elif Şafak puts it, the translators first translated the novels into Turkish which the author herself, sometimes working with the translator, rewrote in Turkish. Then followed the rewriting of the English originals which, the author felt, was necessitated by the changes the texts went through during the translation process.[47] In short, there was actually a continuous translation process as a result of which the texts kept transforming until they reached the time of publication and which most of the readers, including reviewers, are probably unaware of. Consequently, it would be apt to argue that this retranslation and/or rewriting process has resulted in texts that do not fit easily into the definitions of 'source' or 'target' texts aimed for a particular 'source' or 'target' audience.

Another constraint that is closely linked with the difficulties mentioned above regards the term 'reception'. In the present study, I use this term in a restricted way to cover only the critical responses of reviewers and not of the 'ordinary' readers. However, this does not mean that 'ordinary' readers play a less significant role in the reception of a text. Indeed, the context of a translation consists not only of the text, norms or the translator, but also of "the readers whom the texts address, who select and read these texts and who, to a great extent, determine their sales figures" (Tahir Gürçağlar, 2005, p. 167). Therefore, it is essential to consider readers' responses and

[47] From the speech Şafak delivered in "Düşün Toplantıları" (*Idea* Meetings) held by Dokuz Eylul University on November 17, 2009. Also in an interview with her, Şafak explicitly states that she "took the translation [i.e. *Aşk*] and rewrote it" and "when the Turkish version was ripe and ready, [she] went back to the English version and rewrote it with a new spirit" (Kulu, 2009), however she also remarks that this is "a completely new technique" she tried in *The Forty Rules of Love* (ibid.). Since Şafak did not answer my question about whether the same process held true for her previous novels she wrote in English, I can only offer my speculations regarding this matter.

expectations for a more complete view of the cultural context (ibid.). Nevertheless, I prefer to confine 'reception' to the critical reviews and articles mainly because they are often much more 'permanent' records written mostly by professionals and serve as "valuable indices of target taste and appreciation, or, to put it in a more technical way, target poetics" (Vanderauwera, 1985, p. 128).[48] It might be considered self-evident that reviews play an instrumental role not only in the promotion of a foreign text but also in (re)shaping the image of an author and/or culture (Lefevere, 1992). Although I will solely focus on the responses of the reviewers and the implications of their discourses, I do not contend that the reviewers' reception of an author and his/her works exist in a vacuum. It would definitely be quite naive to consider reviewers and their reviews as detached from other agents and how they receive a particular author and his/her text. Apart from the reception of the reviewers/critics, there are also other elements effective in the reception process, such as the translator's own reception of a work and the reception of the publishing house and its policy of publication (Ayhan, 2005, p. 80). In the case of Şafak, on the other hand, one should also take into account the author's own reception of her work and how she presents it to the target culture(s). The fact that Şafak is a bilingual author obviously makes it much easier for her to become more 'visible' and 'audible', since she also writes articles for newspapers and has given many interviews the reflections of which can also be observed in the review articles or the news items about her. Therefore, within the critical analysis of the reviews I will also resort to these interviews and news items, which will also shed light on how the author plays a part in constructing the reception of her work and herself as an author.

[48] This is also due to practical and methodological concerns. To conduct a research that includes readers' responses, it is in fact necessary to reach the readers via interviews, questionnaires or e-mail (Tahir Gürçağlar, 2005, p. 166). Since my focus is on how Şafak's works are received in the UK and the USA, conducting such a research would not be possible within the scope of the present thesis.

It is also necessary to note that the reception of an author and his/her works within the target culture(s) cannot be totally insulated from the reception in the source culture. In like manner, how an author's works are received and how his/her authorial image is constructed in the target culture(s) might in turn influence and transform the reception in the source culture (Ayhan, 2005, p. 5). Therefore, although this study concentrates mainly on the target culture(s), it is also recognized that in the reception of Elif Şafak and her works there is an association or a dual interaction between the source and target culture(s). Given the ambivalent status of Elif Şafak mentioned above, this point becomes highly relevant. In what follows, it will be seen that as Şafak "commutes" between cities and languages, so does her image (and, fiction) pendle between source and target culture(s) and languages, which is also to say that the way she is received (today) has been shaped mutually by these factors.

The Analytical Framework

As the present chapter concentrates on the ways Şafak and her works are received and represented in the Anglo-American world, the analysis will be fundamentally based on a critical evaluation of the discourse within the "epitextual" material. The epitextual material here, as defined by Gérard Genette (1997), refers mainly to texts such as reviews, interviews, articles, news items or advertisements, that is, those elements which are not materially attached to the main texts, but located outside them (p. 5). However, the epitextual discourse on the writer and her work also derives from the discourse formed by the presentation and packaging of the books by the publishers. That is to say, the discourse formed in "peritexts", the presentational elements that are found "around" the book (on the cover, in prefaces, blurbs, notes

about the writer and the book, etc.), plays an important role in the formation of the discourse especially in reviews and interviews. Therefore, a critical analysis of discourse formed both "around" and "outside" the texts (including verbal as well as visual material) is necessary to understand how Şafak and her works are received and represented in the target culture(s).

Drawing on the principles of Critical Discourse Analysis (CDA), the present analysis is engaged in evaluating the written or spoken utterances and visual elements employed by various agents. As suggested by the scholars of CDA, such as Ruth Wodak (2001), it is important to consider discourse as social practice rather than a disinterested individual activity because "it is very rare for a text to be the work of any one person" (p. 11). That is why, CDA focuses not only on texts, but also on "social processes and structures which give rise to the production of a text, and of the social structures and processes within which individuals or groups as social historical subjects create meanings" (Wodak, 2001, pp. 2-3). However, this is not to say that the discourse which becomes apparent in the materials to be analyzed reflects the views and perceptions of the whole Anglo-American culture. As I stated above, confounding the target cultures with the US and UK is quite problematic, and homogenizing any one culture is certainly not less so. Thus, the discourse formulated by various agents should be taken as reflecting the views, perceptions, value judgments of particular groups and collectivities within the target culture(s) situated within a particular historical context.

Another important aspect of CDA is that it regards discourse structures as "enacting, confirming, legitimizing, reproducing, and/or challenging relations of *power* and *dominance* in society" (van Dijk, 2001, p. 353). In this sense, the discourse constructed by the reviewers, publishers, interviewers and the writer

herself does not denote a neutral language use, but "a mode of political and ideological practice" (Fairclough, 1992, p. 67). Yet, it is important to note that different types of discourse are not inherently political or ideological, but "may come to be politically or ideologically 'invested' in particular ways" in different social and/or institutional settings (ibid.). Thus, by analyzing the discourse formulated in the peritexts and epitexts, my intention is to understand how such discourse sets up the context of the whole, and whether it confirms or invalidates the textual discourse that will be made visible by the case studies.

Although "there is not a unitary theoretical analytical framework for CDA" (van Dijk, 2001, p. 353), it is generally agreed that the most important object of inquiry is the semantic content; that is, the analysis of the message so as to make clear the value judgments it is encoded with. On the other hand, it is equally significant to delve into *how* the particular message is expressed; that is, to make clear, for example, what type of argumentation is used, which references are resorted to or which rhetorical devices and lexical choices are employed in the text. In the following sections, I have classified the discourse on Şafak and her works under certain headings according to particular bits of information that are foregrounded or backgrounded, picked out as a topic and that are related — retrospectively and prospectively — to other bits of information within the texts and the context surrounding them. I have followed a chronological order starting with Şafak's first novel published in English translation and ending with her last novel written and published in English, so I have grouped the reviews for each novel in the same manner. Although it is possible to see that there are some common aspects of the discourse formed mainly by the reviews, there are also some others which are particular to specific novels. Thus, I have not preferred to classify the discourse

according to these common aspects observable in every novel, but to analyze them under the heading for each novel.

What Does the Analysis of Discourses Reveal?

As mentioned above, I shall offer a discourse-oriented analysis in order to reveal how Şafak and her works are received and (re)contextualized in the target culture(s). In other words, my intention is to analyze and question how Şafak and her work acquire meaning within the discursive contexts into which they are integrated, read and propagated. The discursive contexts here mainly involves the discourse(s) formed by the reviewers (as well as interviewers and news item writers) while contextualizing and presenting the writer and her work; the publishers' way of presenting the author and her work to the target readers; and also the writer's own discourse that relates to what she states in the interviews and to what/how she writes/translates for the target reader(s). Obviously, these do not exist separately, but influence each other in certain ways.

One of the issues that the analysis will make clear is the significance of English in Elif Şafak's career and how it further influences her reception. It would be apt to state that Şafak came to be noticed by the reviewers after the publication of her first novel written in English. That is to say, it has been her writing in English that made her truly 'visible' to the target culture(s). It is possible to see the impact of English both in the publishers' discourse becoming apparent in the packaging and presentation of the author and her work in English and in the reviewers' discourse that consistently foreground these works whilst disregarding or glossing over Şafak's previous work in English translation. The emphasis on English in both discourses is

also related to the way Şafak constructs herself a context as a bilingual author who advocates being "multicultural, multilingual, and multifaith" (*NPQ*, 2005) and the way she explains the causes and effects of her writing in English.

The Bastard of Istanbul can definitely be considered a turning point for Şafak. Not only has it made her an internationally recognized writer, but it has also significantly changed the way she has been received and represented. Şafak's identity, with particular emphasis on her (Western-oriented) background is, from the start, a recurring point of reference in the reviews, interviews and the publishers' discourse. After *The Bastard of Istanbul*, the way Şafak is identified changes and becomes invested with political meanings. It is also possible to see the same change in the way Şafak is compared to Orhan Pamuk; the comparison being another recurrent point in the (re)contextualization of Şafak and her work.

The notion of 'familiarization' appears to be an important pattern governing the discourses of both the reviewers and the publishers as well as the writer. The publishers' role in 'familiarizing' Şafak and her work for the target readers becomes clear especially in the paratextual strategies. The reviewers, on the other hand, seem to opt for tactics that also render the 'foreign' writer and her work more 'familiar' to the target readers. With recourse to certain references and also to the publisher's presentation of the work, the reviewers, in a sense, 'translate' the 'foreign' writer and her text, while constructing a discourse that is encoded with the norms and expectations of the target culture(s). However, the reviews also reveal that the notion of 'familiarization' may appear to be quite ambivalent. As Şafak's works written in English begin to appear, thus making her more 'visible' in the Anglophone world, she starts to be received and presented as one of the non-Western ('minority') writers writing in English and representing Turkish society and identity to the target readers.

Therefore, while Şafak's 'multiculturalism' is emphasized and her writing in English is foregrounded, her 'foreignness' as a non-Western writer is also preserved which finds its reflections in the discursive contexts formed by the reviews, publisher's presentation of the work, and Şafak's writing. Yet, this preservation of the foreignness, as shall be seen, do not necessarily constitute an opposition set against 'familiarization', but rather a 'paradoxical' unity which appears to be determined by the underlying concerns and expectations of the target culture(s).

The Flea Palace (2004)

Reviews on *The Flea Palace*:

1. Adil, Alev (2004, June 25). Bugged by the past amid Istanbul's flights of fancy. *The Independent*.
2. Montgomery, I. & Jays, D. (2004, August 28). The Flea Palace, by Elif Shafak. *The Guardian*.
3. Aji, A. (2005). The Flea Palace: A Novel by Elif Shafak. Retrieved from http://nes.web.arizona.edu/turkish/shafak/reviews.html

The Flea Palace, the English translation of Elif Şafak's fourth novel, *Bit Palas* (2002), was published in the UK and the US in 2004 by Marion Boyars. This book, translated by Fatma Müge Göçek, marks the introduction of Elif Şafak to the Anglo-American literary field (and the Anglophone world in general). Until *The Flea Palace*, Şafak, as she herself puts it, was a "nobody" in this world: "In Istanbul I was somebody. Then I came to this country [i.e. the USA] and I was nobody. I had nothing translated into English yet at the time and my book was not published in English either" (Frank and MacDonald, 2005). Actually, by the time *The Flea Palace* was published, Şafak was already an accomplished and prize-winning author of four

novels in Turkish that were widely read and discussed by the Turkish audience. However, when, in the fall of 2002, Şafak went to the Five College Women's Center based at Mount Holyoke College, Massachusetts as a fellow to continue her work on gender and sexuality in the social sciences, she was literally unknown as a novelist. It was during her stay at the Center that Şafak started to work on her fifth novel, *The Saint of Incipient Insanities*, her first in English.

Given the fact that *The Flea Palace* is the first translated novel by Elif Şafak, a Turkish writer, then, 'unknown' in the target culture(s), the scarcity of reviews it received does not come as a surprise. However, besides the sheer lack of recognition on the part of the author, the lack of response points at another fact that plays a critical role in the reception of a 'foreign' work from a 'minority' language and literature. It is hard to ignore that

> Getting translated and published is one thing, achieving response is another, but in the final analysis both are facets of the same problem, that of a small literature trying to gain access to a literary environment which is different from its original environment, and moreover one not particularly friendly to translations in general. (Vanderauwera, 1985, p. 122)

It can be argued that the road that *The Flea Palace* had to travel was already a difficult one due to its minority position: It was translated from Turkish, a 'minor' language, compared to the dominant status of English; it was in 'translation' and not composed originally in English. In an interview in the Turkish daily *Zaman* held after the publication of *The Saint of Incipient Insanities* in Turkish translation, this point is clearly underlined by Şafak herself, too. To the question whether the novel would still be published in America (or by the Americans), if she had not written it in English and, moreover, had not told about Americans, Şafak replies,

> That it is written in English has a big role, of course. For example, they had not paid attention to my previous four novels, but directly to this one. Because those books were written in Turkish and had not been

> translated into English yet. In the USA this is a huge industry. Of the books published in the field of literature, two and a half per cent is translation. Compared to Europe, the American reader is much more introverted and conservative. There is a difference between the rates of translated fiction from English to Turkish and that of translated books in the English speaking world. We read more of the literatures of other countries. The only thing I can do in such an environment is to get my book translated. (Akman, 2004)
>
> [Elbette İngilizce yazılmasının rolü büyük. Mesela bundan önceki dört romanıma değil, doğrudan buna ilgi gösterdiler. Çünkü o kitaplar Türkçe yazılmış, İngilizceye çevrilmemişti henüz. ABD'de bu iş devasa bir endüstri. Edebiyat alanında basılan kitapların yüzde iki buçuğu çeviri. Amerikan okuru Avrupa'dakinden çok daha içine kapalı ve muhafazakâr. İngilizceden Türkçeye çevrilen roman oranıyla, İngilizce konuşan dünyadaki çeviri kitapları oranına baktığımda farklılık var. Biz daha çok okuyoruz başka ülkelerin edebiyatlarını. Böyle bir ortamda yapabileceğim tek şey, kitabımın çevrilmesini sağlamak. (Akman, 2004)]

While *The Flea Palace* got translated and published in the UK and the USA, and while it did not actually disappear into oblivion after publication, it was not exactly noticed either. This lack of response did not change, although the novel drew some attention by getting shortlisted for the Independent Foreign Fiction Prize in 2005.[49] Consequently, the number of reviews *The Flea Palace* received is no more than three.

The "Invisibility" of Translation

Looking at the reviews themselves, there are still a few points that should be dwelt on. These are relevant firstly because they show us how Elif Şafak and her work were (partly) introduced to the target culture(s). Secondly, they allow us to discern some patterns of representation which tie in with other reviews on Şafak's novels published afterwards, as well as with the way *The Flea Palace* was packaged,

[49] The prize was launched by the British newspaper *The Independent* in1990 and is given to honour fiction in English translation published in the UK. Orhan Pamuk's *Snow* was also shortlisted.

presented, and translated for the target readers. When dealing with the reviews, I will employ a diachronic approach so as to be able to spot the changes in the reception, and thus, (re)contextualization of Şafak in the target culture(s).

The first review that *The Flea Palace* received seems to be the one written by Alev Adil in *The Independent* (2004). Although the publication details about the book at the top of the review shows that it is a translation ("trans Muge Gocek", it indicates), the review itself does not mention that. Nor does it contain any comments about the translation —or, the translator. It is a well-known fact that in reviews, comments about the translation (if present) usually regard the (un)readability of the target text and one hardly finds any thorough documentation of examples, comparative or not (Venuti, 1995). For those reviewers who have little or no knowledge of the source language, this is, without doubt, only natural. However, if the opposite is true, as in the case of Alev Adil,[50] it may well be expected from a first review, which introduces the author and her work to the target audience, to contain some information or comments about the translation proper. At the very beginning of the review, on the other hand, we see that *The Flea Palace* is mentioned as Şafak's fourth novel, and not as her first in English translation, and it announces that there is a fifth "written in English, due later this year [2004]" (Adil, 2004). It is again only natural for the reviewer to give information about the author's work in progress. Nevertheless, in a publication market in which "translations have a reputation not to sell well" (Vanderauwera, 1985, p. 128), holding back information related to translation (the only clue is the abbreviated "trans" mentioned above), while, intentionally or unintentionally, foregrounding the forthcoming book's being

[50] Born in Cyprus, Alev Adil grew up in Turkey, Cyprus and London. She is a poet (her first collection of poetry, *Venus Infers*, was published in 2004) and also a lecturer at the University of Greenwich where she is head of the Department of Communications and Creative Arts. She reviews for *The Times Literary Supplement*, *The Independent*, *The Guardian* and the *New Statesman*.

"written in English" can be considered to be a reflection of the minority status translation and the source language occupy.

In agreement with this discourse glossing over the 'translated-*ness*' of the novel, the other review which appeared in *The Guardian* (Montgomery and Jays, 2004) completely erases the name of the translator leaving only the names of the writer and the publisher. So, *The Flea Palace* is presented as if it were a novel originally written in English; it is only the 'foreignness' of the writer's name (despite the anglicized Shafak) and her nationality that would make the target reader assume that the book is a translation from Turkish. The same kind of 'silence' regarding the translation and the translator can also be observed in the final review written by Aron Aji (2005), which addresses the U.S. readers. Interestingly, Aji himself is an award-winning translator from Turkish[51] and has also translated excerpts from Latife Tekin's and Elif Şafak's works.[52] As a professor of literature, Aji is actually quite conscious of his agency in translating a literary work and maintains that translators and their formative roles in introducing an author to the target pole should be acknowledged:

> Compared to Turkey, [translators in the USA] are much more recognized but there is far less difference than expected. The number of translators who have made themselves known individually is limited. Perhaps the question to be asked is this: Why and to what extent should translators be known? Surely, not as much as the author or the work that they translate. However, when considered that translation also requires a deep literary and aesthetic sensitivity, translators, it seems to me, should be recognized. And also it is translators that first introduce foreign authors to the publishing houses. (Atmaca, 2004)
>
> [Türkiye'ye göre daha çok tanınıyorlar, fakat fark tahmin edilenden çok daha az. Kendilerini ismen tanıtabilmiş çevirmen sayısı sınırlı. Belki sorulması gereken soru şu: Çevirmenler neden, ne derece

[51] Aji's English translation of *The Garden of Departed Cats* (*Göçmüş Kediler Bahçesi*) by Bilge Karasu won the National Translation Award in 2004.
[52] An extract from Tekin's *Gece Dersleri* (*Night Lessons*) was published in *Grand Street* (Vol. 17, Iss. 12, pp. 203-224) in 1998. An extract from Şafak's *Mahrem* (*The Gaze*) was published with the title "Hide-and-Seek" also in *Grand Street* in 2003.

> tanınmalı? Tabii ki çevirdikleri yazar ya da yapıt kadar değil. Fakat çevirinin de derin bir edebiyat ve estetik duyarlılık istediği düşünülürse çevirmenin tanınması gerekli geliyor bana. Bir de yurtdışında yabancı yazarları yayınevlerine ilk tanıtan çevirmenler oluyor. (Atmaca, 2004)]

Despite this acknowledgement, Aji overlooks, doubtless unwittingly, the novel's being a translation and its translator. Aji's review does not seem to be an exception in this regard and it can be considered as revealing one of the target norms determining the reviewing policy in presenting a 'foreign' work in translation. As Lawrence Venuti (1995) highlights in his book entitled *The Translator's Invisibility*, one of the points that reinforces the marginal status of translation in Anglo-American culture is to do with "the translator's shadowy existence" (p. 8) which is also revealed by the prevalent reviewing policy. Venuti describes this situation by referring to Ronald Christ: "many newspapers, such as *The Los Angeles Times*, do not even list the translators in headnotes to reviews, reviewers often fail to mention that a book is a translation (while quoting from the text as though it were written in English), and publishers almost uniformly exclude translators from book covers and advertisements" (Christ qtd. in Venuti, 1995, p. 8). And Venuti adds that "even when the reviewer is also a writer, a novelist, say, or a poet, [or a translator] the fact that the text under review is a translation may be overlooked" (ibid.). Consequently, it becomes apparent that the reviews tend to focus on the writer and the 'original' work (i.e. its content) paying little or no attention to it as a 'translation', thus somewhat contributing to the illusion that what the target readers will read is not a mediated text. Considered in conjunction with other paratextual and translational strategies observed in *The Flea Palace*, such as the foregrounding of 'Western' elements on the back cover or the Anglicization of proper names and culture-specific items in the novel (see Case Study I), it can be said that this 'silence' regarding translation and the translator operates as a means to provide the target readers with a sense of

'familiarity'. In other words, the reviewers 'familiarize' the work for the target readers by rendering the translator "invisible" adding to the illusion of an 'original' text composed in the language of the reader instead of a foreign one. The reviewers' discourse, in this case, the backgrounding of information particularly related to translation and/or translator, is also indicative of how relations of power and dominance in society are confirmed and reproduced (van Dijk, 2001, p. 353); i.e. how the power of English and its dominance over other 'minor' languages, for instance, reflect the approach of target culture(s) towards 'foreign' cultures (in translation). Such discourse obviously becomes important in the way a 'foreign' work is received and presented to the target readers, thus, to a certain extent, shaping target readers' reception of the work.

Şafak's "Doubled" Identity

Another noteworthy point especially regards a biographical note about the writer, which becomes an important detail with respect to the relationship between Şafak's 'identity' and her 'fiction', and, therefore, plays a role in the particular image cast by the reviews. In accordance with the attention CDA proposes to pay to lexical choices in a given text, let us now look at how Alev Adil portrays Şafak, before she moves on to deal with the novel:

> Shafak was born in France and educated in Spain before returning to Turkey as a young adult. Thus she has a doubled, and marginalised, Turkish identity. Perhaps this helps enable her to cast a fresh eye on modern Turkey, and to celebrate the contradictions and incoherences that its past has bequeathed to the present. She is free from many of the modernist literary, and political, orthodoxies that are part of Kemal Ataturk's legacy. (2004)

What catches attention here is the particular wording — "doubled" and "marginalised" — which Adil uses to describe and present Şafak. Not only the words themselves, but also, apparently, the context they are set in are quite noteworthy. First, the words acquire meaning in this context as they are tied to the previous sentence with the conjunction "thus". Naturally, a question comes to our minds: Does every (Turkish) person, born and educated in another country, necessarily have a "doubled and marginalised" (Turkish) identity? Here, there is an implication that Şafak does not have an *essentially* Turkish identity because of her Western orientation. Secondly, the words acquire their specific meaning with the following information, which is in fact an answer to the question posed above. Additionally, the selection of particular words, such as "fresh" and "free" which enables Alev to juxtapose Şafak's approach to an "orthodox" Kemalist perspective, help present Şafak as a "marginal" figure, which also ties in with Şafak's affinity towards "marginality" in her fiction.[53] Thus, in Adil's discourse Şafak's "doubled and marginalised" identity which seem to result from her background and education make her an 'outsider' at the same time, and, consequently, provide her with a more objective and critical stance. This is also in line with the way the publisher presents the author to the target readers. As mentioned in Case Study I, the biographical information provided on the half-title page of *The Flea Palace* also foregrounds the Western countries Şafak lived in, while it, in a way, backgrounds her national identity by indicating that she is "from Turkey". The implication of this distancing also foreshadows the information on the jacket of *The Saint of Incipient Insanities*

[53] "I guess I've always been attracted to personalities and themes kind of located in the margins rather than at the center. It's always those marginal people or those people who have been pushed to the margins that intrigue me. I feel closer to them in many ways," states Şafak in an interview after the publication of *The Saint of Incipient Insanities* (Frank and MacDonald, 2005).

which states that Şafak is "of Turkish descent", as will be seen in the following sections.

The emphasis on Şafak's background, which will be discussed in more detail later, can be noticed in almost every review and interview. The way Adil presents Şafak to the target readers is significant in the sense that it underlines Şafak's "doubled" position which frees her from an orthodox 'Turkishness' thanks to her Western education. The emphasis, without doubt, helps set a political agenda in the contextualization of Şafak and her fiction and it appears as a common point with the other reviews that follow. Especially after the publication of *Baba ve Piç* and the controversy it triggered, the foregrounding of Şafak's biography and her ambivalent relationship with 'Turkishness' adds even a more political tone to this contextualization. Therefore, a seemingly plain and neutral biographical information, i.e. where the writer was born and educated, or, brought up, becomes quite symbolic as it signifies (or, is made to signify), for the target readers, a critical approach provided by a West-oriented education. In other words, the writer being presented is not totally an 'outsider' to them, which, in turn, may suggest that the novel would not appear too 'foreign'.

Şafak's 'doubled' identity as mentioned above is also linked to her ability to depict and celebrate contradictions, which relates to the way *The Flea Palace* is presented. In Adil's review, it is stated that the novel is constructed around the stories of the inhabitants of an apartment building, Bonbon Palace, which "is a microcosm of contemporary Istanbul: a city of contrast and contestations, where both continents and cultures meet" (Adil, 2004). *The Guardian* review restates the same information by replacing Istanbul with Turkey: "here [in *The Flea Palace*] she [Şafak] seems determined to put all contemporary Turkey into one narrative" and

"the Bonbon Palace, built by a Russian emigre on the site of a Muslim and Armenian cemetery, is clearly trying to be a microcosm of Turkey" (Montgomery and Jays, 2004). Accordingly, this "microcosm" is further clarified with examples from characters in the novels, i.e. the tenants of the Bonbon Palace. From the examples given, it is possible to discern that the reviews, just like the information given on the back cover of the novel (see Case Study I), seem to foreground the 'Western' side of this microcosm. Adil's review mentions about the aristocratic Russian emigre Pavel Antipov and his wife Agripina and draws attention to the "complex" female characters like Hygiene Tijen, Nadia "the Russian scientist", "the young and beautiful Blue Mistress" and Jewish Ethel. *The Guardian* review explains, "Shafak runs up and down stairs from the hairdressing salon owned by twin brothers Cemal and Celal to the penthouse inhabited by the elderly Madame Auntie, via, among others, a Jew, a Russian and an obsessive compulsive" (Montgomery and Jays, 2004). Although Aron Aji gives a more comprehensive account of the tenants, he, too, includes Ethel "the lapsed Jew" among them, although she is a close friend of the narrator, not a tenant. As highlighted in the analysis of paratextual strategies in the presentation of *The Flea Palace* in Case Study I, it seems that Ethel's 'Jewishness', despite her being one of the "complex" female characters in the novel, seems to play a role in carrying her name to the reviews and the back cover as one of the residents of the apartment which the novel is based on. It is true that the novel has all these characters because it is a "microcosm" of Istanbul and/or Turkey and the selection/exclusion of particular material while presenting the book to the target readers certainly depends on the reviewer's interpretation. Nonetheless, it seems that such selection/exclusion in the reviews as well as on the back cover of the novel seems to be in line with the tendency to gloss over the 'foreignness' of the book by

making ‘non-Turkish’ elements more visible. Therefore, the reviews’ ‘silence’ regarding translation and/or the translator, as mentioned above, can also be problematized in connection to this tendency.

Referring to the ‘Familiar’

It would not be an exaggeration to say that comparing the ‘foreign’ writer to established names in art and literature, or, the ‘foreign’ work to a well-known one produced by a well-known writer, has become a norm endorsed by the reviewers. This can be observed not only in the reviews, but also in the blurbs available on the cover pages or the dust jackets, sometimes copied from what the reviews say. The opposite may well be true in the case of “fast-working reviewers” (Vanderauwera, 1985, p. 130), but this does not change the presentation of the writer or the work. In adopting the device of telling the different stories of the residents in an apartment building, *The Flea Palace* is compared to Georges Perec’s *Life: A User’s Manual* (Adil, 2004). Aron Aji remarks, “U.S. readers will recognize the Altmanesque quality of Shafak’s interlaced, story-within-story, narrative, but she also draws inspiration from her own cultural locality – particularly the narrative structure of A Thousand and One Nights” (2005). The last part of Aji’s statement precisely reflects the publisher’s presentation of the book. As discussed in Case Study I, the information on the back cover of *The Flea Palace* refers to the infamous *A Thousand and One Nights* to which Şafak’s novel is compared in terms of its narrative structure and this may be considered a ‘familiarizing’ strategy. Furthermore, in Aji’s discourse the reference also serves to identify and present the writer as ‘Eastern’ by stating that *A Thousand and One Nights* is part of Şafak’s “cultural locality”. With regard to the

referencing, it is also quite telling that Adil, writing in a British newspaper, prefers the French author and his most well-known novel (in English translation) in her comparison, while Aji, addressing directly the U.S. readers refers to the famous American film-director Robert Altman.

As it will be seen in the following sections too, references which are resorted to by the reviewers become part of the epitextual discourse shedding light on the way a 'foreign' author and her work are (re)contextualized for the target readers. The important point in both of the comparisons is that they somewhat function as a 'familiarizing' strategy in accordance with other 'familiarized' elements in *The Flea Palace*. The reviews in general, and such comparison in particular, can be considered as *translating* the writer and his/her text, as they are 'carried across' from a 'foreign' context to a 'familiar' one. This also becomes one of the ways of (re)contextualizing the 'foreign' author and his/her work, which is, perhaps, a necessity. Nonetheless, this reviewing practice through 'familiarization' at the same time decontextualizes the 'foreign' author and the work. That is because the work under review often loses connection with what its roots might be; in Saliha Paker's words, the translated work is "like a free-floating star with no galaxy" (2008), with no context, especially in the case of translations from a minority language. It can be argued that by way of 'familiarization' the reviews in a sense construct a 'new' context that would be better or more easily understood by the target readers. On the other hand, one might as well claim that such (re)contextualization further detaches the work from its context formed in the source language and culture by substituting it with new references, signifiers, and connotations. Even though the two processes – translation and reviewing – involve different textual practices, the reviewing process can be also taken as a form of translation with regard to the issue of decontextualization. That is

because the translation process, as Venuti asserts, "so radically decontextualizes the foreign text that a translation can be hard for a reader to appreciate on its own" (2008). Venuti observes that three contexts are lost during the process of translation. The first one is the "intratextual" context which is lost due to the rearrangements and displacements in the source text as a result of the structural differences between languages. The second one is the "intertextual" context which "comprises the network of relations and allusions that endows the source text with significance for readers who have read widely in the source language" (Venuti, 2008). The last one, both "intertextual and intersemiotic", is the context of "reception" by which "the source text continues to accrue significance when it begins to circulate in its own culture, ranging from book jackets and advertisements to periodical reviews and academic criticism to television interviews and internet forums" (ibid.). These three contexts together constitute the source text; that is to say, the meanings and interpretations it embodies, the value or function it is attributed depend on these contexts, but they do not easily and completely travel across to another language and culture. Therefore,

> a reader of translation is unable to experience it with a response that is equivalent or even comparable to the response with which the foreign reader experiences the foreign text. Entire literary traditions, even entire literary canons are never translated into a particular language, certainly not into English. And rarely is a substantial and diverse selection of contemporary works in print at any one time, regardless of how many publishers invest in translations from a globally dominant language like English. No wonder, then, that when confronted with a translation readers automatically fall back on what they do know and prefer: they read and evaluate the translation mainly against linguistic patterns, literary traditions, and cultural values in the receiving situation, which is usually their own culture. (Venuti, 2008)

When the re-contextualization of the 'foreign' work by the reviewers is considered in view of the above, it can be said that the reviews help construct a context of reception in the Anglo-American culture usually by providing the readers with "what

they know and prefer" — that is, what they are familiar with. Presenting the 'foreign' writer and his/her work in ways that make them 'less foreign', such as not mentioning or commenting about the translation or comparing the writer/work to a (Western) writer/work known to the target readers, seem to be the underlying motive in this re-contextualizing process.

The Saint of Incipient Insanities (2004)

Reviews on *The Saint of Incipient Insanities*:

1. *The Economist* (2004, August 14). Problems of Identity.
2. *Kirkus Reviews* (2004, August 15). The Saint of Incipient Insanities.
3. *Publishers Weekly* (2002, September 13). The Saint of Incipient Insanities. pp. 56-57.
4. Spinella, Michael (2004, September 15). Shafak, Elif. The Saint of Incipient Insanities. *Booklist*, p. 209.
5. St. John, Edward B. (2004, October 15). Shafak, Elif. The Saint of Incipient Insanities. *Library Journal*, p. 56.
6. Nimura, Janice P. (2004, October 31). Strangers in a Strange Land. *The Washington Post*.
7. Watrous, Malena (2004, November 7). Longing for belonging. *San Francisco Chronicle*.
8. Mckeen, William (2004, November 7). Strangers in Strange Land Struggle to Feel at Home. *Orlando Sentinel*.
9. Virani, Sabeen (2004). Language and Literature: The Saint of Incipient Insanities. *The Middle East Journal*, *58*, p. 706.
10. Hahn, Sara (2005). The Saint of Incipient Insanities. *The Middle East Journal*, *59*, p. 170.
11. Finkel, Andrew (2005). Parallel Universe. *Cornucopia, 6.*
12. Seaman, Donna (2005). Fiction from the Wild East. *Booklist*.

13. Erol, Sibel (2006). Review: Elif Shafak, *The Saint of Incipient Insanities*. *ATTT* Bulletin, *35-36 (Special Issue)*, 53-58.

Although "Şafak made her debut on the international market with *The Flea Palace*" (Paker, 2004, p. 7), it is actually her first novel originally written in English, *The Saint of Incipient Insanities*,[54] that earned her a wider acclaim outside Turkey. The number of reviews the novel received serves as concrete evidence. Most significantly, however, the novel has been a landmark, as much for the language it was written in as for the 'new' context of reception it brought about, reframing Şafak as one of those "nomadic multilingual writer[s]" (ibid.) along with Zadie Smith, Jhumpa Lahiri, and Aleksandar Hemon.

The "Paradoxical Unity" of Familiarization and Foreignization

The Ambivalence in Paratextual Discourse

I shall first look at the way the publishing house packaged and presented the novel to the target readers and how this adds up to the critical reception the novel has received. The paratextual discourse I refer to here consists of both the verbal and visual aspects of the text and the discourse underlying them. As Wodak suggests, studies on "the interaction between the verbal and visual in text and discourse, as well as on the meaning of images" (p. 8) have significantly contributed to CDA. Thus, in order to understand how the paratexts influence the discourse formed by the reviewers, I will also analyze the packaging and presentation of the book by the

[54] Henceforth, referred to as *The Saint*.

publisher, looking at the cover photographs, blurbs and other relevant material that add to the construction of meaning.

The Saint was published in hardcover by Farrar, Strauss and Grioux in the USA in September 2004.[55] The first thing that catches attention on the front cover is the black and white photograph under the name of the book, the genre indication and the name of the writer. The photograph shows the Ortaköy Mosque and the Bosphorus Bridge, perhaps one of the most well-known images/views of Istanbul.

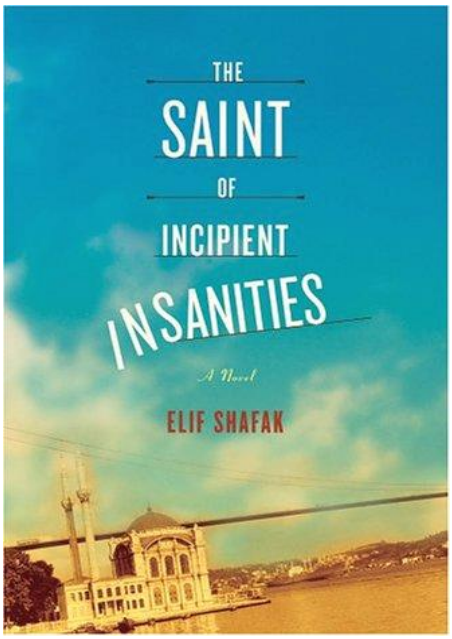

Figure 2.
Front cover of *The Saint of Incipient Insanities* (2004)

When we consider this cover on its own; that is, as the cover of the original book, it might be misleading to label it right ahead as an orientalist cliché with the mosque image adding an exotic tone to the representation. Actually, it may well be argued

[55] The novel was not separately released in the UK, hence there is no UK version available. An excerpt from the novel, the chapter entitled "An Assyro-Babylonian Pregnant Goddess", was published in *Meridians*' "feminism, race, transnationalism" issue in 2003 (Vol. 4, No. 1, pp. 86-99). The excerpt follows a long interview with Şafak, perhaps the most comprehensive of all her interviews, where she answers questions about identity, multiculturalism, being a woman writer in the USA, her previous novels; that is, almost everything that has come to 'define' Elif Şafak.

that the jacket photograph is an appropriate "reinforcement of the content of the book" (Eker, 2006) as one of the main characters, Gail, the American "bisexual, intellectual chocolate maker" who "feels utterly displaced in her homeland" (*The Saint*, the front flap), swinging between mania and depression, finally commits suicide by jumping off the Bosphorus Bridge. The Bridge itself is a metaphor of "in-betweenness", one of the themes of the novel (the final chapter that ends with Gail's suicide is entitled "A Bridge in Between") and one that Şafak is intrigued with in her writing — fiction and non-fiction. She also views the Bridge as the best analogy "to understand Turkey's position and the precariousness of Turkish national identity" (Chancy, 2003, p. 59). Apart from this connection between the Bridge and the novel, the mosque on the jacket photograph can also be interpreted as a relevant image, although not as immediately relevant as what the Bridge signifies. Nevertheless, the "saint" in the title resonates something religious or spiritual, and finds reference towards the end of the novel in the scene where Gail, as she stands in front of a saint's tomb, "had discovered that the whole city [Istanbul] was populated by innumerable tombs of countless ages" (Şafak, 2004c, p. 336). The scene signals the end of Gail's manic moods and her realization that "she was *standing on the verge of falling down*" (ibid, emphasis added). Therefore, it can be said that when Gail jumps off the Bridge, she has become one of those saints, "the saint of incipient insanities", whose tomb will be the waters of Bosphorus beside the mosque, and perhaps the only place that she would at last belong to.

On the other hand, when we compare the cover image of the English original with that of the Turkish edition, we can see how the difference between the two ways of presentation points at a difference between contexts of reception. The Turkish translation of *The Saint* appeared under the title *Araf*, which is a Turkish word of

Arabic origin meaning “purgatory”. Not only does the word connote ‘in-betweenness’, but also, in terms of its origin and its transformation into the Turkish language, it is an ‘in-between word’ itself. The cover photograph of the Turkish translation has many chocolate balls of probably different flavors. There is also a silver-colored spoon with a bitten chocolate ball on it. The spoon is “in fact the only common visual element the source and target texts share” (Eker, 2006) as it appears on the spine and the front flap of *The Saint*’s jacket, thus becoming a “motif” taken up in the presentation of both the English and the Turkish editions.

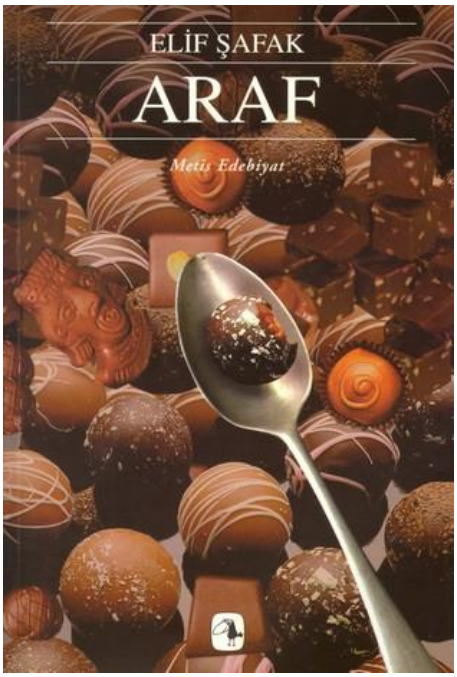

Figure 3.
Front cover of *Araf* (2004)

Going back to the cover of the Turkish translation, the whole photograph is completely attached to the content of the book as it is an obvious reference to Gail, the intellectual chocolate maker who attaches spoons to her hair which has to do with changing names. Gail, or Zarpandit, like Şafak herself, is haunted by the question why “a person is given a once-and-for-all name” (Şafak, 2004c, p. 58):

> I am anchored in a world that fixes names forever, where letters are not permitted to be in frenzy. But every time I thrust my spoon into the alphabet soup, I hope to fish out new letters to recompose my name, and along with that, recompose my fate. I long for the possibility of *no longer being what you used to be in hands that were always anxious... throwing out your name like a broken toy...* (ibid.)

"Recomposing" or transforming names is one of the vital themes not only in this novel, but also in Şafak's own personal history as well as in the way she transformed her name by anglicizing it as discussed in the first Case Study.

Having examined how the cover photographs are relevant to the content of the novel in both English and Turkish editions, it seems plausible to ask what kind of decision-making mechanism was at work for the selection of the photograph on the cover of *The Saint*. Why could not it be something similar to the one on *Araf*'s cover, which would still be highly suggestive of the book's content? Would not a picture with chocolate balls be more 'universal' addressing an international audience, as "*The Saint of Incipient Insanities*," the inner fold of the jacket reveals, "introduces a wonderful new voice in international fiction"? To answer these questions, there is still one more point that needs to be taken into account.

This important, and equally ironic, matter about the presentation of *The Saint* regards the information given in the blurbs on the back cover of the jacket. Taken from two authors, namely Adam Langer and Fernanda Eberstadt, the blurbs appear above the back cover photograph titled "Boston skyline". Langer describes the novel as a "vivid journey into the lives of [...] young immigrants, and an American whom one of them marries" and adds that "with its themes of displacement, its *Boston-area setting* [...] Shafak's novel suggests Jhumpa Lahiri's *The Namesake*" (emphasis added). To this Eberstadt adds, "Elif Shafak offers us an indelibly haunting *portrait of contemporary America*, in all its sexual/ethno/religious contortions" (emphasis added). What draws attention in these blurbs, in contrast to the photograph on the

front cover, is that there are absolutely no references to Istanbul, Turkey, or Turkishness and the setting is confined specifically to Boston. This can, however, be partly true because only the final chapters of the novel take place in Istanbul. Then, we can add another question to the ones posed above: If the novel is mostly about contemporary America and the setting is Boston rather than Istanbul, as presented in the blurbs, would not it be more appropriate to place "Boston skyline" on the front cover? On the whole, it seems that the quite exotic overtones of especially the mosque image placed on the front cover are still driven by a romantic Orientalist gaze. Presenting the book to the Anglophone readers, the agents (cover designer, publisher, etc.), for commercial as well as ideological reasons, seem to have opted for a more eye-catching, that is, less ordinary and different, image. "Different", in this context, would mean something 'non-Western', something 'other', which the Anglophone readers can easily associate with this 'foreign' author from Turkey. Thus, the difference between the selection of cover photographs in presenting the English and Turkish editions reveals how the presentation and packaging of books by non-Western, minority writers "might be *bent* to prevailing target norms" (Harvey, 2003, p. 43). The paratextual discourse also validates the premise of CDA that "a text [or, discourse] is hardly the work of any one person" (Wodak, 2001, p. 11); it cannot be totally disinterested, nor can it be divorced from other individuals or groups who are also active in the construction of meaning. The paratextual discourse may appear to be the work of the publisher, editor, cover designer, etc., however we cannot disregard the fact that such discourse is also determined by target culture(s)' values and expectations.

The Ambivalence in 'Translation Strategies'

Actually, the 'ambiguity' in the packaging and presentation of *The Saint* can be considered reminiscent to the translational strategies observed in *The Flea Palace*. Especially with regard to the treatment of proper names and culture specific elements, as discussed in Case Study I, it is possible to say that the presence of Turkish names, and also cultural elements that are not translated into English within the text have a 'defamiliarizing' or 'foreignizing' effect. At this point, it should be noted that when I set 'foreignization' against 'familiarization', I do not always take 'foreignization' to be an active 'defamiliarization' technique. Sometimes it needs to be considered as the *preservation of the foreign*, whereas 'familiarization' is often an active effort. The presence of Turkish names, in this sense, is rather about the preservation of the foreign which would possibly make the target readers aware of the 'foreignness' of the source culture. But it is also possible to say that these elements are 'familiarized' by getting transformed and adapted to English phonetic spelling. And the addition of other (paratextual) information such as glossary or footnotes (like the blurbs on the back covers) further help the target readers to get more familiar with these elements, thus lessening their 'foreignizing' effect. This ambiguous, and, perhaps, paradoxical aspect can also be seen in *The Saint*, which, "in a conceptual sense [...] may be considered a translation, the self-translation of a nomadic multilingual writer" (Paker, 2004, p. 7). In her article dealing with the "unconventional" relationship between *The Saint* and *Araf*, Esra Birkan Baydan (2009) also holds that in *The Saint* Elif Şafak "translates herself (her perspective, her culture and her name) into English first which is then translated back" into Turkish (p. 62). Based on the relationship between translation and postcolonial writing,

Birkan Baydan discusses Şafak's self-positioning as a Turkish author writing in English "to have a chance in a major culture" (2009, p. 63) and refers to Richard Jacquemond's (1992) perception of translation which "involves 'the invisible self-translation done' by the author herself/himself by writing in a major language" (ibid.). Hence, it seems possible to juxtapose the 'translational' (as well as paratextual) strategies in *The Flea Palace* and *The Saint*.

Şafak adopts a similar strategy to Müge Göçek's in *The Flea Palace* while transferring culture specific elements into English. In line with the multiplicity of cultures at the heart of the novel (*The Saint*), the reader comes across Turkish, Spanish, and Arabic words and phrases, sometimes left untranslated (usually Spanish ones, but these are not anglicized unlike the others), and sometimes explained with a footnote at the bottom of the page. And even if there is not a footnote provided, it is still possible to discern what the word/phrase is about from the text itself. There are also instances in the text "when the 'unfamiliar' voice of the other is heard" (Oztabek-Avci, 2007, p. 94) in translation. Ömer, for example, word-for-word translates Turkish idioms into English ("spider-minded"; "hungry as wolves"); in both cases, however, his literal translation is rendered familiar by others, as if providing a footnote for the readers. In the first case, Abed retranslates "spider-minded" telling Ömer that "it doesn't make sense unless you say *cobweb-minded* instead of *spider-minded*" (Şafak, 2004c, p. 13). And in the latter case, through Gail's inner thoughts (or, internal speech) the readers get the difference between the Turkish and English expression of the idiom: "So the Turks got *hungry as wolves*, Gail wondered. She did not tell him [Ömer], of course, that Americans got as hungry *as a bear, as a pig,* or perhaps *as a wolf* but did not usually get as hungry *as wolves*" (Şafak, 2004c, p. 213). Thus, the 'foreign' is made more 'familiar' and 'accessible'

for the target readers through re-translation. All in all, the presence of these 'foreign' elements may function in both ways — foreignizing and/or familiarizing — the target readers, which is probably best reflected in the description of Ömer's first arrival in America: "he felt simultaneously a foreigner in a foreign land and yet that the place he'd arrived at was somehow *not that foreign*" (Şafak, 2004c, p. 73).

The Epitextual Discourse(s)

In the light of the context of reception constructed by the publisher's presentation of *The Saint* discussed above, let us now consider how the novel has been received in the reviews. When critically analyzing the reviews, I will employ both a diachronic and synchronic approach; the former, in order to track changes in the reception of Şafak and her fiction, and the latter in order to dwell on certain issues commonly taken up by the reviews.

Elif Şafak Compared to Orhan Pamuk

The earliest review of *The Saint* seems to be the one that appeared in *The Economist* (2004) under the title "Problems of Identity". The review has several intriguing points as it compares Orhan Pamuk and Elif Şafak (Pamuk's *Snow* is also reviewed) not only in terms of their fiction, but also their backgrounds. The review first introduces Orhan Pamuk as "the leading contemporary interpreter of Turkish society to the western world" thereby attributing Şafak the same role. Both Pamuk and Şafak are considered to be "cultural intermediaries" who, according to Alev Adil (2006b), "mediate between cultural fields"; that is, between "the production and consumption

of culture" in Bourdieu's sense (p. 137). What they *interpret* to the western readers, then, is the "Turkish identity". Pamuk's novels "explore the dilemmas and divisions of a land that is both east and west, Islamist and secular, rich and poor, ancient and modern" (*The Economist*, 2004). This is highly reminiscent of how Şafak's *The Flea Palace* was previously described with almost identical words by Adil: "The old and the new; Orthodox Christianity, secularism and Islam; the rich and the poor; the East and the West; the ancient and the postmodern — all co-exist in an urban kaleidoscope" (2004). However, according to *The Economist* review, Şafak's fiction (*The Saint*) differs from Pamuk's in terms of intensity: "Readers looking for a less intense taste of Turkey, can turn to *The Saint of Incipient Insanities* [...]" (2004). It can be said that the book is here contextualized, through comparison to a well-known Turkish author as a more accessible book and one that will tell the western readers about Turkey, or "problems of Turkish identity". This may, therefore, be viewed as another example of the discourse in the reviews which makes use of a familiar point of reference for the target readers. Although Pamuk is also a 'foreign' writer from Turkey, his name would appear much more familiar to the target readers as a writer of an already established literary fame.

Another reason for coupling Pamuk and Şafak appears to be their backgrounds. The review states,

> Mr Pamuk was educated in English at an elite Istanbul private school; Ms Shafak was born in France and raised in Spain. Their books are as much a voyage of discovery for themselves as they are insiders' insights of Turkey. Both seek to shatter stereotypes. Unlike Mr Pamuk, though, Ms Shafak does it with ironic humor and warmth [...] Ms Shafak is well set to challenge Mr Pamuk as Turkey's foremost contemporary novelist." (*The Economist*, 2004)

As mentioned before, the Western ways in which the writers were raised and/or educated is presented in such discourse that it appears to be an aspect valued by the

'western' reviewers as an asset providing these 'Turkish' writers with the ability to "shatter stereotypes" (ibid.). Even though the review(er) identifies both writers as "insiders," the semantic content and the ordering of information imply that "shattering stereotypes" could actually be possible with an 'outsider's insight' which, in this case, is gained by such a background. This becomes much more clear in the following reviews and also in the interviews with Şafak. Later, in a review on *The Bastard of Istanbul* in *Financial Times Weekend Magazine*, for instance, the reviewer Nuritza Matossian draws attention to Şafak's involvement in a civil-rights movement and how she, along with other intellectuals including Orhan Pamuk, received death threats "for smashing old taboos" (Matossian, 2007). Interestingly, Matossian also relates this to Şafak's upbringing abroad which she contrasts with the Turkish national education:

> Elif Shafak spent her childhood abroad, *free from the Turkish school force-feeding of nationalist history that robbed generations of a balanced perspective*. Years later, teaching in Arizona, she and other Turkish intellectuals became involved in a civil-rights movement which put recognition of the genocide at its centre. (Matossian, 2007, emphasis added)

Going back to the comparison of Şafak to Pamuk, the last line of the *Economist* review is also worth mentioning. In fact, this becomes the blurb on the cover of Şafak's second novel in English translation, *The Gaze* (2006; in Turkish, *Mahrem*) and promotes Şafak as "Turkey's foremost contemporary novelist" next to Pamuk. This coupling of the two writers, as will be taken up from another perspective later, continues to be a part of the reviews, but constructing a new dimension in the context of reception.

Şafak's Use of English

Given that *The Saint* is Şafak's first novel written in English, it is not surprising that the reviews also deal with her use of language, one which is not her 'own'. In the reviews of *The Saint*, there is not as much praise for the writer's use of language as there is criticism. It can be seen that the reviews consider language as a key element of the novel drawing attention, but they agree on the point that it actually "attracts too much attention on itself" (Birkan Baydan, 2009, p. 66). Let us consider the examples:

> Shafak's use of language veers from masterful to awkwardly convoluted. Sometimes lively and provocative, but frequently as pretentious as Gail's spiritually shaped chocolates. (*Kirkus Reviews*, 15.08.2004)

> Shafak strives to explain the readers what it means to be an outsider in America [...] but her linguistic acrobatics distract rather than enlighten. (*Publishers Weekly*, 13.09.2004)

> Shafak is a prizewinning author, who, until now, has written only in her native Turkish. This is her first novel in English, and she presents a masterful command of language, which she uses very cleverly, humorously, and engagingly. (Spinella, 15.09.2004)

> The true center of Shafak's novel is language itself. Words fill every inch of the frame, cavorting, crowding, parading, nesting within each other [...] Acutely aware that language is the key to their happiness in America, the roommates invent a game to enlarge their vocabularies; their resulting sesquipedalianism – "a long word to define the lust for long words" – seems to have affected their creator as well. (Nimura, 31.10.2004)

> Shafak's real focus is language, both as tool and theme [...] Unfortunately, Shafak doesn't always land her linguistic backflips this precisely. The novel is filled with loose, quasi-philosophical descriptions that distance the reader from the thing being described. (Watrous, 07.11.2004)

> Although the book shows no confidence in the power of words and communication to solve problems and heal, it fetishizes words and letters. (Erol, 2006)

That Şafak's language not only draws attention to itself, but also has drawn the reviewers' attention is obvious. Although her use of language received criticism, this does not mean that the novel was not welcome because of its language. Actually, the fact that the novel was written in English by a non-Western writer seems to be one of the reasons for the kind of reception it received mainly in the USA.

Glossing Over Translated Work

Interestingly, only two of the reviews (St. John, 2004; Finkel, 2005) mention *The Flea Palace* as Şafak's first novel available in English translation and, instead, many of them, such as the *Booklist* review above, present *The Saint* as if it is the writer's first and 'only' novel in English (in fact, *Kirkus Reviews* (2004) misinforms the readers introducing the novel as "a first English translation"). As the reviews on *The Flea Palace* remain silent about its being a translation and its translator (the 'silence' about *The Flea Palace* is also evident in the number of reviews), the reviews on *The Saint* apparently overlook the presence of this first translation, although it came out before *The Saint* in the same year. On the other hand, it is not just the reviews, but also the packaging and presentation of *The Saint* that concentrate solely on this first novel in English. On the inner fold of the jacket, the short biography of the author states that "*The Saint of Incipient Insanities* marks [Şafak's] American debut and is the first of her books to be written in English". The note about the author at the end of the book restates the same information, but by adding that Şafak "is the author of four previous critically acclaimed novels". In short, there is absolutely no reference to *The Flea Palace* that one would expect to find on this second book in English by the same author. It can, therefore, be claimed that by missing out this reference, the

reviews (and the information on the novel, too) set *The Saint* in a context detached even further. Yet, as Saliha Paker states, "To appreciate Elif Shafak's voice in translation, *The Flea Palace* must be read in the light of [...] *The Saint of Incipient Insanities*" (2004, p. 7). Likewise, the possibilities of signification and interpretation are quite lessened by this detachment of *The Saint* from a relevant source of reference. It does not allow one to question, for instance, whether the way the language used in this first English translation is remarkably different than the way it is used in *The Saint,* or, whether one can discern a similarity in the way the plots of these two novels are structured. Considering the reviewers' comments on Şafak's English and the 'disappearance' of *The Flea Palace* from the packaging and presentation of *The Saint* both by the publishers and the reviewers, it is possible to talk about another 'ambiguity' regarding the language issue. For, the author's writing in English becomes both a point of criticism and also a point that makes her and her novel(s) much more 'visible', which will also be seen in the reviews on *The Bastard of Istanbul*.

English Affecting the Reception of Şafak in Source and Target Cultures

The emphasis on English as the language in which Şafak originally wrote her novel also becomes significant with respect to the way the target culture(s) reception is (re)shaped by the reception in the source culture as well as by the writer's own discourse that emerges in the interviews. In *The Economist* review mentioned before Şafak is presented as an established writer of award-winning novels in Turkey and one "who has been attacked for reviving Ottoman words, for her fascination with religion, and now *for 'betraying' her motherland by writing in English*" (2004,

emphasis added). Indeed, Şafak's choice to write a novel in English to be published in the USA had been a much discussed topic in Turkey. Even before its Turkish translation, *Araf*, was published in April 2004, the novel had aroused both interest and controversy with the promotional campaign that lasted nearly two months. As Ömer Türkeş states, the promotion of the novel was "founded on its being [originally] written in English and its publication in America" (2004) ["reklamını İngilizce yazmak, Amerika'da yayımlanmak üzere kurmak"] as a result of which critics, columnists, writers started to discuss whether a writer must write in his/her mother tongue; whether Şafak's novel should be classified under Turkish literature; or, how far a writer would be capable of writing in a foreign language.[56] Besides, as Necmiye Alpay put it, there were criticisms, and sometimes accusations, against Şafak for writing in the language of the imperialists: "Elif Şafak has written a novel in English, it has been translated into Turkish and then got published. But, how dare she writes in English. She is almost stigmatized as a comprador. There has been

[56] Elif Tunca's article dated January 29, 2004, also mentions the controversy *The Saint* stirred before its publication in Turkish translation. The article focuses on the question of 'bilingualism' and gives the opinions of Turkey's two well-known men of letters, Hilmi Yavuz and Tahsin Yücel. Yavuz states that "in any case, a writer cannot express himself/herself in a foreign language as truly and comfortably as in his/her mother tongue" [ne olursa olsun, bir yazarın yabancı bir dilde, kendini anadilindeki gibi rahat ve doğru ifade edemeyeceğini] (in Tunca, 2004). Yücel, on the other hand, agrees on what Şafak maintains about bilingualism, but he is amongst those who would never think of producing literary work in a language other than Turkish (ibid.). Enis Batur presents further complications regarding this issue in his insightful article by providing various examples from the world. Besides writers like Beckett, Pound, Nabokov, Conrad, Naipaul, and Kundera, Batur refers to other Turkish writers such as Zafer Şenocak, Akif Pirinççi, Aysel Özakın, Nedim Gürsel, Şavkar Altınel, and Feyyaz Kayacan, all of whom write in a foreign language. At this point it should be noted that it is, in fact, highly misleading to consider and/or present Elif Şafak as if she is the first (and only) Turkish writer to have written in English. Elif Oztabek-Avci's article, for instance, introduces *The Saint* as "the first novel in English written by a contemporary Turkish writer" (2004, p. 83) with a note stating that since Halide Edip's *The Clown and His Daughter* (1935), there has not been any Turkish writer to have written a novel in English. Nevertheless, I do not think that it is possible, especially in an article that focuses on the grip of nation on writers within the context of internationalization of literatures, to disregard writers such as Güneli Gün or Alev Lytle Croutier, who have written novels in English.

Besides criticisms about writing in a foreign language, there were supportive remarks as well. Doğan Hızlan, for example, openly stated his belief in the writer's freedom to write in any language s/he likes (2005). Haluk Şahin said that Şafak's writing her novel in English was not only the inevitable result of the changing conditions in the 21st century, but also the context and the theme of 'belonging' that had made English the "homeland" of the novel (2005).

accusation if not attack, and reproach if not accusation" ["Elif Şafak bir romanını İngilizce yazmış, Türkçeye çevrilip yayımlandı. Vay sen misin İngilizce yazan. Neredeyse işbirlikçi damgasını yiyecek. Saldırı yoksa suçlama var, suçlama yoksa sitem."] (2004). Within all these discussions, however, there is a noteworthy point which seems to be overlooked. Hardly any reviews or interviews from source and/or target culture(s) do mention the fact that the English original of the novel was to be published after its Turkish translation, and even if a few mention it (Akman, 2004; Türkeş, 2004; Finkel, 2005)[57] they do not problematize this at all. Actually, because the 'usual' order of publication, that is the publication of the original before the translation, is taken for granted, it is possible to come across some misinformation regarding this matter.[58] However, in order to trace how the reception of Şafak and *The Saint* were formed, the problematization of the way the novel travelled between the source and target culture(s) bears significance. This is also necessary for comprehending the influence of such publication policy on the (re)contextualization of Şafak and her later work.

Going back to *The Economist* review mentioned above, we can see how the presentation of Şafak (and, therefore, her novel in English) bears the traces of the reception in Turkey, which is quite determined by the promotion of the novel's Turkish translation. At this point, the role Şafak plays in shaping her reception within the target culture(s) needs to be kept in mind as well. The interviews held with Şafak in English provide several clues as to how the author becomes a conveyor of ideas,

[57] Finkel sort of implies it saying that the novel, first written in English, has "made its perverse way to the Turkish bestseller in Turkish translation" (2005). However, because there is not specific information as to the time of publication, the readers might have still assumed that the Turkish translation was published some time after the English original. In addition, it is interesting that Finkel calls *Araf* "the Turkish *retranslation*" (2005, emphasis added), which may suggest that he actually considers the English 'original' as a translation.

[58] Doğan Hızlan, for example, wrote that "Elif Şafak's fifth novel *Araf* was first published in English because the author wrote it in English" ["ELİF ŞAFAK'ın beşinci romanı Araf önce İngilizce'de yayımlandı. Çünkü yazar kitabını İngilizce yazdı."] (2005).

meanings, and suggestions "interpreting" not only Turkish society, but also herself. There is no doubt that for the English-speaking reviewers and critics (or readers) who do not know much about the source language and culture — i.e. Turkish — these interviews are very likely to be one of the main sources of information about the author and her work. Looking at the interviews, then, we can see how Şafak integrates the reception of her work in Turkey within her discourse, while talking about criticisms against her writing in English. In the *Otium* interview after the publication of *The Saint*, for example, Şafak compares herself to the characters in the novel who, being foreigners in America, learn to change their names, and she relates this to the criticisms in Turkey: "When my books started to be published in English, there was so much reaction from the Turkish nationalists (especially because of this book) who were so angry that this book was written in English — and there were these articles saying 'how could you give up your dot?'" (Frank and MacDonald, 2005). In depicting the profile of Elif Şafak based on an interview together with his reading of Şafak's *The Saint* and some of her previous novels, Andrew Finkel also mentions this issue: "The novel [*The Saint*] in English, the replacement of the diacritic in Şafak with the h of Shafak, she gets accused of pandering to a foreign audience by those she leaves behind."[59] As the number of reviews and interviews increases with *The Bastard of Istanbul*, we see that the reference to criticisms against Şafak's choice of writing in English continues to be part of the reviews' as well as the writer's discourse. It may be argued that because *The Saint* did not receive as many reviews as *The Bastard of Istanbul*, it is not appropriate to conjecture about the writer's discourse on this issue and its reflections on the reception of her work. Yet,

[59] Although the date of the essay is not provided, it seems to have been written some time after the publication of *The Saint*. It is available from the web page of Şafak'k literary agent Marly Rusoff, http://www.rusoffagency.com/authors/shafak_e/elif_shafak_Finkel_profile.htm

as the section on *The Bastard of Istanbul* will further demonstrate, the language issue (Şafak's writing in English and the criticisms in Turkey) becomes part of the political context which the reception of Şafak and her work would be set in. Therefore, a retrospective look at this point is important in order to understand

a) how this 'language' issue started to play role in (re)shaping the reception of Şafak and her work with the publication of her first novel in English,
b) how this is affected by the reception in the source culture; i.e. Turkish culture,
c) and, how this is closely related to the publication of the Turkish translation before the English original.

References to *Friends* and September 11

In contextualizing *The Saint*, some of the reviews resort to two points of reference, particularly concerned with the USA. The references, namely *Friends*, the popular American sitcom, and September 11, seem to further familiarize the readers with the setting of the novel while underlining the 'multicultural' aspect of both the novel and the writer. The reference to *Friends* (Finkel, 2005; Erol, 2006) is, at the same time, an implication of 'humor', another aspect of Şafak's fiction which can also be seen in the blurb on the back cover of *The Saint* (one of the adjectives Eberstadt uses is "heartbreakingly funny"). The interesting point here is that Şafak's humor, as we see in *The Economist* review mentioned above, is presented as an aspect that distinguishes her from Orhan Pamuk, which also appears to be the reason why Şafak's fiction (particularly *The Saint*) is described as "less intense" (2004). As will be seen later in the reviews on *The Bastard of Istanbul*, the humor in Şafak's writing

continues to be associated with 'accessibility'. The way Şafak relates her choice of writing in English to humor will be also taken up in connection to this point.

As for the reference to September 11 in the reviews, there is no doubt that it has significant implications for the reception of *The Saint*. Although there are actually three reviews referring specifically to September 11 (as "post-9/11"), I believe their implications still need to be considered because they become part of the meta discourse constructed through the context of reception in other reviews. Firstly, September 11 provides an identification of the historical context; the context of both the story and the novel itself. In other words, the historical setting in the novel simultaneously becomes the context in which the novel is written, published and read. Hence, we see that the 'multiculturalism' of the novel parallel with biographical notes on the writer is presented within a post-September 11 setting:

> Author Elif Shafak, a Turk raised in Europe who currently teaches in Michigan, presents a multi-layered picture of the international experience in post-9/11 America. (Hahn, *The Middle East Journal*, 2005)

In a similar vein, the *Publishers Weekly* review describes *The Saint* as a "painstakingly multicultural" novel and states that it is "a brave attempt at a post-9/11 story about immigrants in America" (13.09.2004). William McKeen's review states that the story of the novel "is driven by three immigrant graduate students in post 9-11 America" (2004) and focuses on the immigrant ("international") students' concept of home and "variation of the American dream" (ibid.). Despite these references to September 11, however, the novel does not actually — and quite surprisingly — mention anything about the attacks. Nor does it have a setting constructed with specific reference to the events, creating the impression that it is up to the readers' interpretation to draw the connections between the novel and its historical context. Apparently, the reviews cited above fill in that gap for the readers

by contextualizing the novel within a "post-9/11" framework, while the other reviews generally prefer to touch upon the plot and the themes of the novel leaving the context aside. It is interesting that a review on the Turkish translation, *Araf*, on the other hand, particularly dwells on the "problem of historicity" that stems from the missing September 11 references in the novel. The review belongs to Fuat Keyman, a professor of international relations in Turkey, which obviously explains the reason for his attention to this matter. Keyman asserts,

> Roman, Boston'da bir barda Abed ile Ömer'in 16 Mart 2004'te geçirdiği beş saatle başlıyor. 11 Eylül günü Dünya Ticaret Merkezi'ne, Pentagon'a çakılacak, üç bin küsur sivilin ölümüne yol açacak, dünya politikasında ciddi bir kırılma yaratacak, Afganistan ve Irak'a karşı savaş kararları aldıracak, terörizme karşı küresel mücadele adına ciddi sayıda insanı öldürecek uçakların kalktığı kent, Boston. Ve Boston'da yaşayan ikisi Müslüman yabancılar üzerine gelişen romanda, 345 sayfa içinde tek bir referans bile yok 11 Eylül'e. Acaba yabancı kavramı üzerinden kimlik ve aidiyet tartışması yapmak mümkün mü, 11 Eylül'e referans vermeden? Yabancı kavramı ile güvenliğin en köktenci, en dışlayıcı bir tarzda ilişkilendirildiği 11 Eylül sonrası Amerika'da, hele Boston'da, bir ilişkiler dizimi, bir kuramsal tartışma, hiç mi 11 Eylül'ü konuşmaz? [...] Araf bu anlamda ciddi bir tarihsellik sorunu taşıyor. (2004)
>
> [The novel starts with Abed and Ömer's spending five hours sitting in a bar in Boston on March 16, 2004. Boston is the city where the planes —that would crash into the World Trade Center and Pentagon causing the death of more than three thousand people, that would create a serious refraction in world politics, lead to decisions to go to war with Afghanistan and Iraq, and kill a serious number of people in the name of a global war on terrorism— took off. And in the novel that evolves around a group of foreigners two of which are Muslims, there is not one single reference to September 11 within 345 pages. I wonder if it is possible to discuss identity and belonging in terms of the foreign without referring to September 11? In post-September 11 America, especially in Boston, where the concept of the foreign is associated with safety in the most essentialist and isolationist manner, does not a series of relations or a theoretical discussion ever speak of September 11? [...] In this sense, *Araf* [*The Saint of Incipient Insanities*] has a serious problem of historicity. (2004)]

Going back to the two reviews mentioning 9/11, it can be suggested that by referring to this historical fact, the reviews both help the readers contextualize the novel's setting and consider its (as well as the author's) 'multiculturalism' within this framework. On the other hand, one may wonder why the other reviews did not prefer to bring up this issue or why they overlooked the absence of any 9/11 references in the novel as put by Keyman.

This takes us back to the binding of *The Saint* once again. As mentioned before, on the front cover of the book there is a photograph of Istanbul depicting the Bosphorus Bridge and the Ortaköy Mosque. However, when we look at the inner fold of the jacket at the back, we see that the photograph is inaccurately titled "Istanbul bridge and palace". As Arzu Eker observes, despite the fact that the photographs on the front and back covers bring two distinct cities, Istanbul and Boston, "the name of the photographs suggest that İstanbul had to leave something behind to be brought under the same sky with Boston, just like Ömer had to leave his dots behind 'to be better included'" (2006). The 'transformation' of the 'mosque' into a 'palace' is quite intriguing as it means that "a significant piece of information is held back from the target readership" (ibid.). Moreover, the name of the photograph on the inner fold of the jacket not only contradicts (or, misrepresents) the image on the front cover, but also distances it from the culture and the place it belongs to. Certainly, there may be several reasons behind such transformation. However, be it a conscious manipulation or simply outright ignorance, the resulting misinformation may be considered in relation to the 'foreign' being glossed over with a more 'familiar' cultural reference.

Apart from the names of the photographs, the inner fold of the jacket also contains a short biography of the author which indicates that "ELIF SHAFAK is of

Turkish descent". It is not Şafak's nationality — her Turkishness — that is foregrounded here, but, in Eker's words, "her distance from it" (2006). As the transformation of the 'mosque' to the 'palace' creates a distancing from the cultural origins, the transformation of 'Şafak' to 'Shafak' and of her national identity to a more 'blurred' one create a similar effect. In Sibel Erol's view, this is the way Şafak "constructed the persona of Elif Shafak"; first, "renam[ing] herself by taking on her mother's name as her last name" (2006, p. 55) and a second time when she changed the spelling of name in English as Shafak, which "is a way of preserving the Turkish pronounciation" (ibid.). Furthermore, "as the bio blurb on the jacket of the book describes," Erol points out, "this new persona is not Turkish exactly, but only of 'Turkish descent'. Although 'she is born in France," and has 'spent her childhood in Spain,' she does not seem to firmly belong anywhere" (ibid.). In addition to these, the biography on the jacket as well as at the end of the novel tells the reader that Şafak "travels frequently between the Middle East and Europe" and "teaches at the University of Michigan". It seems that in line with Şafak's statement that she "does not feel connected to any national identity" (Chancy, 2003, p. 58), the packaging and presentation of the novel to the readers seem to have blurred Şafak's (and partly the novel's) connection to a Turkish-oriented identity and setting. What appears to be foregrounded, instead, is a multicultural identity,[60] but one that is still shaped and dominated by Western thinking. So, although Şafak seems to be distanced from her

[60] The literary agency's presentation of the author can also be considered in relation to this emphasis on "multiculturalism":

> Throughout her life, Shafak has lived in cities and states all over the world including Madrid, Spain; Ankara, Turkey; Cologne, Germany; Amman, Jordan; Boston, Massachusetts; Michigan; and Arizona. Through it all she has maintained a deep attachment to the city of Istanbul, which plays an important part in her fiction. As a result, a sense of multiculturalism and cosmopolitanism has consistently characterized both her life and her work. (Available at http://www.rusoffagency.com/authors/shafak_e/elif_shafak.htm)

Turkish identity, the way she is presented with emphasis on her 'Western' background and on her writing in English addressing particularly the 'American' society, shows the publishers' tendency to gloss over the 'foreign' and to make the foreign as 'familiar' as possible. As further discussed in Case Study I, this 'familiarizing' of the foreign ties in with the translational strategies analyzed in *The Flea Palace*. The 'familiarizing' process also becomes suggestive with respect to the way the publishers' reception and presentation of the author and her work partly determine and (re)shape the reviewers' discourse.

The Rhetoric of Multiculturalism

What is remarkable about the issue of 'multiculturalism' and how it is used as a tool to present a 'foreign' author from a 'minority' culture is again the underlying ambiguity and/or contradiction. Although multiculturalism basically signifies plurality and a combination of differences, the way Şafak and her novel are presented both by the publisher and the reviewers ambiguously understate the 'source' culture (i.e. Turkish culture). However, at the same time, it is possible to discern the influence of an Orientalist gaze, which seems to contradict the former observation. The typical 'mosque' image used on the front cover, for example, could easily be associated with the East and/or Middle East and Muslims, which in post-9/11 America could also easily be associated with terrorism (and which may be the reason why the 'mosque' becomes 'palace' in the title of the photograph). The important fact here is that the image both presents a view of Istanbul (*denotatively*) and carries another layer of meaning (*connotatively*) — which Roland Barthes (1972) would consider a "meta-message" or "myth" — about 'otherness'.

In a similar vein, the ambiguity can be observed in the reviews, especially in the way they categorize the novel. While some reviews present Elif Şafak emphasizing her background as discussed above, in some of the reviews Şafak is categorized amongst other writers from the 'East' or 'Middle East' who write in English and deal with the major issues of exile and immigration. "This novel is not a critique of injustices suffered by Middle Easterners living in contemporary America," asserts the review in *San Francisco Chronicle* (Watrous, 2004). By stating what the novel is *not* about, the review actually sheds light on the expectations of the target readership. So, what would be usually expected from a novel written by a 'foreign' author from the 'East' and/or 'Middle East' *is* "a critique of injustices suffered by Middle Easterners living in contemporary America". This is an expectation about which Elif Şafak has complained much while talking about what it means to be a female Turkish author in America, an issue that will further be discussed in the analysis of the interviews.

Such categorization can be more clearly seen in an advertisement in *Booklist* (August 2005) which actually features a review of Joseph Jovanovich's *Infidelities*. Next to this review is a section entitled "READ-alikes" providing a small list of books together with a brief plot summary for each. It is possible to understand why these books are brought together as we see that all the characters, just like their authors (among them Aleksandar Hemon, Gary Shteyngart, and Imad Rahman), have 'mixed' origins and, living in America, are faced with the questions of identity and/or exile. Among these are an Iraqi American woman, a man from Sarajevo who immigrated to Chicago, a Pakistani American actor, a young Russian immigrant in New York, and two sisters in an Armenian Egyptian American family. What is more interesting and, in fact, eye catching is the subtitle under which this list is featured.

The title reads "Fiction from the Wild East" and the explanation below it informs the readers that

> The term "Wild East" as used by Boris Fishman[61] in his anthology, *Wild East: Stories from the Last Frontier* (2003), refers to Eastern Europe [...] but it can also include Turkey as it jockeys for a place in the European Union, and the ever-volatile Middle East. As regimes are toppled up and terrorism persists, a new literature of exile and immigration is flowering [...] listed below [are] writers from diverse lands who look back to the homes they've left and consider what is lost and what is found in their new worlds. (Seaman, 2005)

Similarly, in the first review that appeared in *The Middle East Journal* (Autumn 2004; the second appeared in Winter 2005), *The Saint* is again presented as a novel delving into the question of identity. When we look at the other books that appear on the same page with *The Saint*, we can see that the type of context that the novel is set in is quite similar to the one above. Below the "Language and Literature" section in which *The Saint* is introduced, there is another section named "Modern History and Politics" and a glimpse at the titles presented here can give us an idea about the contextualization. Some of these titles read "Fatal Future? Transnational Terrorism and the New Global Disorder", "A World Challenged: Fighting Terrorism in the Twenty-First Century", and "Power, Terror, Peace, and War: America's Grand Strategy in a World at Risk" (Virani, 2004). Evidently, almost all of these books — both fiction and non-fiction — have 9/11 and its aftermath as their origin of signification, which bestows meaning upon the surrounding elements (the setting, characters, narratives, etc.). The significant point, therefore, is less about the very title or name under which *The Saint* appears than what that title or name signifies in this whole context of reception. The particular naming/labeling, and thus

[61] Boris Fishman is a journalist, essayist, critic, and editor whose work has appeared in various newspapers and magazines such as The *New York Times Magazine*, The *New Yorker*, The *Nation* and the *London Review of Books*. He was born in the former Soviet Union in 1979 and emigrated to the US in 1988. He received a degree in Russian Literature in 2001 and a Fulbright research grant to Istanbul in 2005. (Available at http://borisfishman.com/biography/)

categorization, shows us that names or titles may not be inherently political or ideological, however, as Fairclough (1992) asserts, as part of a discourse, they "may come to be politically or ideologically 'invested' in a particular way" (p. 67). Without doubt, the term "Wild East" above or the titles that appear together with *The Saint* in *The Middle East Journal* demonstrate how the 'Orientalism' Edward Said wrote about (1978) has been further reinforced by the post-9/11 discourses adjoining the 'East' (or, the 'Middle East') and 'terrorism'. The 'multiculturalism' that the reviews and/or advertisements relate to *The Saint* and Şafak, in this sense, appear to be quite ambiguous and contradictory, since it becomes politically and ideologically charged with essentialist perceptions of the 'Other' while, at the same time, proving to be a useful tool in the promotion and marketing of the book.

This paradox is, according to Vinay Dharwadker (1996), one of the consequences of "the process of internationalization" which has radically changed "the circumstances in which writers produce their works, readers respond to them, and publishers mediate between the two" (p. 62). In his article entitled "The Internationalization of Literatures", Dharwadker indicates that the socio-political, cultural, institutional changes especially in the post-colonial period have "paradoxically turned nationalism into an essential ingredient in the contemporary internationalization of literatures" (p. 63). *The Saint*, too, gets its share from this paradoxical situation as it becomes part of this new, "internationalized" literatures in English produced by non-Western writers. In the backlash against multiculturalism, *The Saint* is received and presented as a novel that cuts across national borders, especially the borders of Turkish nationality firstly because it is written in English rather than Turkish. Secondly, it is written by a writer whose national identity is attributed an ambivalence that reframes her both an insider and outsider. As Andrew

Finkel remarks, "It is not just a ferocious competence in a language that is not her native tongue that makes it difficult to pin a national identity on Shafak. She deliberately refuses to pander to any expectation of what a female Turkish author should be about" (2005). Nevertheless, it is also the 'Turkishness' of Şafak and her work that results in the particular ways of their reception and (re)contextualization, which seem to be shaped by Orientalist approaches.

The Gaze (2006)

Reviews on *The Gaze*:

1. Warman, Matt (2006, May 27). The Gaze. *The Daily Telegraph*, p. 8.
2. *Publishers Weekly* (2006, June 19). The Gaze, p. 35.
3. Adil, Alev (2006, June 30). The odd couple of Istanbul. *The Independent*.
4. Saunders, Kate (2006, July 8). The Gaze. *The Times*, p. 13.
5. *Kirkus Reviews* (2006, July 15). The Gaze.
6. Crowden, Sarah (2006, July 21). The dwarf at home. *Times Literary Supplement*.
7. Wyman, Anne Julie (2006, October 15). A Prism held to Turkey: Mystic, kaleidoscopic novel by writer often compared to Pamuk. *The San Francisco Chronicle*.

The Gaze is Şafak's second novel translated from Turkish into English. The Turkish original, which is Şafak's third novel, was published in Turkey under the title *Mahrem* by Metis publishing in 2000 and won the Writers Union of Turkey Award for best novel of the year. *The Gaze* was released by Marion Boyars in the UK and

the US (it was subsidized by TEDA[62]) in 2006; that is, two years after *The Saint of Incipient Insanities*, and the same year that *Baba ve Piç*, the Turkish translation of *The Bastard of Istanbul*, was published in Turkey. Actually, the novel came out after *Baba ve Piç* in November 2006, at a time when Şafak's trial, grounded on the charges against her for "insulting Turkishness", was very much on the agenda of the international media.[63] So, it can be said that by the time *The Gaze* was published, Elif Şafak had made her name known to the English-speaking world.

Lost in Translation and Lost in Reviews

Looking at the number of reviews, it is possible to see that *The Gaze* did not receive as many reviews as *The Saint of Incipient Insanities* or *The Bastard of Istanbul*. After the publication of *The Saint* and the kind of response it procured, one could suppose that *The Gaze*, as Şafak's next novel in English, would have been reviewed more. One of the questions that comes to mind is whether this could be related to the secondary position translated literature occupies within the target culture(s); a point which was previously mentioned. Could it be inferred that when a 'foreign' writer from a minority culture writes in English, his/her book has more chances of receiving reviews? Of course, it would be too naive to presume that any 'foreign' writer can achieve response just because s/he chooses English as his/her medium. Nevertheless, in the final analysis, it seems impossible to deny the role English plays for a 'foreign'

[62] TEDA is essentially a translation subvention project initiated in 2005 by The Ministry of Culture and Tourism in Turkey. The main objective of the project is the dissemination of Turkish culture through the translation or publication of Turkish cultural, artistic and literary work. (http://www.tedaproject.gov.tr)

[63] The influence of the trial on the presentation of *The Gaze* can be seen on the publisher Marion Boyars' website. Here, there is a link that directs the visitors of the website to "Elif's trial in Turkey" (http://www.marionboyars.co.uk/Amy%20Pages/Elif%20trial.html) whereby the visitors are informed about the details of the trial and asked by PEN USA and PEN International to send appeals demanding the protection and promotion of freedom of expression.

writer to be more easily 'included' within an Anglocentric publishing market. The reviews on *The Saint*, which have been analyzed in the previous section, not only display the emphasis put on a 'foreign' writer's producing her work in English, but also how this language becomes a means of categorizing and recontextualizing such writers under certain labels. The facts of the UK and US-based publishing market, also observed by the reviewers, give evidence of this matter. In her review on *The Saint*, Malena Watrous states that "These days, novels in English by authors from overseas are all the rage among publishers seeking to discover the next Alexander Hemon or Ha Jin" (2004). And, again, it is not surprising to see that some reviews on *The Gaze* mention *The Saint* by way of introduction while disregarding *The Flea Palace* as a point of reference (*Publishers Weekly*, 2006; *Kirkus Reviews*, 2006). The dominant role of English will be also discussed in the following section with regard to the reviews on *The Bastard of Istanbul*. Still, at this point, it seems possible to see that *The Gaze* could not become much 'visible' via the reviews partly because it was in translation.

On the other hand, there are two points which can invalidate, if not wholly, the argument proposed above. First, it should be noted that despite their limited number, the reviews that *The Gaze* received appeared in specialized, professional British and American press such as *The Times*, *Times Literary Supplement*, *Publishers Weekly* and *Kirkus Reviews*. Given the fact that these important channels in book trade target publishers, booksellers, librarians and literary agents, it can be argued that *The Gaze* did not totally go unnoticed. Secondly, unlike the case of *The Flea Palace*, the name of the translator is mentioned in two of the reviews although with a very brief remark about the translation and in parenthesis. *Publishers Weekly* review states that Şafak's prose was "ably translated by Freely" (2006) and *Times*

Literary Supplement (*TLS*) remarks, the novel was "extensively rewritten and crisply translated by Brendan Freely" (Crowden, 2006). Even though it is not possible to know on what grounds the *TLS* reviewer opted for the words "extensively rewritten", both reviews seem to have given credit to this translation by Freely.

These brief remarks about the translation, however, become evidence of the fact that they can be misleading, especially when the reviewer has either little or no knowledge of the source language and/or does not pay enough attention to the target text itself. Obviously, it is too much of an optimism to expect comparative, thoroughly documented translation criticism accompanied by a perceptive and in-depth review of the material. And it is even more so when the source language has a 'minority' status. When we compare the source text, *Mahrem*, with the target text, *The Gaze*, we can see that Freely's translation has many "negative shifts"[64] (Popovič, 1976, p. 16) on syntactic and semantic levels and the end result actually falls short of being "ably" and "crisply" translated. In fact, the instances of mistranslation in *The Gaze* cause such flaws in the language and the flow of the narrative that one does not need to know the source text/language to see that there are things that do not fit in well.[65] Still, no matter how significant the 'presence' of comments about the

[64] Popovič defines and explains negative shift as "An incorrect solution of information caused by a misunderstanding of the translation. It may be motivated by an unfamiliarity with the language or by a superficial interpretation of the original structure. The negative shifts may be characterized in the translation text as the so-called 'mistranslation' or subinterpretation of the original text" (1976, p. 16).

[65] Although the general plot line of the novel is preserved, a considerable number of details seem to have been misunderstood (meaning of words, pronouns, syntactical connections and the like). There are, for example, many mistranslations of idiomatic expressions stemming from word-for-word translation: "herif sonradan görme" [the guy is a parvenu] (Şafak, 2000, p. 11) becomes "seeing the man later" (Şafak, 2006a, p. 123); "sinirlerine hâkim olamayıp" [having lost his temper] (Şafak, 2000, p. 166) becomes "having mastered his nerves" (Şafak, 2006a, p. 188); "dişini sıkmak" [bear; endure] (Şafak, 2000, p. 62) becomes "sink his teeth in" (Şafak, 2006a, p. 61); "mangalın başında oturmak" [sitting by/around the barbeque/stove] (Şafak, 2000, p. 108) becomes "sitting on top of the stove" (Şafak, 2006a, p. 119) etc. Negative shifts on the syntactic level end up in grammatically incorrect and/or unintelligible sentences like "how would you have like to have been?" (Şafak, 2006a, p. 41); "the refuge in which, unseen by anyone, ugly caterpillars undergo their transformation before becoming beautiful and emerging." (Şafak, 2006a, p. 179); "not saying it was not because of the cold but because 'the neighbours will see and we'll never live it down,' was made to believe her, and not change his mind" (Şafak, 2006a, p. 33). Moreover, the omissions (sometimes of chapter titles or

translator and translation may appear, they do not so much contribute to the context of reception as they remain short of substantial information.

Foregrounding of the 'Sensational'

The common point that the reviews on *The Gaze* share is the way they draw attention to the relationship of the couple in the novel. *The Daily Telegraph* mentions "an obese woman's experiences around town with her dwarf lover" (Warman, 2006) and universalizes the subject by adding that the novel is mainly about "the interactions between the sexes" (ibid.). *Publishers Weekly* also places "a neurotic obese woman and a feisty dwarf" at the centre of the novel around which other parallel plots are "loosely" organized (2006). Alev Adil's comprehensive review in *The Independent* begins with a more detailed description of this relationship: "[T]he obese narrator and her dwarf lover [...] alternate between revealing and concealing themselves, hiding at home, in darkened and deserted cinemas, and then undertaking exhibitionist jaunts. Here they indulge in carni-valesque excess, cross-dressing or fighting in the streets of Istanbul" (Adil, 2006a). The novel is also attributed a 'universal' aspect in the *Times* review: [Şafak's] preoccupations are universal. Human beings long to look, to stare, to gaze at anything that makes them curious" (Saunders, 2006). And about the couple it suggests, "a fat woman and a dwarf become lovers, drawn together by their status as freaks" (ibid.). The reviews in *TLS* and *Kirkus Reviews* first dwell on the other parallel stories and come to the central narrative of the obese woman and her dwarf lover. The latter review states that "they often appear in public

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sentences or a signifcant bulk of the text) and misspellings of the Turkish words that appear in "The Dictionary of Gazes" in the novel (the letter "ğ" interestingly becomes "s" in "Beyoslu" as "iğne deliği" becomes "isne delisi"; "harem ağası" "harem asası" and "gözbebeği" "gözbebesi") both cause gaps within the story and damage a significant part of cultural transfer.

in cognito" (2006) and the former, more explicitly, adds, "In an act of supreme malice, he persuades the woman to disguise herself and accompany him to confront the world" (Crowden, 2006). These descriptions are all in line with the publisher's presentation of *The Gaze* to the readers as we see in the information provided on the back cover of the book:

> An obese woman and her lover, a dwarf, are sick of being scared at wherever they go and so decide to reverse roles. The man goes out wearing makeup and the woman draws a moustache on her face. But whilst the woman wants to hide away from the world, the man meets the stares from passers-by head on [...] (Şafak, 2006a)

What is important here is that a crucial aspect of the novel is introduced to the readers right at the beginning. Even though the source language readers are provided with a few clues in the original text as to the appearance of the narrator's — that is, the obese woman's — lover, it is actually through the end that the man is openly identified as a 'dwarf'. Ironically, in a novel about the 'gaze', about what is seen and what is hidden, about staring and being stared at, the fact that B-C is a dwarf is thrust into the spotlight, before the eyes of the target readers. Therefore, the juxtaposition of the obese woman and the dwarf and the possible connotations this embodies are made explicit and available in *The Gaze* right from the beginning.

This explication can be seen not only in the back cover material of the book and the reviews, but also in the translation itself. In the scene where the narrator watches B-C while he is sleeping, she looks at his hands that are "too big to belong to a dwarf" (Şafak, 2006b, p. 158) and the same description is repeated when the narrator tells how B-C waves his hands as he starts talking excitedly (p. 159). In fact, "dwarf," which means "cüce" in Turkish, is here the rendering of the word "cüsse" ("body") in the source text ("cüssesine göre fazla büyük olan elleri" p. 142). The similarity between the spellings of the two words may make one ask whether this is

another instance of mistranslation, which seems very possible. Even that is the case, the translation ends up explicating a point which is actually a 'hint' in the source text that is not fully revealed until the final pages (needless to say, there is nothing on the back cover of the original suggesting the presence of a dwarf)[66]. In the scene, towards the end, where the narrator remembers the day she met B-C, it gradually becomes clear that the person taking the photographs of the narrator is a dwarf. It is actually at this point in the source text that the reader would feel the need to go back and see the multiple meanings suggested by the coupling of an obese woman and a dwarf, such as how they view each other and the world around in opposite ways and how their appearances become a reflection of binary oppositions flowing into each other and disrupting themselves. This flashback and reflection on what lies before is also highly relevant because, as it is put in the *TLS* review, "Like time itself, as Şafak suggests, seeing and looking are circular, referential forms, with the constant movement of a glance returning again and again to its subject" (Crowden, 2006). Circularity, we have seen in the analysis of *The Flea Palace* in Chapter 4, is of major significance as a theme, pattern, and structural and stylistic element. Likewise, the structure of *The Gaze* is circular; B-C is occupied with the circularity of time, taking food in and out signifies a repetitive and circular act, and objects like the balloon, the pupil or the lens of a camera become symbols of circularity with various meanings. Consequently, it can be argued that because the information that the lover is a dwarf is already made explicit and available, and moreover foregrounded by the publisher and the reviewers, the target readers are provided with an image beforehand which they can tailor for B-C. Thus, it would not be wrong to interpret this explication as a

[66] *Mahrem* has a subtitle, "A Novel on Seeing and Being Seen" ["Görmeye ve Görülmeye Dair Bir Roman"], in its Turkish edition and on its back cover there is the entry for "gözbebeği" ("pupil") from the Dictionary of Gazes (Nazar Sözlüğü) in the novel.

'tactic' that makes it much easier for the target readers to trace the possible meanings that the relationship between the narrator and the dwarf embodies.

Evidently, the juxtaposition of an obese woman and a dwarf must have been considered to be helpful also in catching the target readers' attention. Even more helpful does it become when "this unconventional love story" (Adil, 2006a) is presented with more interesting details such as the couple's decision to "reverse roles" by cross-dressing (*The Gaze* back cover) and "often appearing in public in cognito" (*Kirkus Reviews*, 2006). While introducing some of the important Turkish writers, The *Library Journal Review*, entitled "Turkish Delights: The Varieties of Turkey's Literature", presents *The Gaze* as a novel in which "an unlikely pair of lovers, a dwarf and a grotesquely obese woman, only go out together disguised as a member of the opposite sex" (Kempf, 2007). The information given on the back cover of *The Gaze* also starts with this "unconventional" relationship and is much more detailed than the reviews in terms of its references to cross-dressing. However, there are only two scenes in the whole novel that the couple goes out in disguise, and in the second one B-C is not dressed as a woman, but as "an ill-tempered and penniless young man" (Şafak, 2006a, p. 165). Although the significance of these scenes can hardly be denied, they do not essentially constitute the core of the plot in the novel; in other words, the plot does not in fact rely that much upon these scenes of cross-dressing. On the other hand, when we compare the information provided on the back covers of the Turkish and English versions, we see that the foregrounding of this 'sensational' material in the English version adds to the publisher's tendency to explicate. The information on the Turkish version (the entry for "gözbebeği" that is "pupil" in the Dictionary of Gazes from the novel) is very much implicit, but highly suggestive of the novel's main concern. The explication in the English version,

however, not only provides a great deal of information about the plot, thus bringing the target readers as close to the text as possible, but also tries to catch the target readers' attention by appealing to a frame of reference that seems quite eye-catching for its rather 'sensational', if not immediately relevant, connotations. It also becomes clear that the publisher's selection and use of this 'sensational' material while presenting the novel to the target readers determined, to a great extent, the reviewers' reception and presentation of the book.

The Shift in Context and a New Aspect of Pamuk-Şafak Comparison

Finally, I would like to focus on a particular review on *The Gaze* which brings together several issues that have been touched upon so far. The review is quite useful in offering clues about the way(s) Elif Şafak and her work are presented and contextualized in/by the target culture(s). In accordance with one of the main principles of CDA underscored by Fairclough (1992) and Wodak (2001), I shall pay attention to the wording in the review so as to disclose how it is encoded with certain meanings with connection to the context it is set in.

The review, written by a writer named Anne Julie Wyman, appeared in the *San Francisco Chronicle* on 15 October 2006. The subtitle of the review reads "Mystic, kaleidoscopic novel by writer often compared to Pamuk" and the review starts with a comparison of the two writers. Given that the review appeared right after Pamuk won the Nobel Prize for literature, such comparison is not quite unexpected. The important point here, however, is that while Şafak is presented as Pamuk's "most talented contemporary" (Wyman, 2006) as before, there now emerges a new ground on which these writers are brought together. This has to do

with the charges against Pamuk and Şafak for violating Article 301[67] of the Turkish Penal Code. Having appeared before the publication of *The Bastard of Istanbul* in America, the review also mentions this novel and why it caused Şafak to be accused of "insulting Turkishness". But before delving into this topic, let us go back to how Şafak and *The Gaze* are presented in this review.

Starting with the comparison of the two writers, Wyman makes use of Pamuk in contextualizing Şafak as another writer "crafting [her] country's identity" (2006), but with a difference that results from her 'multi-identities'. According to Wyman, "Shafak [...] provides a type of insight into Turkey's spiritual bloodlines that Pamuk often does not" (ibid.). As seen in the reviews dealt with so far, this is connected to Şafak's background ("born in France and educated in Spain" almost becomes a 'standard' introduction). To this Wyman also adds, "Like Istanbul itself, Shafak is multicultural, multivalent, multi-ethnic. At 35, she has already lived many lives away from Istanbul, in Germany and Jordan as well as France and Spain (currently, she's an assistant professor at the University of Arizona)" (ibid.). This is pretty much in line with the biography provided in *The Gaze* which states that "Born in France, having lived in Spain, Jordan, Germany and the United States, multiculturalism has been a constant theme in [Şafak's] works." It is hard not to notice the additional emphasis on "multiculturalism" which is directly related to the different countries Şafak lived and to the way she gathers together stories set in different places and eras

[67] Article 301 of the Turkish Penal Code states the following:
1. A person who publicly denigrates Turkishness, the Republic or the Grand National Assembly of Turkey, shall be punishable by improsenment of between six months and three years.
2. A person who publicly denigrates the Government of the Republic of Turkey, the judicial institutions of the State, the military or security organizations shall be punishable by improsenment of between six months and two years.
3. In cases where denigration of Turkishness is committed by a Turkish citizen in another country, the punishment shall be increased by one third.
4. Expressions of thought intended to criticize shall not constitute a crime.

and filled with characters of various origins. Given the fact that Şafak's novels published in Turkey do not mention these biographical details (except from her birthplace), the emphasis on Şafak's 'multiculturalism' (which also means her distance from an essentially Turkish identity) again becomes a way of making her 'familiar' to the target readers. As it is observed by Wyman, "in an increasingly hybrid world," it is these 'multi-identities' of Şafak (beside her talent) that play part in making her an "international gem" (Wyman, 2006).

The Problem with Multiplicity

The multiplicity of countries, eras, and characters, which is related to Şafak's multiculturalism, does not always seem to bear positive results in the reception of her style. After mentioning the many lives Şafak lived in other countries and the wide range of characters, Wyman introduces *The Gaze* as a novel "set in Istanbul (and Russia and France and two other centuries), but for Shafak it's standard issue — it's disjointed, and it's dazzling. Which is not to say that it's perfect. Bedazzlement is not clarity. Nor is it very satisfying, nor does it preclude frustration" (2006). This is a criticism which some of the other reviews also share. *Publishers Weekly* review maintains that the novel is "loosely organized" and that "the early parts [...] can feel maddeningly unfocused for a book about the power of the stare" (2006). Similarly, *Kirkus Reviews* states that the fragments of the novel "resist converging into a cohesive mosaic" (2006). We see that the same criticism holds true for *The Saint* and, interestingly, it comes together with the 'multicultural' aspect of the novel again in *Publishers Weekly* review. *The Saint* here is presented as a "painstakingly multicultural but rather discombobulated first novel in English by Shafak" (2004). It

is also pointed out that "there's lots of potential here, but the story is stretched too thin by extraneous characters, subplots, repetition and contrivances" (ibid.). In another review on *The Saint*, Şafak is again criticized for "load[ing] her narrative with an exhaustive multiplicity of detail, a refusal (or an inability) to filter details that echoes the bewilderment of the stranger in a strange land" (Nimura, *Washington Post*, 2004). Moreover, the criticism leveled against Şafak's plot and her narrative style continues in the reviews on *The Bastard of Istanbul* too as will be seen in the following section. On the whole, it appears that in the critical reception of Şafak's novels in English (both translated and originally written in this language) 'multiculturalism' plays a *dual*, hence ambivalent, role. It can be said that commercially as well as politically and ideologically it proves to be an important element in the presentation of a 'foreign' author from a 'minor' culture to the Anglo-American world. However, it can, at the same time, be perceived together with a flaw in the style of the writer as seen in some of the criticisms.

The Bastard of Istanbul (2007)

Reviews on *The Bastard of Istanbul*:

1. Ermelino, Louisa (2006, December 4). East Meets West. *Publishers Weekly*, 28-29.
2. Bader, Eleanor J. (2006, November 1). Shafak, Elif. The Bastard of Istanbul. *Library Journal*, p. 70.
3. *Kirkus Reviews* (2006, November 1). The Bastard of Istanbul.
4. Seaman, Donna (2006, November 1). Shafak, Elif. The Bastard of Istanbul. *Booklist*, p. 6.
5. *Publishers Weekly* (2006, December 13). The Bastard of Istanbul. p. 34.
6. *The Economist* (2007, January 13). Who to believe? pp. 76-77.

7. Adams, Lorraine (2007, January 21). Armenian in Istanbul. *The New York Times.*

8. Lipper, Erica (2007, January 26). Elif Shafak's new novel *The Bastard of Istanbul* is an earnest but failed effort to capture the complexities of modern Turkey. *The American Prospect*.

9. Schwartz, Missy (2007, February 2). The Bastard of Istanbul. *Entertainment Weekly*, p. 129.

10. Kempf, Andrea (2007, February 1). Turkish Delights: The Varieties of Turkey's Literature. *Library Journal*, p. 108.

11. MacDonald, Moira (2007, February 4). The Bastard of Istanbul by Elif Shafak. *The Seattle Times.*

12. Unsworth, Barry (2007, February 4). A Novel Indictment. *Meridians, 4.*

13. Freeman, John (2007, February 4). Ghosts of Turkey's Past. *Star Tribune*.

14. Bosman, Julie (2007, February 10). Novelist Endangered By Her Book. *The New York Times*, p. 7.

15. Donahue, Deirdre (2007, February 15). Book Roundup: International Voices. *USA Today*.

16. Margaronis, Maria (2007, March 19). The Things They Carried. *The Nation*, pp. 30-33.

17. Colvile, Robert (2007, July 28). Dark history, suffocating love and mouthwatering food. *The Daily Telegraph*, p. 27.

18. Bedell, Geraldine (2007, July 29). This Turkey's been overstuffed. *The Observer*.

19. Freely, Maureen (2007, August 11). Talking Turkey without insulting it. *The Times*, p. 13.

20. Choudhury, Chandrahas (2007, September 16). Fiction Turkey's Old Crimes Refuse to Stay Buried, Finds Chandrahas Choudhury. *The Sunday Telegraph*, p. 57.

21. Matossian, Nuritza (2007, September 8). No father-land. Finally, Turkey's shame is fiction's gain. *Financial Times*, p. 37.

22. Basu, Chitralekha (2007, November 16). The Bastard of Istanbul. *Times Literary Supplement.*

23. Dixler, Elsa (2008, February 17). Paperback Row. *New York Times Book Review*, p. 24.

24. Foulger, Emma (2008). Father and the Bastard. *turkish book review, 3* (July – December), p. 79.

First published in Turkish translation as *Baba ve Piç* (literally, Father and Bastard) in March 2006, *The Bastard of Istanbul* is, without doubt, the novel that has truly made Elif Şafak an internationally recognized writer. In fact, even before the novel was published in the English original, it was already known and started to be discussed by the international media due to the charges brought against Elif Şafak for violating Article 301 of the Turkish Penal Code. The sheer increase in the number of reviews the novel has received (that is, together with the news items, almost two times the total number of reviews on Şafak's previous novels) clearly demonstrates how much interest the Anglo-American press has shown in the novel. A scrutiny of the reviews on *The Bastard of Istanbul* shall provide us insight into the similarities and differences between the critical reception of Şafak's earlier works and this novel.

The Impact of Şafak's Trial on the Reception

The most significant issue on which the reception of *The Bastard of Istanbul* rests on is, perhaps quite naturally and expectedly, the trial of Şafak as a result of the charges against her for "insulting Turkishness." The trial was initiated by a complaint by Kemal Kerinçsiz, a leading member of the Grand Union of Jurists (Büyük Hukukçular Birliği), regarding the statements of a character in the novel who identifies the Armenian massacres of 1915 as "genocide." The same charges were brought against Şafak's publisher Semih Sökmen and the translator of the novel, Aslı Biçen as well. Following Sökmen's appeal, the proceedings against him and Biçen were dismissed. In the end, Şafak was acquitted on September 21, 2006, as the court

ruled that the indictment was not supported with relevant evidence. The case was watched closely by the Turkish and international media and triggered much controversy. That almost all of the reviews on *The Bastard of Istanbul* — before and after its publication in the USA — mention the trial of Şafak is, therefore, a 'natural' outcome of the process. Since the reflections of the trial and the discussions that followed can be easily traced in the reviews published in the UK and the USA, it is possible to see how the context of reception here is influenced and (re)shaped by the context of reception in the source culture, i.e. Turkey.

Although I use 'source culture' to refer to Turkey here, it is clear that in translational terms, it should, conventionally, be the opposite because *Baba ve Piç* is a translation, i.e. the target text, but one which is published before its original in English.[68] As it became clear in the section on *The Saint*, this is the same publication policy opted for Şafak's first novel in English; a policy which seems to be left unquestioned and unproblematized. Again, it makes one curious to see that in the reviews on *The Bastard of Istanbul* there is hardly any mention of the 'peculiarity' of this situation; that is, the 'reversal' in the order of publication of the original and translation. Although a few note the time of publication of the Turkish version, in most of the reviews it seems as if the translation was published some time after its original, which would be the 'usual' flow.[69] But, then, what are the implications of this 'un-usual' flow? It may well be argued that the same kind of controversy would still arise if the novel had been written in Turkish and then translated into English, or, if the English original had been first published in the USA prior to the release of its

[68] As mentioned before, the same holds true for Şafak's *The Saint of Incipient Insanities* (Farrar, Straus and Giroux, September 2004) and her latest novel, *The Forty Rules of Love: a Novel of Rumi* (Viking, February 2010). These novels were also originally written in English, but came out first in Turkish translation.

[69] It seems that Geraldine Bedel's review in *The Oberver* is the only one to have clearly stated this matter. Bedel points out that "Written in English, the novel was published first in Turkey, in translation, where it rapidly became a bestseller" (2007) and goes on with Şafak's trial.

Turkish translation because the source of controversy is still there in the novel; a very 'delicate' issue for both Turkey and the USA. That is to say, no matter the flow in the publication process of these texts, the context of reception in both cultures would, in the end, be still influenced by the controversy very likely to have arisen. Nevertheless, one may still ask why it was not the English original, but the Turkish translation, that was released first; or, whether the novel would have received the same amount and kind of response, if it were first published in the English original. Let us now look at the reviews themselves to find clues regarding this matter and to see how Şafak's trial has affected the context of reception in the target culture(s).

The 'New' Portrayal of Şafak

What immediately draws attention in the reviews is the particular way the novel is characterized. It is seen that the most frequently used adjective is "bold" and this does not refer solely to the story in the novel. Since we may consider the novel as metonymic of its creator, the characterization holds true for Şafak herself. Besides there are reviews referring to the writer in the same way, too. This characterization, as we will see, appears in connection to the trial and becomes a critical element of a context that is highly political. Below are some examples to this.

> The case was dropped and [Şafak's] bold and penetrating tale of the repercussions of the Armenian genocide will live on. (Seaman, *Booklist*, 01.11.2006)

> It is unfortunate that the first thing readers might know about this bold and raggedly beautiful novel is that writing it nearly cost Elif Shafak her freedom. (Freeman, *Star Tribune*, 04.02.2007).

> In political terms, *The Bastard of Istanbul*, is a brave, ambitious book, speaking honestly both to Turkish nationalists and to Armenians in diaspora. (Margaronis, *The Nation*, 19.03.2007)

> This is still an engrossing novel, and one can only hope that its author's courage in tackling this subject, and defending herself from an unmerited prosecution, will hasten this abandonment of an unconscionable taboo. (Colvile, *The Daily Telegraph*, 28.07.2007)
>
> [...] *The Bastard of Istanbul* is a measured and unusually courageous commentary on the Turkish-Armenian conflict. (Basu, *Times Literary Supplement*, 16.11.2007)

Also pointed out in the previous sections, we see how the reviewers' reception of the book reinforces and adds to the reception constructed by the publisher's presentation. The UK edition of the novel published by Penguin has on its front cover a blurb from Paul Theroux calling the novel "brave and passionate".[70] Accordingly, the biographical information about the author on the half-title page, which, in the previous novels have started with the 'usual' "born in France and raised in Spain..." introduction, presents the writer as "one of Turkey's most acclaimed and outspoken novelists". Also similar is the way the literary agency contextualizes the book and its writer through this discourse. The web page of the agency reports, "when the novel was first published in Turkey, Shafak was accused by nationalistic lawyers of insulting Turkish identity. The charges were later dropped, and now readers in America can discover for themselves this bold and powerful tale, one that confirms its author as a rising star of fiction."[71] The particular wording, i.e. the recurrence of the adjective "bold", in the reviews and in the publisher's presentation helps to (re)create a certain image for the novel and its author. Obviously, such recurrence, as CDA emphasizes, cannot be deemed "neutral" or "disinterested", but, to the contrary, highly attached to the political context the novel resulted in. These examples also make it clear that the context of reception in the source culture has very much affected that of the target culture(s). In conclusion, the image of the author is

[70] "This is a brave and passionate novel by a brave and passionate novelist" (first edition).
[71] Available at http://www.rusoffagency.com/authors/shafak_e/thebastard/thebastard_ofistanbul.htm

(re)shaped through this interaction and the re-contextualization of the novel is very much determined by this politicized pattern of representation.

Şafak and Pamuk as Victims of Article 301

Related to the image of the author being (re)shaped with the publications of *Baba ve Piç* and *The Bastard of Istanbul*, it is also possible to discern a change in the way Şafak is mentioned in conjunction with Orhan Pamuk, which again plays a major role in the way Şafak and her book(s) are (re)contextualized. In the previous sections, we have seen that Şafak was introduced next to Pamuk as 'translating' the Turkish society and identity to the western world. She was also likened to Pamuk in terms of her western education and her attempt to destroy stereotypes. Her writing, on the other hand, was contrasted to Pamuk's in terms of "intensity". After the publication of this novel and the following trial and turmoil, we see that there is this new political context in which Şafak and Pamuk are brought together. Pamuk was also tried under Article 301 due to a statement he made in February 2005 about the mass killings of Kurds and Armenians in the Ottoman Empire. As in the case of Şafak, the charges against him was initiated by a complaint filed by Kemal Kerinçsiz. The charges were finally dropped in January 2006, almost a year before Pamuk was awarded the Nobel Prize in literature. The trial not only triggered controversy in Turkey, but also caused an international outcry, with debates about Article 301, human rights and freedom of speech, Turkey's entry into the European Union, and, later, about Pamuk's winning the Nobel Prize. Therefore, the reception of Şafak's *The Bastard of Istanbul* inevitably rests upon this context and thus the juxtaposition of the author with Pamuk.

It should also be noted that by the publication of Şafak's novel, Pamuk had already become one of the well-known writers of Turkish literature, even before he won the Nobel Prize. This is, without doubt, one of the reasons why his trial caused such a big reaction abroad. That Şafak has become much more recognized by the Anglo-American world, on the other hand, seems to have, to a great extent, resulted from her trial as the reviews show. And it is not only the boost in the number of the reviews (not to mention the news items) or the reference to the trial in almost every one of them, but also the discourse that points towards this result. *Publishers Weekly* announces that "With the uproar *The Bastard of Istanbul* precipitated in Turkey, and the coverage in the international press thrusting Shafak into the limelight, Penguin has moved up publication here [in the US] from March 2007 to January" (Ermelino, 04.12.2006). *The Economist* (re)presents Şafak as "an award-winning novelist who was little known outside her native Turkey before a brush with the authorities last year over her sixth novel, *The Bastard of Istanbul*" (13.01.2007). A similar approach can be seen in *The New York Times Book Review* which mentions that "Turkish nationalists have charged that Pamuk's Nobel and Shafak's place in spotlight have had more to do with their persecution than with the merits of their work" (Adams, 21.01.2007). Thus, here the reviewer, Lorraine Adams, informs the readers about the way Şafak and Pamuk are received by one part of the Turkish society. Following up with her own standpoint, Adams also adds, "The critical consensus on Pamuk is undeniably strong, that on Shafak far less substantial. Most of her novels have not been reviewed in the West, and with the recent uproar she has become more discussed than read" (Adams, 2007). Furthermore, it is also possible to see that a critique of the novel may be juxtaposed with this topic:

> Shafak, however, seems to be banking solely on her political courage (she was prosecuted in 2006 for "insulting Turkishness," a charge that

> was later dismissed) to earn her a space within a well-established niche for writers, among them Zadie Smith, Jhumpa Lahiri, and Gary Shteyngart. Yet it is clear early on that her courage, while honorable, is not enough. (Lipper, *The American Prospect*, 26.01.2007)

Şafak's trial, as can be inferred from the above, has exerted a major influence on her reception in the target culture(s). It not only becomes a point of reference in (re)contextualizing her with respect to Pamuk, and issues like freedom of speech and Article 301 in Turkey, but also functions as a means to draw the attention of the readers (i.e. the possible buyers of the book). What can also be concluded from this is the fact that the publication of the novel first in translation and then in the original plays a big role in the way Şafak has been received and (re)contextualized in/by the target culture(s).

The Emphasis on Humor

Another point that comes to the foreground in the reviews on *The Bastard of Istanbul* is the emphasis on 'humor'. As mentioned in the section on *The Saint*, Şafak's humor seems to have been related to the "accessibility" of her writing, particularly in comparison to Pamuk's which is "more intense". Even if it is not always explicitly put, the idea of "accessibility" can still be detected in the comments on *The Bastard of Istanbul*. The quotes below are examples to such comments.

> Despite heavy themes, Shafak is often funny, and her weaving of recipes and folk tales into the text makes it both enlightening and entertaining. (Bader, *Library Journal*, 01.11.2006)

> A hugely ambitious exploration of complex historical realities with an enchantingly light touch. (*Kirkus Reviews*, 01.11.2006)

> [Shafak] incorporates a political taboo into an entertaining and insightful ensemble novel [...] (*Publishers Weekly*, 13.11.2006)

> [*The Bastard of Istanbul*] offers readers an accessible and at times funny entry into this strongly politicized issue. (Kempf, *Library Journal*, 01.02.2007)
>
> All this talk of history and identity might suggest that this is a rather po-faced novel. In fact, Shafak is a sprightly author, generous with the comic touches [...] (Colvile, *The Daily Telegraph*, 28.07.2007)
>
> For all its quirkiness and humor, *The Bastard of Istanbul* is a measured and unusually courageous commentary on the Turkish-Armenian conflict. (Basu, *TLS*, 16.11.2007)

What becomes clear in these comments is that the humor in the novel is contrasted to its "heavy", "politicized", and "po-faced" theme, which might have been considered by the reviewers as potentially unappealing to the readers. Although the reviews do not always make it clear what exactly makes the novel entertaining or what is meant by accessibility, it seems that the main concern is to do with the theme(s) of the novel. One particular review, on the other hand, referring to Şafak's previous novels (which is, indeed, rarely seen in other reviews), hints at a parallelism between humor and English, which is also linked to translation. After giving brief information about *The Flea Palace* and *The Gaze*, the review states that "Though full of startling images and wild invention, *these books are heavy going, at least in translation*" (Margaronis, *The Nation*, 2007, emphasis added). As can be inferred from the statement, the fact that these two earlier novels are translations, rather than being originally produced in English, is suggested as a possible reason for the novels' 'heavy going-*ness*'. The review also comments on *The Saint* and especially its use of English sharing the criticisms of earlier reviews as pointed out before (the novel is "peppered with expensive words as well as sentences that aren't quite English," it argues (ibid.)). Yet, language also appears to be one of the grounds on which the novel receives praise: "The book is a mess, but in a cheerful, slapdash way, as if *the language had unleashed some comic genie inside the author's head*. Its satirical riffs

are pleasingly poison-tipped, and the comedy is backed by an unyielding bleakness, an absolute refusal of nostalgia" (Margaronis, 2007; emphasis added). Even though the review does not directly mention about the humor in *The Bastard of Istanbul*, there is something that implies the novel's accessibility: "Over the course of *The Bastard of Istanbul*, the writing becomes more fluid and more confident. The nervous tics that clutter Shafak's earlier prose — the riffs and lists, digressions and repetitions — begin to make way for richer characters" (ibid.). There is no doubt that it is impossible to reach a definite conclusion about the relationship between Şafak's writing in English and the reviews' presentation of her work (i.e. the ones written in English) with reference to aspects of accessibility and humor. Precisely because Şafak's novels in English translation (*The Flea Palace* and *The Gaze*) have not been widely reviewed, and because there is scant information in the reviews as to the translation and/or language, one cannot safely take it for granted that Şafak's English is the reason for her fiction to be characterized as entertaining and accessible. Yet, it is still intriguing that in *The Nation* review cited above, *The Flea Palace* and *The Gaze* are called "heavy going" in contrast to the "cheerfulness" of *The Saint* and the "fluidity" of *The Bastard of Istanbul*.

A noteworthy point that should also be considered here is Şafak's own discourse regarding her preference to write in English. One of the questions often asked to Şafak in the interviews is why she has chosen to write in this second language rather than her native Turkish. "It was less a rational decision than an instinct, like an animal instinct," responds Şafak (Brenner, 2006). Furthermore, she talks about the relationship between the humor in her fiction and her writing in English: "[M]y writing has a lot of humor. Humor has always been important for me. But I guess when I was writing in Turkish I was very much conscious of my humor

[...] you kind of control it, or try to control it. When I started writing in English I just let it flow, and that was a relief" (Frank and MacDonald, 2005). It is also possible to see that Şafak makes a distinction between the two languages depending on what she likes to deal with in her writing as she states, "There are things I'd rather like to express in Turkish, things I'd like to express in English. If it is pure sorrow that I am dealing with, I think I'd rather write in Turkish. If it is humor, I prefer English" (Brenner, 2006).[72] Although this distinction has its contradictions and ambiguities, it can be said that Şafak's own discourse also categorizes her novels in terms of this relationship between language and humor. Additionally, the different modes of expression, according to Şafak, are determined by the characteristics of these languages. "English, to me, is a more mathematical language, it is the language of precision. It embodies an amazing vocabulary and if you are looking for the 'precise word', it is right out there. Turkish, to me, is more sentimental, more emotional," she explains (Lea, 2006). The way English and Turkish are contrasted in Şafak's discourse draws attention with respect to two points. First, the emphasis on humor and precision that are attributed to English seems to coincide with the way the reviews underline the humor and accessibility in Şafak's *The Bastard of Istanbul* and, to a certain extent, in *The Saint*. Secondly, despite the problems that some of the reviews detected in her English, it seems that the reception and presentation of Şafak's fiction has much to do with Şafak's choice of writing in English. Let us now dwell a bit more on this latter point.

[72] See also the interviews by *New Perspectives Quarterly* (2005); Richard Lea (2006); Boyd Tonkin (2007) and the *New York Times* article by Julie Bosman (2007).

The Role of English in (Re)Contextualizing *The Bastard of Istanbul*

The significance of Şafak's writing in English in the reception and presentation of *The Bastard of Istanbul* can be also observed in the reviews themselves. Very much in the same manner as mentioned in relation to the reception of *The Saint*, most of the reviews on *The Bastard of Istanbul* do not refer to Şafak's earlier work in English *translation*. On the other hand, if there is a reference, it is usually *The Saint* in statements like, "Shafak's second English-language novel (after *The Saint of Incipient Insanities*)" or "in her second novel in English (*The Saint of Incipient Insanities* was the first)". Also in some of the interviews with Şafak, we can see particular emphasis on these two novels. Angie Brenner's interview, for instance, starts with this introduction: "Author, Elif Shafak, may be new to many American readers, but with her two most recent novels written in English — *The Bastard of Istanbul* and *The Saint of Incipient Insanities* — rather than in her native Turkish, this is about to change" (2006). Therefore, it is possible to say that the novel is contextualized together with *The Saint* because they are both written in English, and in this sense both novels are detached from the earlier ones in translation. Taking into consideration the arguments offered in previous sections and that only few of the reviews here mention *The Flea Palace* or *The Gaze*, it can be said that there seems to be a general tendency to overlook translation and, instead, to foreground work originally produced in English. Also because Şafak's earlier novels were not reviewed, and thus, were not known by many, the lack of reference to these novels in the reviews would mean that Şafak's (re)contextualization is, to a great extent, determined by her writing in English.

The issue of Şafak's choice to write in English also becomes part of the political context with *The Bastard of Istanbul* in particular. In an article even before the publication of the novel in Turkish translation, the political resonances of Şafak's choice are mentioned. The article, which appeared in *Publishers Weekly* under the section entitled "Free-Speech Issues", starts with Pamuk's case and suggests that "Shafak's writing could provoke the government to bring charges against her" (Scharf, 2005). After the article briefly deals with the story of the novel, it focuses on the question of language, as it states,

> Shafak also wrote *The Saint of Incipient Insanities*, her previous novel and U.S. debut, in English [...] When it was translated and published in Turkey reviewers generally ignored the merits of the book and concentrated on the language of its composition: "because it had been written in English and come out first in America, they saw it as a cultural betrayal," says Shafak. *The Bastard of Istanbul* is set to push things much further due to its content, but the betrayal runs deep: Shafak's use of English also reads, in Turkey, as a refusal of the "Turkification" of the Turkish language —the purging of borrowed words and expressions from Arabic, Persian and other languages. (ibid.)

Some of the reviews on *The Bastard of Istanbul* also underline this issue. Julie Bosman in *The New York Times*, for example, writes, "Turkey has scrubbed certain Ottoman and Sufi words from its language, a convention that Ms. Shafak has openly flouted when writing in Turkish. And *The Bastard of Istanbul* was written in English, a practice that has often met with disapproval in Turkey" (2007).[73] What the reviews say about this issue also appears to be shaped by Şafak's own discourse as it can be seen in the previous quote (Scharf, 2005) and in the interviews. It has already been argued, in relation to *The Saint*, that the writer's discourse on the issue *continues* to play a role in this matter, as *The Bastard of Istanbul* was also written in English. In

[73] *The Economist* review on *The Saint* (14.08.2004), the *San Francisco Chronicle* review on *The Gaze* (Wyman, 2006) and *The Nation* review on *The Bastard of Istanbul* (Margaronis, 2007) also mention how Şafak has been criticized for this "cultural betrayal" by switching to English.

the interview with the title "A Writer on the Edge of Her Culture," regarding her decision to write her two most recent novels in English, Şafak responds, "After the publication of my novel the nationalists in Turkey were very angry, because they saw this as a cultural betrayal. Their mind is so rigid. It is "either... or..." I think it is possible to be multilingual, multicultural, and even multifaith" (Brenner, 2006). The same information (almost in exact words) is given by Şafak in other interviews before and after the publication of *The Bastard of Istanbul*.[74] It can, therefore, be said that *The Saint* and *The Bastard of Istanbul* are (re)contextualized together not only because they were both written in English, but also because Şafak received criticisms in Turkey for writing in this language. On the other hand, with the publication of *Baba ve Piç* and then its original *The Bastard of Istanbul*, we see that this (re)contextualization gets more politicized as the discourse of "cultural betrayal" combines with the charges against Şafak for "insulting Turkishness." In consequence, the interviews show us that the writer's discourse in a way helps shape her reception and (re)contextualization in the target culture(s) and it also reaffirms the way the reception in the source culture affects the one in the target culture(s), which may or may not be directly related to the work itself.

Criticisms About the Plot and Şafak's English

As for the reviews' critique of Şafak's *The Bastard of Istanbul*, we see that the problems detected by the reviewers have to do with the 'messiness' of the plot and with Şafak's English. "A noble effort," Schwartz suggests, "but the surplus of

[74] See, for example, Richard Lea (2006), *Irish Times* (2007), Penguin (2007). Şafak's words about "cultural betrayal" and/or being "multicultual, multilingual, and multifaith" can be seen in the Turkish interviews as well. See, Esra Kireçci (2006), M. Çağrı Sebzeci (2006) and Fadime Özkan (2006).

characters clogs the story's flow, resulting in a narrative hodgepodge" (2007). Lorraine Adams criticizes the book for some of its implausibility and for the "flat" and "superficial" sketching of the Armenian characters, and concludes that "When the novel's skeleton finally dances out of its flimsy closet, it's clear that although Shafak may be a writer of moral compunction she has yet to become — in English, at any rate — a good novelist" (2007). Erica Lipper maintains that "*The Bastard of Istanbul*'s ambitious mission is quickly undone by trite dialogue and dull details" and that the "story feels trifling and cluttered" (2007). In the review article entitled "This Turkey's Been Overstuffed," Geraldine Bedell provides reasons for which the readers would take interest in the book, saying that "The book is important for having drawn attention to the massacres and to the Turks' ambivalence about them, and for what it has exposed about freedom of speech" (2007). She is, however, also critical of Şafak's sometimes "florid" writing that makes the reading "feel like holding a sack from which 20 angry cats are fighting to escape" (ibid.).

As far as the language is concerned, Moira MacDonald finds "one small but occasionally jarring misstep" in the dialogue of Rose, the Kentucky-born mother of Armanoush. MacDonald asserts that it "doesn't ring true, as it's too similar in rhythm and syntax to that of the non-American characters" (2007). Another criticism regarding Şafak's English belongs to Barry Unsworth, whose review is the only one to have documented examples providing insight to his comments. In his view,

> A novel is first of all a structure of words, and it has to be said that the structure is sometimes shaky in this one. Certainly we British must be on our guard against looking upon the English language as the last of our colonial possessions, quite failing to notice that it was lost long ago under the combined assault of a billion or so people all over the globe who regard it theirs too, and often use it more vividly and inventively than we do [...] All the same... "A tortuous moment," what can that be? How can a person's nose be called "blatantly aquiline"? How can you "listen to your Middle Eastern roots"? What does it mean to say that "sex is far more sensual than physical" or to describe a truth as

> "stringent and stolid"? These perplexities intensify at times to outright rebellion. No, no, no, a person cannot, at one and the same time, be "almost paralyzed" and "wallowing" in something. A gaze of mutual love cannot be called, in the same breath, "a prurient moment." These are just a few random samples. I am pretty sure Shafak would not write things like this in her native Turkish. (2007)

Unsworth also criticizes the implausibilities of narrative, but he gives credit to the "bold" writing "full of shrewd insights, with veins of satire and poetry and fantasy" (ibid.). Likewise, Chandrahas Choudhury thinks that the problem in the novel has more to do with Şafak's choice of language than with her characterization. Choudhury maintains,

> Shafak is that rarity a bilingual novelist. But sentences such as: 'If her passion for books had been one fundamental reason behind her recurring inability to sustain a standard relationship with the opposite sex...' raise doubts about whether even a novelist as gifted as she is possesses the understanding and intuition to novelize successfully her undeniably powerful ideas in two languages. (2007)

On the other hand, these criticisms about Şafak's English would not mean that she "deterritorializes" the major language she writes in. As the previous section has revealed, it is rather the discourse of "cultural betrayal" which has been formed in the source culture that Şafak's writing in English has acquired a political and perhaps controversial aspect. In this sense, Şafak's use of the major language does not seem to suit the first characteristic of minor literatures identified by Deleuze and Guattari.

Going back to Choudhury's review, we see that Choudhury also mentions the trial, as in the previous examples, while introducing Pamuk and Şafak as "two best-known Turkish novelists in the English-speaking world", while maintaining that Şafak's *The Bastard of Istanbul* "shows her though to be a more attack-minded" novelist than Pamuk (ibid.). Another reviewer, Elsa Dixler from *New York Times Book Review,* concludes her brief comment on the novel by pointing out that "Shafak's writing in English is shaky, but the novel is a powerful statement of the

need to confront the past" (2008). So, the power of the book, according to Dixler, lies in its attempt to deal with "Turkey's long-denied history" (ibid.). What has become clear with these comments so far is that despite the problems regarding Şafak's English, the political context maintains its positive effect in the reception and presentation of the novel. When we consider the negative comments on the book, we can see that this political context seems to be assessed in isolation from the literary merits of the book.

Representation of National Identity

One of the most important issues that the reviews on *The Bastard of Istanbul* reveal is, in Şafak's words, the "function" attributed to fiction. This is, in a sense, closely tied to the way the writer is viewed, and identified, as the "interpreter" of her society, culture, and national identity. This view, as we have seen before, was already evident in *The Economist* review on *The Saint*, which presented Pamuk and Şafak as "the leading contemporary interpreter[s] of Turkish society" (2004). With their "insiders' insights" (ibid.), both writers have been considered "cultural intermediaries", and Şafak even more so, as Alev Adil suggests, because she writes in English. Evidently, this role which is attributed to both Pamuk and Şafak depends, to a great extent, on their fiction. In other words, it is possible to see that a similar role (or, function) is attributed to the novels themselves.

Publishers Review, for instance, introduces *The Bastard of Istanbul* as a novel in which Şafak "tackles Turkish national identity and the Armenian 'question'" (2006). According to Maria Margaronis, each one of the Kazancı sisters in the novel "represent some aspect of Turkish identity" and it is not only the Kazancı family, but

also the habitués of the Cafe Kundera in Istanbul through which Şafak "has herself contrived to represent her nation to the Americans" (2007). In a similar way, Nuritza Matossian in *Financial Times Weekend Magazine* recommends the novel to "all those who wish to understand modern Turkish psyche, or gain insight to the political and ethical turmoil in Europe's threshold" (2007). This is where the questions of cultural identity and representation become particularly relevant. The way the novel and/or the writer is introduced or presented to the target reader(s) as cited above, reveals how the "function" attributed to the novel/writer has much to do with the "representation" of Turkish identity. But, what are the implications of such attribution? Is this also what the writer intends to do? How does this become a "burden of translation" (Dirlik 2002) for the writer whose intention is to transcend national boundaries? And, perhaps most significantly, what sort of a role does the author's "self-translation play" in this representative function attributed to the novel?

It seems that the issue of "self-translation" plays a vital role in this context because the reviews that mention about the representation of Turkish identity do not ever problematize the fact that *The Bastard of Istanbul* can at the same time be considered Şafak's *translation*, which might bear remarkable differences in its Turkish version. In fact, many of those differences (which will be analyzed in Chapter 5, Case Study II) seem to have a crucial influence on the reviewers' reception of the work, on the way, Kazancı women are portrayed, for instance. On the other hand, Şafak has suggested in several interviews that she does not think of a particular readership while writing by underlining that she does not want her fiction to have a function. To a question about the success of *Baba ve Piç*, Şafak replies, "Ders vermiyor, küstah değil, hakikatin birkaç yorumu olacağını belirtiyor. Bunun dışında tek bir cemaatin kitabı değil, çok değişik insan grupları tarafından okunuyor

kitap, bu da beni sevindiriyor, önemli bu bence"[75] [[the book] does not teach lessons, it is not arrogant and it states that there can be several interpretations of the truth. Apart from this, it does not belong to a single community, it is read by many different groups of people, which makes me happy and which, I think, is important"]. Regarding *The Saint of Incipient Insanities*, she remarked, "bu kitabın asıl hedef kitlesi ister Amerika'da ister Türkiye'de yaşıyor olsun, hangi milletten gelirse gelsin millet-sürüleri içinde kırık, kırgın, topal kuşlar" ["The actual target audience of this novel is the heartbroken, disappointed, lame birds within flocks of nations, whether living in America or Turkey, whichever nation they belong to"] (Yılmaz, 2004). Similarly, in another interview right after the release of her latest novel in English, Şafak states, "I am excited about the US launch of *The Forty Rules of Love* and I look forward to hearing the thoughts of the American people. I do not have a specific target audience in mind. The doors of my novel are open to everyone regardless of religion, class or race" (Mundo, 2010). Şafak's statements are clearly in line with her discourse of being multicultural, multiethnic or multilingual in the sense that she does not seem to consider her novels to address a particular readership (Turkish or Anglo-American). And it may not come as a surprise that with respect to this issue of readership, she foregrounds the idea of universalism downplaying national, racial or religious boundaries: "Ben romanlarımla insanları bir araya getirmeyi, buluşturmayı seviyorum. Ve çok farklı okur profilleriyle buluşmaktan mutluluk duyuyorum. Tek bir kesimin yazarı değilim. Benim işim hikâye anlatıcılığı ve hikâyeler hepimizin ortak malı. Bir roman tüm insanlığa aittir" ["I like to bring people together with my novels. And I feel glad to meet very different reader profiles. I am not the writer of a single group of people. My job is to tell stories and stories are our common property.

[75] From the interview available at http://www.newneighbors.am/1.htm. Retrieved May 4, 2010 from http://www.elifsafak.us/roportajlar.asp?islem=roportaj&id=197

A novel belongs to the whole humanity"] (*Milliyet*, 2009). As for her criticism of attributing a function to fiction, Şafak also maintains that she does not have a particular message in mind while writing: "I do not approach the genre of the novel to make particular statements. I do not write with a mission and I do not try to teach anyone anything. I believe literature needs to be fluid and free as flowing water. I like the fact that different readers read the same book with different interpretations" (Penguin, 2007). Nevertheless, even though Şafak holds that she neither has a particular readership in mind nor a particular statement to make, the differences between the English and Turkish versions of the novel suggest that her 'translation' may have been driven by certain concerns regarding the expectations of the target readers. It is also due to these differences that one is tempted to question the impact Şafak has on the representative function attributed to her novel.

In his article entitled "Literature/Identity: Transnationalism, Narrative and Representation", Arif Dirlik (2002) observes that "there has been a renewed tendency over the last decade or so [that is, 1990s] to reify cultures through the equation of cultural with national, regional or civilizational boundaries" (p. 210). The main question here is whether the emergence of transnational, or international literatures, mostly produced by non-Western writers in English, can actually break down such boundaries. Talking about the "burden of translation" imposed upon these writers, Dirlik refers to the statements of an Asian-American critic related to this issue:

> Like most artists of color, authors of Asian ancestry in the United States face a host of assumptions and expectations. Because their number is relatively small, those who draw inspiration from their experiences as members of a minority are often seen as speaking for their ethnic groups. Because their work is frequently treated as ethnography by mainstream reviewers, many in the Asian American communities hold them accountable for an authentic "representation." (qtd. in Dirlik, p. 216)

To better illustrate this issue, Dirlik also talks about the case of Maxine Hong Kingston whose novel, *The Woman Warrior* (1976), was marketed by the publisher as "autobiography". The publication and presentation of the novel under this genre brought about discussions regarding the extent to which the writer's novel could be read and studied as accounts of "Chinese" life and society. An important question that Dirlik raises at this point is whether "the reading of *The Woman Warrior* by critics or readers would have been affected substantially, had it been labeled fiction?" (p. 217) It seems, not necessarily. Another example is Amy Tan whose books are marketed under fiction and the reception of which has proven that the controversy is still valid in today's world. Dirlik argues,

> Publishers in recent years have repeatedly classified fictional or semi-fictional works by Asians under "Asian Studies," thrown together in catalogues Asian and Asian-American writers, and placed writings on Asian America among "Asian peoples." How such labeling affects the reading of these works is not self-evident, but we must suppose that it plays some part in the reading, where the works are placed in bookstores and libraries, and how it may influence decisions in course adoption. (2002, p. 217)

Şafak is also very much critical of such "labeling" as she expresses in several of her interviews. She has in fact repeatedly stated

> Part of the dilemma that I face is that there's always been a label, an identity, attached to you, especially when you're coming from the Middle East and especially when you are a woman. If you are an Algerian woman novelist the expectation is you should be writing about the problems of being a woman in Algeria, period. Especially in America, function is attributed to fiction. The repressive and progressive circles, I call them, because it's especially the progressive circles that have these expectations if you are coming from the so-called Third World. In the name of giving a voice to a suppressed sister they attach a national identity. And that identity walks ahead and the quality of your fiction follows behind. (*NPQ*, 2005)

Such preconceptions or prejudices regarding the non-Western author and his/her work obviously constitute an important part of the way the reception and

presentation by the publishers, reviewers, interviewers, etc. function. On the other hand, I think it is also compulsory to consider the role that the author plays in that reception. That's why, in rethinking the question of representing a national identity, one should not sidestep the fact that *The Bastard of Istanbul* is also a *translation*, the "self-translation" of an author writing/translating against 'national' borders.

The Forty Rules of Love (2010)

Reviews on *The Forty Rules of Love*:

1. *Library Journal* (2009, October 15). Shafak, Elif. The Forty Rules of Love. p. 57.
2. *Publishers Weekly* (2009, November 30). The Forty Rules of Love. pp. 26-27.
3. *Kirkus Reviews* (2010, January 1). The Forty Rules of Love. p. 15.
4. Wells, Susanne. (2010, January). Shafak, Elif. The Forty Rules of Love. *Library Journal*, p. 93.
5. Doggart, Caitlin. (2010). "The Forty Rules of Love" by Elif Shafak. *Cape Women*, Winter Issue (New Fiction for the New Year).
6. Seaman, Donna. (2010, February 15). The Forty Rules of Love by Elif Shafak. *Booklist*, p. 34.
7. Madkour, Rasha. (2010, February 23). 'Forty Rules of Love' tells the story of Rumi's life. *San Francisco Chronicle*.
8. Ciuraru, Carmela. (2010). The Forty Rules of Love.
9. BookBrowse Previews. [Involves summary of *The Forty Rules of Love* and excerpts from book reviews]
10. Cheuse, Alan. (March 17, 2010). Elif Shafak's New Book Reviewed. NPR (National Public Radio).

Şafak's last novel, *The Forty Rules of Love*, was — like her previous two novels, *The Saint* and *The Bastard of Istanbul* — originally written in English, but published first

in Turkish translation. It was released under the title *Aşk* (Love) by Doğan Publishing in March 2009. As it is indicated on the title page of *Aşk*, the translation was carried out by K. Yiğit Us "with the writer". The English original was published simultaneously by Viking in the US and Penguin in the UK in February 2010.

Since its publication, *Aşk* has become a real phenomenon widely discussed in the media, if not in the academic and/or literary circles. From the color of its cover to its story, from its advertisement campaign to its plot deriving much from Islamic mysticism, the book has drawn attention as well as criticism. Yet, apart from all these discussions, what has made the novel — and its author — a phenomenon was the sales figure it reached. *Aşk* sold 200.000 copies within a couple of months after its publication and became the fastest-selling novel in the history of Turkish literature.[76] Moreover, with its sales figure having reached almost 500.000 up to date, it has also made Elif Şafak, according to the research by *Forbes*, "the highest earning author of Turkey" in 2009,[77] a topic which has hardly become a news item in the Turkish media before. What *Aşk* signifies, besides the importance of these numbers, is also the change publishing goes through in Turkey. As Cem Erciyes (2010) observes, in 2000s, writers such as Ahmet Altan, Ahmet Ümit, Orhan Pamuk, Elif Şafak, Ayşe Kulin and Murathan Mungan have become "stars" as a result of the attention the media have paid to them and their books getting published by advertising campaigns. Erciyes states that "these writers, contrary to the image of 'the suffering writer' of the past, have created a profile of the intellectual who can earn his/her living from writing and also receive much respect" ["bu yazarların, eskinin o 'cefakâr yazar' tipinin tersine yazdıklarıyla geçinebilen ve çok da saygı gören birer entelektüel

[76] The record previously belonged to Orhan Pamuk's *Yeni Hayat* (*The New Life*) which was published in 1994 and which sold 120.000 copies.
[77] http://www.sabah.com.tr/Ekonomi/2009/08/31/ask_servet_kazandirdi

profili oluşturmaları"] which is, at the same time, related to the "popularization of literature and the writer" ["edebiyatın ve edebiyatçının popülerleştirilmesi"] (2010). It would not be inappropriate to view *Aşk*, in Erciyes's words, as "a true phenomenon of the millennium" ["gerçek bir milenyum fenomeni"] (ibid.) and as the epitome of this popularization. Not only because it was read by many people from different segments of the Turkish society, but also because it evoked discussions about matters such as the color of its cover being changed for male readers,[78] the book has been further popularized. Although there were criticisms about the inconsistencies, anachronisms and misinterpretations in the book, and claims that Şafak was not fastidious enough and did not pay the attention that the reading of Qur'an and the teachings of Islamic mysticism deserves,[79] these seem to have added to the popularization of the novel.

The English version of Şafak's novel has been recently published. Therefore, I shall be analyzing the reviews that are available at present. Still, the analysis of the reviews will reveal that there are certain issues, or, patterns, which offer us clues

[78] There were news in the popular media about how widely Şafak's *Aşk* was read. A columnist, for instance, wrote about the popularity of the novel in Çankaya; that is, Turkey's presidential residence (see "Köşk'ün Paylaşılamayan Kitabı: Elif Şafak'ın Aşk Romanı" ["The Exclusive Book of the Çankaya Palace: Elif Şafak's Novel, *The Forty Rules of Love*] at http://haber.gazetevatan.com/haberprint.asp?Newsid=241914&tarih=&Categoryid=4). The publication of another edition of the book with a different color also drew media's attention. The editor-in-chief of Doğan Publishing, Deniz Yüce Başarır, explained that having received many complaints from male readers about the pink cover of the book, they decided on the color gray as an alternative (at http://www.milliyet.com.tr/Pazar/HaberDetay.aspx?aType=HaberDetay&KategoriID=26&ArticleID=1111421&Date=28.06.2009&b=Macolar%20icin%20%20"Ask"in%20gri%20%20kapaklisi%20cikti). In the same news, Elif Şafak stated that the ash gray signifies "'masculinity,' [that is] being earnest, serious and introverted, eschewing emotionality and femininity…" ["kül rengi "erkeksi"liği simgeliyor. Ağır olmak, ciddi olmak, duygularını fazla dışa vurmamak, duygusallıktan ve kadınsılıktan uzak durmak..."]

[79] Even before the publication of the novel, Ömer Tuğrul İnançer, the head of Istanbul Historical Turkish Music Society [İstanbul Tarihi Türk Müziği Topluluğu], criticized Şafak for the mistakes in the novel during a speech he gave on Islamic mysticism on February 18, 2009. His criticism was based on the excerpts from the novel published in the daily *Hürriyet* (see also http://www.haber7.com/haber/20090316/Alevilik-tire-bektasilik-diye-bir-sey-yok.php for an interview with İnançer mentioning this criticism). Dücane Cündioğlu, a columnist in the daily *Yeni Şafak*, wrote three criticisms in a row reviewing Şafak's *Aşk* and documenting those inconsistencies, anachronisms, and misinterpretations with examples (see Cündioğlu 2009 for these articles).

about the norms shaping the reception and contextualization of Şafak's novels in the target culture(s).

Glossing Over Translated Work

As with the reviews that have been analyzed so far, the reviews on *The Forty Rules of Love* do not mention any of Şafak's previous works available in English except for *The Bastard of Istanbul*. The fact that *The Saint* does not appear in the reviews either may lead us to conclude that the reviewers actually tend to isolate the book from all the preceding ones (be they in translation or written in English) and, instead, refer to the latest one; in this case, *The Bastard of Istanbul*. It can also be concluded that the impact Şafak left on the target culture(s) has more to do with her political attitude than her literary style. Eight of the ten reviews listed above mention *The Bastard of Istanbul* next to Şafak's name and apparently in some of them the controversy the novel had stirred still has its influence. Accordingly, *Kirkus Reviews* introduces *The Forty Rules of Love* as a novel by "the bestselling, controversial Turkish author" (2010), while Donna Seaman in *Booklist* compares the novel to *The Bastard of Istanbul* in terms of Şafak's "boldness" in bringing together East and West through fiction: "As in her previous book, *The Bastard of Istanbul* (2007), Shafak, a courageous, best-selling Turkish writer, boldly links East and West in converging narratives" (2010). Not surprisingly, one of the reviews (Doggart, 2010) also goes back to Şafak's trial and the issue of "insulting Turkishness" as a way of presenting Şafak's latest novel to those readers who might be already familiar with Şafak's name because of the trial and also as a way of drawing the attention of the 'unfamiliar' ones to such a remarkable event. What needs to be problematized here is

not the reference to *The Bastard of Istanbul* while contextualizing *The Forty Rules of Love* for the readers. Obviously, it is only natural for the reviewer to name the author's previous work. However, one is tempted to ask why the reviews do not prefer to name the other books by the same author. What is at stake here is that although the context of reception would always be doomed to be partial for the foreign reader, such contextualization cannot help, but further detach the particular work, hence deepening the partiality. Moreover, as it was argued before, the lack of reference to *The Flea Palace* in the reviews on *The Saint* (published soon after *The Flea Palace*) suggests that referring to the latest work of the writer may not always be the preferred way. On the other hand, the emphasis that the reviews placed on Şafak's work *written in English* has made it clear that translation is usually attributed a secondary position. This also reinforces the idea that a work from a 'minority' language is further 'minoritized' in translation, hence mostly glossed over in the reviewers' discourse.

On the other hand, the presentation and packaging of *The Forty Rules of Love* by the publisher proves once again the impact of such presentation in shaping the discourse of the reviewers. The front cover of the book published in the US (see Figure 3 below) has on the top the author's name below which is the indicator in capital letters "AUTHOR OF THE BASTARD OF ISTANBUL". Likewise, the blurbs on the back cover also display praise for *The Bastard of Istanbul*. In addition, the information on the back flap of the jacket states that Şafak's "books have been translated into more than twenty languages" and that "her previous novels include *The Bastard of Istanbul* and *The Saint of Incipient Insanities*". The foregrounding and backgrounding of particular information can be obviously seen here. Undoubtedly, one does not expect to find the titles of all of Şafak's novels that have

been translated and/or the languages they were translated into. Nonetheless, it is quite intriguing that the English translations of two novels by Şafak are not named (or, rather remains invisible within the nonspecific information regarding translations of Şafak's novels), while information about her previous work is specified with her two novels written in English (this information is also repeated in the half-title page). That is to say, the publisher's reception and presentation of the writer and her work depends, to a great extent, on the 'original' work in English, which may also explain why the reviewers tend to overlook the translations that are actually inseparable from the context of Şafak's reception.

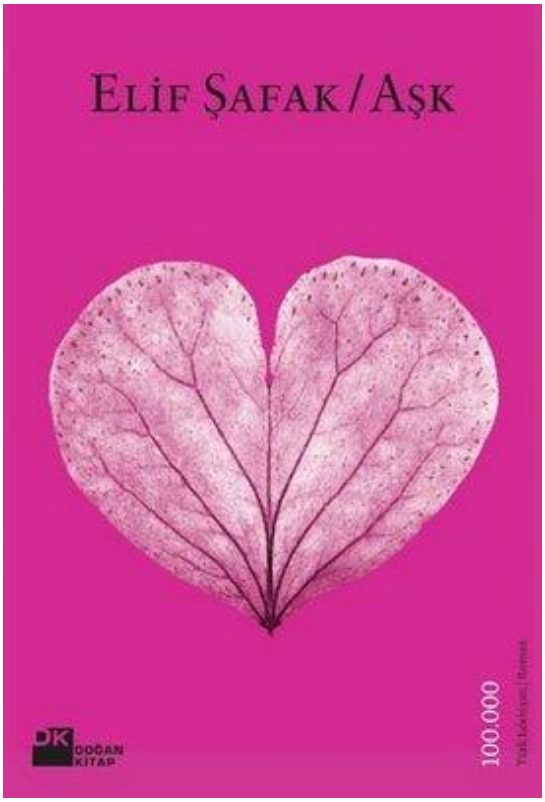

Figure 4.
The cover of *Aşk* (2009)

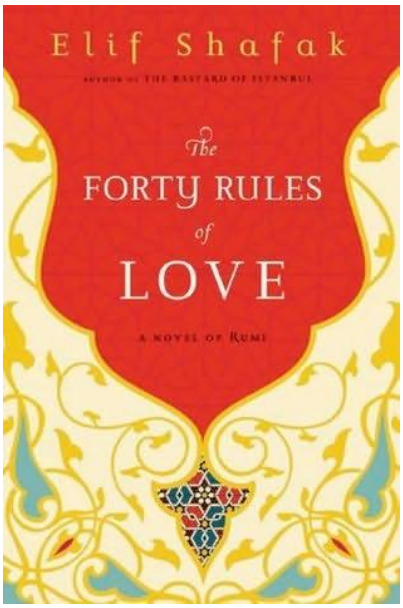

Figure 5.
The cover of the US edition in hardcover (2010)

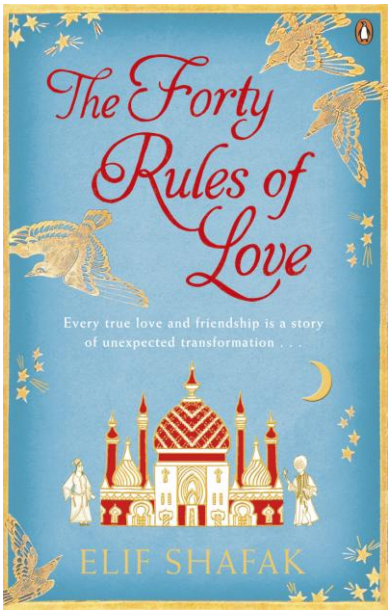

Figure 6.
The cover of the UK edition in paperback (2010)

Explication Through the Title

An intriguing part of the paratextual discourse in *The Forty Rules of Love* is the title itself. In an interview with Elif Şafak, the following explanation about the title is provided for the readers:

> Noting that she did not want to name the English version "Love" – the direct translation of "Aşk" in English – as she thought "love" does not have the same tone as "aşk," Şafak says the novel will be called "The Forty Rules of Love" in English, which refers to the core of the book, namely the 40 rules of Şems-i Tebrizi, Mevlana Rumi's companion, which are mentioned in the book. (Kulu, 2009)

There is no doubt that both titles — *Aşk* and *The Forty Rules of Love* — fulfill the main function of a title; that is, "designating the work's subject matter" (Genette, 1997, p. 76). As can be inferred from the quotation above, Şafak's preference for naming the English version of her novel in this way was motivated by her concern about the difference between "love" and "aşk" in terms of "tone", or, rather, in terms

of their connotative functions. Obviously, this motivation can be justified by several other reasons as well. Yet, the point I would like to dwell on is the difference between the two titles within the context of translation.

Bearing in mind the fact that the Turkish translation of the book was published before its 'original' in English and that the author admits having "rewritten the English version" (Kulu, 2009), the title, *The Forty Rules of Love*, can also be considered a translation. As a matter of fact, in her reply to the question under which title *Aşk* would be released in English, Şafak stated, "Hâlâ karar veremedim. Bugün yarın artık karar vereceğim. Çünkü aşk kelimesinin derinliği başka. Onu karşılayan bir isim aramaktayım." [80] ["I have not decided yet. I will soon make a decision. Because the word "aşk" is different in its profundity, I am looking for a title equivalent to it"]. The excerpt from the interview cited above also suggests that the writer, just like a translator mediating between two languages and two cultures, employs different ways while addressing two different readerships. The most obvious distinction between the titles *Aşk* and *The Forty Rules of Love* does not only stem from the "tone" which the words "aşk" and "love" embody, but rather from the degree of specificity which they exhibit as titles. Without doubt, the title *The Forty Rules of Love* is much more specific and, semantically, much more indicative of the book's subject matter. Added to this is the subtitle which the US version of the book has: "A NOVEL OF RUMI".[81] The subtitle, which also has the genre indication incorporated into it (Genette, 1997, p. 57), makes the title even more specific and explicit, inevitably disambiguating the spiritual and divine love that the novel

[80] From an interview in the daily *Sabah* dated May 10, 2009, which is available at http://www.sabah.com.tr/PazarIyiYasa/2009/05/10/okurla_aramdaki/ozel_bir_ruhdaslik_hali

[81] As can be seen in Figure 5 above, the UK edition of the novel published by Penguin does not have this subtitle on its cover. Thus, it can be argued that the US publisher has preferred to make the title even more 'explicit' and 'familiar' for the American readers in particular. On the other hand, the circulation of the US title is not limited to the USA, especially when you consider the fact that readers come across both titles on the internet (e.g. on booksellers' websites).

"deeply draws upon" (Şafak in Kulu, 2009). The Turkish title *Aşk*, on the other hand, sounds very general and, perhaps, universal, and, in that sense, quite vague compared to the English title. However, it may also be argued that the sufistic resonances of the word "aşk" is very likely to be understood by the Turkish readers for whom Mevlâna is associated with Islamic mysticism, whirling dervishes, Konya and so on (needless to say, the subject matter of the novel was already announced by the advertisement campaign and the media before the publication). On the other hand, the implicitness of the Turkish title actually makes it more inclusive because the novel also tells the love story between an American woman and a modern-day-mystic. Thus, the Turkish title seems to serve more to the Turkish reader fully designating the work's subject matter which is very much rooted in the Turkish culture itself. It is, then, possible to consider the English title as the (re)translation of the Turkish one, a (re)translation that aims to provide the target readers a more explicit and specified title together with a subtitle. Furthermore, the subtitle "A NOVEL OF RUMI" on the US edition appears to be fulfilling the function of "enticing the public" (Genette, 1997, p. 76) at a time when "there is a growing interest in Rumi's philosophy and poetry, in Sufism and mysticism" (Şafak in Mundo, 2010). At this point, it is also useful to bear in mind Genette's distinction between the reader and the public as addressees of the text and the title respectively. Genette (1997) argues that "the title is directed at many more people than the text, people who by one route or another receive it and transmit it and thereby have a hand in circulating it. For the text is an object to be read, the title (like, moreover, the name of the author) is an object to be circulated" (p. 75). Genette's argument evidently applies to every title, however I think it becomes much obvious in this context. For, it seems the title of a novel by a non-Western author would have more chances to circulate easily, if it is made more explicit, more

familiar, and, thus, more accessible to the target readers (here, mainly, American readers). And, in this respect, the decision mechanism behind the naming of the book in English could be less directed by the motivations of the writer than the publisher's concern about marketing the book. To sum up, the (re)translation of *Aşk* into *The Forty Rules of Love: a Novel of Rumi* suggests — in analogy to the *transformation* of names problematized in *The Saint* — that explication and foregrounding of a familiar and popular name in the title would apparently serve the book "to be better included" (Şafak, 2004c, p. 5) in the target culture(s).

Summary and Conclusions

Chapter 3 has dealt with the reception of Şafak and her work in the target culture(s). It offered a critical analysis of the epitextual material, that is, mainly reviews, interviews and articles on Şafak's works as well as the peritextual material, that is, blurbs, biographical information about the author, and any other material (verbal and visual) regarding the presentation and packaging of the book by the publisher. The analysis aimed to highlight the prevailing discourse(s) within this material and discuss the possible reasons behind them while considering, at the same time, the implications they have for the reception and contextualization of a non-Western author writing/translating in a major language (English). The main purpose in critically analyzing the discourse(s) formed by the reviewers was to understand whether and how such discourse is maintained, contested or reinforced by textual discourse, that is, the translation/writing strategies shaping *The Flea Palace* and *The Bastard of Istanbul* as shall be discussed in the case studies (Chapters 4 and 5). It has become clear that particular issues such as the concern for familiarizing that which is

foreign to the target readers or glossing over the foreign through foregrounding the familiar (that is, Western), the emphasis placed on 'multiculturalism' and how this is incorporated to the presentation of the author (and her work) as a figure rather close to Western thinking can be considered in tandem with the Anglicization of names (including that of the author) or the transformation of the text to a more explicit, accessible and fluent one in English translation.

The chapter not only offered a survey of how Şafak's works have been received and contextualized by the reviewers but also demonstrated the similarities and differences between the receptions of these works, thus enabling us to raise questions about these differences. Furthermore, the survey revealed how the reviewers' reception and presentation of the works have been determined by several factors such as the publishers' packaging and presentation of each work and the author's own discourse and self-positioning formed within the target culture(s). The analysis also underlined the significance of the source culture reception in (re)shaping the way target culture(s) receive and (re)contextualize Şafak and her work. In this respect, I have problematized the reversal in the order of publication of Şafak's novels originally written in English. I have also discussed the impact of Şafak's use of English in the reception and (re)contextualization of her work.

One of the aims of this chapter was also to analyze the reviews diachronically in order to trace the changes in the reception of Şafak and her writing in the target culture(s). The analysis has shown that the changes have been determined mainly by the political context which grew out of Şafak's trial after the publication of *Baba ve Piç* (*The Bastard of Istanbul*) in Turkey. The reviewers' references to the biographical information regarding Şafak's birthplace and education, for instance, have become much more politically invested emphasizing Şafak's critical stance

towards her national identity and her country's history, while previous references have mainly underlined Şafak's 'multiculturalism' and her celebration of multiplicity. Likewise, we have seen that Pamuk was often used as a reference point, as a well-known Turkish writer to whom Şafak could be compared. The juxtaposition of the two writers has previously drawn upon their similar backgrounds and, in relation to this, upon their presentation as "interpreters" of the Turkish culture dealing primarily with its contradictions. However, with Şafak's trial, following that of Pamuk, the comparison has inevitably acquired a much more political and ideological aspect with a focus on Şafak and Pamuk as victims of Article 301.

Another shift in the reception of Şafak can be observed with the publication of her first novel written in English, *The Saint of Incipient Insanities*. The analysis has shown that the 'silence' regarding Şafak's translated work does not hold true for her novels written in English. In fact, these works are quite separated from the ones in translation in the sense that the reviews on Şafak's 'original' work in English both outnumber those on her translated work and they hardly mention these translations from Turkish. This shift has several implications that regard the impact of English, the political context and decontextualization. Firstly, the emphasis on Şafak's writing in English is influential in the reception and representation of Şafak as a bilingual author from a 'minority' culture paving the way for the appearance of her name side by side with other non-Western writers such as Jhumpa Lahiri or Aleksandar Hemon. Secondly, the obvious increase in the number of reviews has much to do with the political context set by Şafak's trial which has exerted a major influence on the reviewers' discourse, and, thus, on the reception of Şafak. Finally, the impact of English and Şafak's trial at the same time evidence how Şafak's work has been decontextualized. The lack of context is actually a common point which the reviews

(and partly the paratexts) share. As mentioned before, there is hardly any reference to Şafak's previous works in English translation or others in Turkish. Neither is it possible to find information regarding Şafak's roots within Turkish literature or the position her writing occupies in the source system. Instead, the way Şafak and her work have been contextualized has rather to do with references that rely on her 'ambivalent' identity or her political attitude. It is in fact possible to conclude that the more political and/or challenging Şafak's writing gets with regard to issues of belonging in post-9/11 America or (national) identity or the Turkish-Armenian conflict, the more the reviews' presentation of Şafak and her work lack context.

In Chapter 5 (Case Study II), in which I shall analyze the textual differences between *The Bastard of Istanbul* and *Baba ve Piç*, my intention is to further discuss the reflections of Şafak's writing in English on the reception and (re)contextualization of the novel. Such an analysis will also allow me to understand Şafak's role not only in constructing a context for herself and her writing, but also in (re)shaping the reviewers' discourse on the representation of a Turkish identity.

CHAPTER 4

CASE STUDY I:

THE TRANSLATION OF *BİT PALAS*

The aim of the present chapter is to provide a critical, descriptive and interpretative analysis of the translation of *Bit Palas* into English by Müge Göçek under the title *The Flea Palace*. The reason why I have chosen this book for this case study is firstly because it is Şafak's first novel translated into English (and into a foreign language), thus marking Şafak's entry into "the world republic of letters" (Casanova, 2004). One may ask, 'Why analyze a translation which has not received critical interest from the reviewers, which has, in a sense, remained in the dark?' Although that might be the case, I think it is still worth looking into the way(s) this translation was carried out and investigating whether and how the textual discourse, as revealed by the translation strategies, confirm and/or contradict the extratextual discourse on the translation. Such an undertaking will also allow me to consider the changes in the reception and representation of Şafak and her novels in the Anglo-American context.

Since I will also analyze *The Bastard of Istanbul* in the next chapter as a "self-translation" by Şafak, the analysis of *The Flea Palace* can bring about a further discussion regarding the question of how these two novels relate to each other in terms of translation and writing strategies. Moreover, the interview that I have conducted with Müge Göçek after I finished my analysis of *The Flea Palace* has provided me valuable and interesting information, which also revalidated the

significance of this case study. There are two crucial points that the interview revealed. First of all, Göçek was the one who initiated the translation process and decided on the text to be translated. This evidences the translator's role in introducing the writer to the Anglophone world. In the interview, Göçek stated that she "wanted to present Elif [Şafak]'s novel in English in this [American] context" ["Elif'in romanını İngilizce'de bu bağlamda lanse etmek istediğim için"] (Göçek, 2010). Second of all, Göçek and Şafak worked on the translation together, i.e. on Göçek's first version, and the 'bold' shifts from the source text, perhaps not surprisingly, belong to the author herself. Here is how Göçek described the process:

> Çeviri sürecinde [Elif'le] hiç irtibat halinde değildim. O hiç karışmadı. Sonra bizim için çok enteresan bir süreç oldu [...] Biz onunla oturduk, başından sonuna kadar cümle cümle [çevirinin] üstünden geçtik. Neredeyse dört beş ay sürekli çalıştık [...] Uzun cümleleri İngilizcede beğenmedi. Dedi ki, Türkçede iyi de, İngilizcede anlam [kayboluyormuş]. Tamam ben anlamı yakaladım da o, yakaladığım anlamı beğenmedi bu sefer. Kesti kesti cümleleri, bazı yerleri çıkardı. Dedim ki, 'Vallahi Elif, bunun altına not düşeceğim.' Diyecektim ki, 'Sayın okuyucu, ben aynen çevirdim fakat yazar son anda hepsini değiştirmeye kalktı." (Göçek, 2010)
>
> [I was never in touch with [Elif] during the translation process. She never interfered. Afterwards it had been a very interesting process for us [...] We sat down together and worked over [the translation] sentence by sentence. We worked continually for almost four or five months [...] She didn't like the long sentences in English. She said in Turkish they sounded fine, but the meaning was [lost] in English. Well, I had captured the meaning, but then she didn't like it. She cut off the sentences, deleted some parts. I said, 'I swear Elif, I'll write down a note.' I would say, 'Dear reader, I had translated [the book] as it was but the author attempted to change it all at the last moment. (Göçek, 2010)]

Therefore, this is a case which also makes it possible to consider *The Flea Palace* literally as "self-translation" in tandem with the issue of "authorial intervention" in translation. It then follows that the analysis of this "collaborative" translation, shaped to a certain extent by the writer, can provide significant clues about the target norms and expectations underlying the translation strategies observed in the text. And these

clues can allow us to reflect on the broader implications of the textual discourse for the representation of Şafak and her novels in the target cultures.

Tools of Analysis

In the descriptive and critical analysis of this case study, as well as the following one, I will set out to explore both the paratextual elements surrounding the translated text and the translational strategies observed within the text itself. The concept of "paratext" as used by Gérard Genette refers to the verbal or textual elements, such as prefaces, titles, dedications, blurbs, illustrations, advertisements, etc. that accompany a text and "enables a text to become a book and to be offered as such to its readers and, more generally, to the public" (Genette, 1997, p. 1). These presentational materials may be located both "around" the text (for example, on the cover pages or on the title page) and "outside" it in the form of interviews, advertisements, or review articles (Genette, 1997; Tahir Gürçağlar, 2008). The analysis of such material is no less relevant than that of the actual translated text since the way texts are packaged and presented exert a strong influence on the readers' reception of the product (Tahir Gürçağlar, 2002, p. 45). In Case Studies I and II, I will offer an analysis of the paratextual materials that appear "around" the text; that is, particularly the kind of information that is found on the front and back covers and on the title and half-title pages. This analysis will also be backed up by material located outside the text, especially those that are found in interviews. This will enable me to reveal in what ways the meta-discourse formed around the texts complement, reinforce and/or contradict the paratextual as well as the translational strategies dominating the translated texts.

In the analysis of the actual translated text, I will primarily concentrate on the "operational," and particularly on the "matricial norms" (Toury, 1995) that can be observed in the translators' tactics or decisions to carry out certain changes. Under "matricial norms," the case studies will dwell on the additions to and omissions from the source text. My purpose in providing a descriptive analysis of such manipulations is also to explore the possible motives underlying the decision-making mechanisms of the author/translator.[82] Studying the additions in the target text or the omissions from the source text can offer clues about how the author/translator plays a formative role in the textual presentation of the text and how linguistic as well as ideological factors are at hand in the way the author/translator handles the translation.

I will also look at the treatment of proper names and culture-specific elements as part of my analysis. As Tahir Gürçağlar (2008) suggests, "the treatment of proper names in translation is first and foremost a cultural issue" (p. 204). The particular ways in which the proper names, as well as culture-specific elements, are presented can serve to identify how the translator mediates between the perceptions and expectations of the target readers and the 'foreignness' of the source text. The adaptation of proper names and culture-specific elements to English spelling appears to be a matter of particular significance, as the 'transformation' of names is one of the issues that concerns the author and her own name. The preference to provide the readers with Anglicized spellings of 'foreign' names and terms can be viewed as a "domesticating" (Venuti, 1995) strategy that aims to "familiarize" the unknown, to

[82] As I mentioned above, Müge Göçek definitely contributed to the production and the presentation of the target text. However, as the interview with Göçek revealed, the translator is by no means the only person responsible for the changes in the published text. I will employ the "author/translator" duality throughout the analysis to signify the author's, i.e. Şafak's, involvement in the translation process. Although Göçek stated that the final decisions regarding the changes in the target text belonged to Şafak, I do not think that it is possible to completely undermine Göçek's contribution to the process. Since there was a real collaboration between the author and the translator (unlike in the case of *Baba ve Piç*), I prefer to use "author/translator" in order to underline this aspect of the translation process as well as the ambiguity of Şafak's status as both the author and the translator.

partly erase the alienating effect created by the text status as a translation. Apart from the spelling, the addition of other material such as footnotes and/or glossary also complements and reinforces a domesticating strategy that lessens the 'foreignness' of the source culture.

In what follows, I will offer a descriptive analysis of *The Flea Palace* translated by Müge Göçek (and the author) and published by Marion Boyars in 2004. This descriptive and critical analysis will mainly concentrate on the operational and matricial norms observed in the translation. The first criterion that will be taken up in the analysis is the paratextual elements. Next, matricial norms in the form of additions to and omissions from the source text will be explored. The final part of the section will focus on the treatment of proper names and culture-specific elements.

The Source Text

Bit Palas, Elif Şafak's fourth novel in Turkish, was published in 2002 by Metis publishing which was the publisher of the author until 2007.[83] *Bit Palas* is also Şafak's first novel that was translated into English. It should also be kept in mind that this first translation was published in the same year — that is, 2004 — when *The Saint of Incipient Insanities*, Şafak's first novel *written* in English, came out. By the time her fourth novel *Bit Palas* was published, Şafak was already a prize-winning author of three novels: with her first novel *Pinhan* (The Mystic, 1997), which is yet to be translated into English, she won the Mevlana Prize and with her third novel *Mahrem* (2000; Eng. tr. *The Gaze*, 2006), the Writers Union of Turkey Award for best novel of the year.

[83] Şafak's *Siyah Süt* (Black Milk, 2007) and her last novel *Aşk* (2009; Eng. tr. *The Forty Rules of Love*, 2010) were published by Doğan publishing.

Bit Palas tells the stories of the ten residents living in the Bonbon Palace, the apartment building which was built in the 1960s by a Russian émigré, Pavel Pavlovic Antipov, as a gift for his wife Agripina. After the history of this building is narrated, the book takes us back to the present time to the disparate stories of the residents. The characters are as colorful as the stories themselves — from the twin hairdressers Cemal and Celal to the doorman Musa, his wife Meryem and their son Muhammet; from the beautiful, but lonely Blue Mistress to the obsessive-compulsive Hygiene Tijen and her 'lousy' daughter Su, from the newly-divorced, drunken intellectual "Me" to Madam Auntie, the eccentric old lady in Flat Number 10 once inhabited by the Antipovs. Although the characters and their stories seem disparate, they 'turn' around an enigma that becomes the 'thread' weaving these stories together. Bonbon Palace and its residents suffer from the 'garbage-hill' always present alongside the wall in front of the building. But more disgusting and disturbing is the garbage-smell that intensifies day by day. Moreover, the building is infested with 'lice' (which is, 'bit' in the Turkish title), cockroaches, ants, and the like. The residents want to get rid of all of this 'dirty' stuff, but they are also curious about the source of the ever-intensifying stench, which they attribute to the garbage outside. Part of the enigma lies in the garbage bags that mysteriously disappear from the doors of the apartments, where they are left to be picked up by the doorman. The seemingly-disparate stories of the residents all intersect at a certain point and become complete — like the completion of a "circle" — when the source of the stench is revealed at the end. The mysteriously-lost garbage, alongside the out-of-date objects belonging to the Antipovs, and all sorts of other stuff, turn up in the "garbage house" of Madam Auntie. The story of Madam Auntie intersects not only with that of the Antipovs by means of their unclaimed items left in the apartment, but also, metaphorically, with

all the stories of the city by means of the dispossessed, thrown-away items, as each has a story of its own.

The Flea Palace by Müge Göçek

As mentioned before, *Bit Palas* (2002) was Elif Şafak's fourth novel. Two of her novels, *Pinhan* and *Mahrem*, were already awarded. Then, why was *Bit Palas* chosen for translation, to be the first book that would introduce Elif Şafak's fiction to the Anglophone world? Why not one of the two prize-winning novels, or, her second novel, *Şehrin Aynaları* (The Mirrors of the City, 1999)? In other words, what is peculiar about *Bit Palas* that the publishers thought the book had the potential to attract the target readers? It has already been mentioned that it was Müge Göçek who initiated the translation process with the aim of introducing Şafak's fiction to the (Anglo)American world; it was also her who decided to translate *Bit Palas*. To my question, "Why this novel?", Göçek replied, "İlginç geldi [...] İstanbul'la ilgili [...] renkli bir roman, hoş bir roman" (2010) ["It seemed interesting (...) It is about Istanbul (...) it is a colorful novel, a beautiful novel" (2010)]. Although Göçek's motivations seem clear, these alone could not have been the reasons why the publisher accepted to publish *The Flea Palace*. The possible answer(s) to the questions above do not seem to be dissociated from the norms underlying the way the target text was produced and presented. One of the reasons for the selection, which will be taken up in detail in the following sections, might be a result of the concern to present the Anglophone readers a novel which is 'different,' but which is, at the same time, not too 'unfamiliar.' This may sound rather paradoxical. Nevertheless, this is usually the case with the translations into major languages. In

her book, *Dutch Novels Translated into English: The Transformation of a "Minority" Literature*, Ria Vanderauwera (1985) dwells on the difficulties of getting Dutch fiction translated and published in English and refers to the low rate of translated fiction in major languages. As Vanderauwera points out, this is quite an 'old' issue which was taken up in several articles published before the 1980s (Lamont, 1953; Lindley, 1961; Wit, 1974). Actually, given the 'power' and dominance of the English language, this may not surprise even the man in the street. One interesting point, however, in Vanderauwera's observation is that some literatures can be more 'minoritized' than other "minority" literatures. According to her, such is the case of Dutch literature compared to Third World literature. That the Anglophone world is more receptive to the latter can be surmised from Vanderauwera's statements quoted below:

> Theoretically all literatures, even those of large language areas, are "defective" and could be receptive to alien texts, models or themes. But they often do not behave in such a way, or if they do, their receptive behavior appears to be very selective. Contemporary English [and American] literature has no urgent need for foreign texts, genres or themes, *especially if they do not come from the Third World, political dissidents or areas in revolutionary turmoil*. (1985, p. 21, emphasis added)

It can be assumed that one of the reasons which could have made *Bit Palas* a good choice to get published in English can be its 'difference' in terms of the country it comes from and/or the culture it deals with. That is to say, the book's 'Turkishness' — which may as well be associated with the East, the Middle East, and/or the Third World — could be the reason for the publishers' concern to present the readers a novel that is 'different.' This would also mean that the book's 'difference' can be a way of drawing the readers' attention to the 'originality' of the book, hence, suggesting that it is worthy to be bought and read.

The fact that Anglophone countries publish few translations, on the other hand, is commonly attributed to the reluctance of the Anglophone readers to receive what is 'foreign' to them; that is, to adjust their minds to foreign ways of thinking. Not surprisingly, the publishers do not want to take the risk of "confronting target readers with too many 'unknowns'" (Vanderauwera, 1984, p. 93), with novels that contain too many cultural or historical references, for example.[84] Not only is the selection of a 'foreign' text determined by this criterion (amongst several others, of course), but interestingly, and paradoxically, the target text is also accommodated in such ways that its 'foreignness' is glossed over, yet, at the same time, with adherence to its 'difference.' In short, the text to be translated from a "minority" literature can (or, should) be 'different' but not 'too foreign'; it can be 'Turkish' but not too 'Turkish.' I will try to demonstrate this firstly by a critical analysis of the paratextual elements.

Paratextual Elements

The Name of the Author in English Translation

The front cover of *The Flea Palace* has the title of the book and the name of the author preceded by a "genre indication" (Genette, 1997, p. 94). At the top of the front cover, we read "a novel by Elif Shafak" in white and yellow. What is noteworthy here is the way the author's name is spelled: the Turkish letter 'Ş' is Anglicized as 'Sh'. This is important in several aspects. First of all, Şafak pays a great deal of

[84] That there are examples to the contrary should not definitely be overlooked. In the case of Turkish fiction in English translation, Latife Tekin's novels, for instance, present the readers (including source readers as well) various culture-specific, if not historical, references that are very likely to remain foreign and unknown.

attention to ‘names’ and it is one of the ‘patterns’ that can be seen in her novels, as she states:

> Names have always been important for me. I kind of follow this Eastern tradition which believes that when you name someone you attribute whatever that name entails — it might be a charm — to that person... A name is not just a combination of letters. It is deeper than that. And oftentimes as a novelist, when I have to work with a character the name comes first, and if I don’t feel the name I can’t write the character. (Frank and MacDonald, 2005)

The above quote is from an interview with Elif Şafak in 2005, which was held after the publication of *The Saint of Incipient Insanities*. The interview starts with a question about the importance of names, naturally because this is the first issue “problematized” (Eker, 2006) in *The Saint of Incipient Insanities* as the narrator tells that Ömer’s “dots were excluded for him to be better included” (Şafak, 2004c, p. 5). And it is not only the exclusion of the dots, but also the change of a letter or an accent through which a name is transformed. “ÖMER ÖZSİPAHİOĞLU” becomes “OMAR OZSIPAOGLU” in America (ibid.), just like ELİF ŞAFAK becomes ELIF SHAFAK. So, we can ask whether it is possible to say that Şafak’s name was Anglicized “for her to be better included”? Part of the answer to this question can in fact be found again in this novel (*The Saint*):

> After all, Americans, just like everyone else, relished *familiarity* — in names they could pronounce, sounds they could resonate, even if they didn’t make much sense one way or the other. Yet, few nations could perhaps be as self-assured as the Americans in *reprocessing the names and surnames of foreigners*. (ibid, emphasis added)

Although it would not be safe to identify Şafak with the narrator in the novel, it can still be claimed that the way Şafak’s name is Anglicized by the publisher and/or the editor (with the consent of the author, of course) proves the tendency to adjust or “reprocess” the name of the author so that it looks/sounds “familiar” to the Anglophone readers.

The spelling of the author's surname without the dot is also noteworthy because of the fact that there is more to a dot under (or, above) a letter apart from the concerns of the publishers. When Şafak talks about the criticism she received from Turkish nationalists about abandoning her mother tongue, writing a novel in English (*The Saint*) and "giving up [her] dot" (Frank and MacDonald, 2005), she asserts that "a dot is very political, it's not innocent. *Even the dot under just one letter is something very ideological, very political*" (ibid, emphasis added). Although Şafak acknowledges the political and ideological implications of a dot in the spelling of a name with her reference to the nationalist ideology in Turkey, this holds true for the norms and/or ideology prevalent in the target culture as well. As it is clear in the above excerpt from *The Saint*, the fact that names are accommodated to a culture by getting transformed to look and sound more familiar does not seem "innocent" either.

At this point, a question comes up: Is it not ironic or contradictory that the name of the author is Anglicized while she is so much concerned about the transformation of the names and the cultural and/or political issues behind it? As with everything else, Şafak approaches the issue from different angles. She states that losing the dots in a name can be a "tragic" thing for a person like Ömer, whereas for others a name can be something "disposable" (Frank and Macdonald, 2005). The latter option, according to Şafak, is often preferred by foreigners because she says "when you are a foreigner that's the first thing you learn to change, your name. *The most basic thing to me*" (ibid, emphasis added). It is clear that no matter how problematic it may seem, learning to change your name is not a "tragic" thing for Şafak as she believes names can be "disposable." She, therefore, feels "very close to Gail" (ibid.) one of the main characters in *The Saint*, who has many different names and keeps changing them because she does not "want a fixed identity, a stable

identity anchored in just one name once and for all" (Frank and Macdonald, 2005). Highly significant at this point is the fact that this also concerns Şafak's personal story because Elif Şafak herself changed her family name, which, in Turkey (as in other patriarchal societies) one inherits from the father, and took on her mother's name (Şafak) as her surname. In an interview, she says, "Gerçek soyadım Bilgin, doğru. Bilgin soyadını kullanmamamın sebebi babamı ve babamla her türlü bağı reddetmem." ["It is true, my real surname is Bilgin. The reason why I don't use the surname Bilgin is that I deny my father and any kind of relation to him."] (Şafak, 2003). It should also be noted that *Bit Palas* is dedicated to Şafak's mother with her name explicitly indicated: "*Tabii ki, illa ki Şafak'a, anneme*" [Certainly, definitely to Şafak, my mother]. Nevertheless, the dedication is omitted in the translation, which will be taken up in detail later. It is possible to say that both in her personal story and in her fiction, changing one's name appears to be less of a "tragic" issue; it has more to do with eschewing "fixed identities" which Şafak is rather concerned about. That Şafak changed her family name and took on her mother's name instead can, therefore, be interpreted as a gender-conscious reaction to patriarchal norms that prescribe denomination with adherence to the rule of the father (the children 'normally' take on the father's family name). In other words, it becomes a way of undermining a fixed identity determined by gender and patriarchal norms.

On the other hand, there seems to be something even more personal and private that needs to be taken into consideration. In several interviews, Şafak mentions how she was raised by a single mother (and, for a while, by her grandmother) and how she grew up without seeing her father:

> I never grew up in a family environment [...] For some reason still unknown to me, my father never came to see me. To this day I have seen him three times in total. His absence was difficult to understand,

> especially when he was such a good father to his other kids. I felt like I did not exist for him. (Brenner, 2006)

It would not be wrong to assume that both the absence of a father and the presence of mother(s) account for Şafak's preference to change her name. It appears, in a way, as a preference to erase a 'symbolic' name and rule out the authority of the father (a literally 'symbolic' figure in Şafak's case). Yet, when we consider the matter in this way, changing one's name is not that much related to being a foreigner and learning to adjust your name to a foreign culture. Changing one's name in this way and picking up a new one instead (like Gail) has to do with the denial of the 'father' and moving beyond stable identities and this does not necessarily entail being in a 'foreign' culture; hence, its difference from losing your dots in America.

Another important point about the issue of names is that the transformation of a name with the aim of making it more 'familiar' to a foreign culture (more specifically, to the Anglo-American culture) can definitely be considered a matter of translation. In the case of *The Flea Palace*, it is not just the text that is translated into English and presented to the Anglophone world, but also the name of the author that gets 'translated' when its spelling is Anglicized. The close relationship between changing one's name and translation becomes more apparent again in *The Saint* when Ömer contemplates about losing the dots of his name and the third-person narrator continues to "problematize" the issue:

> As names adjust to a foreign country, *something is always lost* — be it a dot, a letter, or an accent [...] Playing around with pronounciation, curbing letters, modifying sounds, *looking for the best substitute*, and if you happen to have more than one name, altogether *abandoning the one less presentable to native speakers*... (Şafak, 2004c, p. 6; emphasis added).

The wording particularly draws attention as it involves terms and concepts frequently used in translation studies (or, in any kind of discussion on translation). The concept

of "loss" is especially a widely-cited one: when something is translated, it always 'loses' something from its essence, and the common view suggests that what is lost should be compensated by other means as far as possible. The "reprocessing" of Şafak's name is not only about the loss of a dot, but also about the addition of a letter ("h"), which, in translational terms, can be considered a compensation for the loss. Translation is also a matter of "looking for [and finding] the best substitute" in the target language. Likewise, there may be several equivalents in the target language for a given word in the source language, therefore the translator should choose the most suitable substitution and if s/he aims to please the target readers, then, s/he would opt for the one most "presentable" to them. The Anglicization of Şafak's name is clearly a translation which is determined by the strategy of "domesticating" (Venuti, 1995) the foreign, in other words, "reprocessing" the unfamiliar for the target readers who "relish familiarity." And if there is ideology involved in this translation, it is not only the nationalist one in the source culture criticizing it, but also that of the target culture which "domesticates." Actually, it can be said that there are two conflicting, or, "competing ideologies" in Keith Harvey's words (2003, p. 43), and it is obvious that the dominating one is that of the target culture. All in all, the 'translation' of Şafak's name can be considered to be a paratextual strategy which offers suggestive clues about the way the book was presented to the target readers.

The Title of the Novel in English Translation

Let us move from the name of the author to the name of the book; that is, the title in the English translation. The title, *The Flea Palace* appears almost in the middle of the cover page. The three words making up the title are placed on top of each other

and right below the last word, "Palace," we see the picture of an insect, which we would normally expect to be a flea. The insect has two long antennas and it is highly telling that one of them is sort of inserted in the word "palace." Thus, the

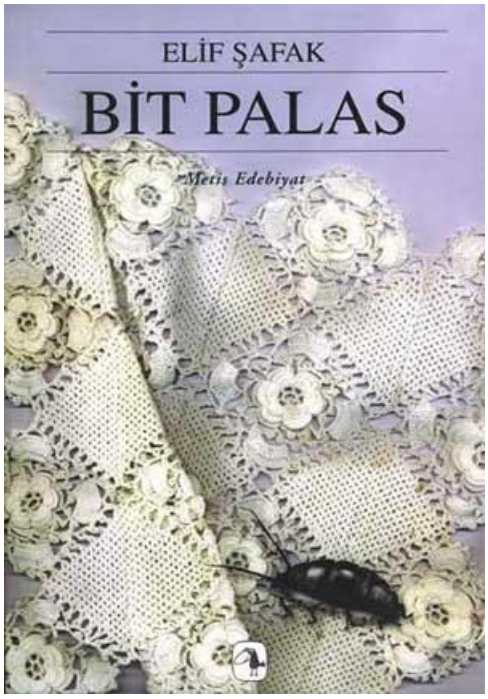

Figure 7.
The cover of the first edition of
Bit Palas (2002)

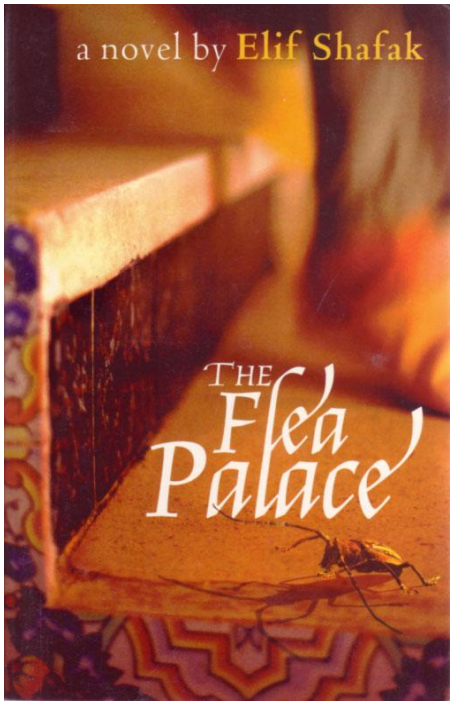

Figure 8.
The cover of the first edition of
The Flea Palace (2004)

juxtaposition functions on two levels. To begin with, the title is printed in white, which symbolizes cleanliness and purity. The insect penetrating into the palace, as many of them do in the novel, is, therefore, a dirty spot on the white letter (very similar to the cover of the Turkish original); a transgression, in other words, of the border between the clean and the dirty. Next, the juxtaposition works on a semantic level because palaces are not assumed to be the appropriate places for insects; we usually associate insects with dirty places 'outside.' That something associated with dirtiness interferes with something connoting cleanliness is also related to what concerns Şafak in *The Flea Palace* "where [she is] very much intrigued by the notion

of what is clean, what is dirty, what is inside, what is outside, who is a foreigner, who is one of us" (Frank and MacDonald, 2005). In addition to this juxtaposition, the way the words in the title are ordered on top of each other may suggest the idea of a construction and recall Şafak's words about constructing a narrative the way you construct an apartment building floor by floor. The words on top of each other can also be viewed like a staircase, which seems quite suitable, as the insect on the cover page seems to be standing on one. Consequently, the graphical design of the title and the picture of the insect are very much in line with the content of the book. Given the fact that the cover pages of several examples of Turkish fiction in translation have a mosque, very often from a silhouette of Istanbul, with disregard to the books' content,[85] the cover page of *The Flea Palace* can be considered highly innovative.

The title, on the other hand, is not a literal translation of the title in the source text. It can be said that it is transformed, like the name of the author, yet, this time, through substitution. The word "bit" in the Turkish title means "louse," not "flea." Then, what kind of a decision-making mechanism was at work for the substitution of "bit" with "flea"? It may simply be related to the way the words sound; in a way, to the 'poetry' they create. The words "flea" and "palace" sound much more harmonious compared to the combination of "louse" and "palace" (mostly because they both end with the same "s" consonant). Thus, the literal translation of the title in English, "The Louse Palace," may not have been considered "presentable" (sound-wise) to the target readers.

[85] The cover page of Perihan Mağden's *Two Girls* (*İki Genç Kızın Romanı*), for instance, is especially telling. Half of the cover page pictures two mosques, one in the front and one in the back, and the other half (i.e. underneath the mosques) has the picture of the two girls by a swimming pool, which is taken from the poster of the film the book was made into. *The Bastard of Istanbul* (*Baba ve Piç*), Elif Şafak's second novel written in English, also has the image of a mosque on its cover page. Although not as foregrounded as in these examples, the image of a mosque with minarets is still visible on the cover pages of other books in English translation, such as Orhan Pamuk's *The New Life* (*Yeni Hayat*) and *Snow* (*Kar*), and Zülfü Livaneli's *Bliss* (*Mutluluk*). None of these images on the cover pages has a direct or significant relationship to the contents of the books.

It can be argued that the substitution does not create a substantial difference because lice and fleas are both little parasites sharing common features. The English title can, therefore, be considered a suitable choice bearing a close semantic relation to the title of the source text. On the basis of this argument the substitution may not seem to be a matter of much significance. Nonetheless, perhaps more important than the harmony of the words in the title or the similarity, if not, the equivalence between them, is the connotations the words "bit" and "flea" carry in their respective cultures. As Genette (1997) puts it, a title becomes important not just because of its function of "designating, or identifying" a book, but also because of the associations prompted by it. That is to say, in Genette's words, the "connotative function" of a title which obviously depends on the reader's interpretation is "unavoidable" (p. 93) and indispensable, too. The close link between a title and the interpretation of the book it designates is also clear in Umberto Eco's words (which Genette also refers to). "A title," Eco says, "is in itself a key to interpretation" (Eco qtd. in Genette, 1997, p. 93). Then, what is the "connotative function" of the title, *The Flea Palace*, which "transforms" the "name" of the source text by substituting "flea" for "bit"? And what does this suggest about the decision-making mechanism behind the selection of the title in English translation?

It is possible to say that the title, *The Flea Palace*, or, the word "flea" on its own, irresistibly evokes the idea of a 'flea market.' Before delving into the possible interpretations of this connotation, I would like to underline a few points. Firstly, it is an undeniable fact that it is (almost) impossible "either to predict a book's success or failure or, *a fortiori*, to assess the title's contribution to that success or failure" (Genette, 1997, p. 92). The *selection* of a title, however, is still motivated by the idea of "tempting" or of inciting the readers to purchase and/or read the book (p. 91).

Secondly, the publishers can hardly expect the target readers to immediately establish the link between the title and the content of the book (needless to say, not all the titles are highly suggestive of the books' contents). Nevertheless, the other paratextual elements, especially the information given about the content of the book on the back cover (or the inner folds of the jacket), can help the readers to interpret, or, at least to form an idea about, the relationship between the title and the book itself. Therefore, it seems necessary to assess the "connotative function" of the title on two levels: the connotations may occur before the book is read and they may change or their validity may be reinforced after/during the reading process. Another point that needs to be kept in mind is that other presentational elements that are available to the readers in advertisements, reviews or interviews would also contribute to the way the text is received including the connotations related to the title. In what follows, I will offer an interpretation of the title bearing these points in mind.

Turning back to the title of the target text, I have already mentioned that it is highly suggestive of the idea of a 'flea market.' Even before the book is read, the connotation, I believe, is made explicit by the information given in the back cover. The comparison of the narrative structure to *A Thousand and One Nights*, the emphasis on the plurality of stories, on different characters, and thus, "a variety of perspectives" are hints to be easily associated with a 'flea market.' Naturally, the association becomes more powerful when the reading process is finished with the enigma resolved at the end of the novel; that is, when the cause of the intensifying stench is revealed to be the "garbage house" of Madam Auntie. This "garbage house" is highly suggestive of a flea market in which all sorts of used goods are stored. A flea market, as it is known, is a kind of bazaar where secondhand goods are sold. The

origins of the term,[86] although disputable, generally attribute 'flea' to the sellers and the goods infested with these little parasites. The concept of 'flea market' is also present in the Turkish language, but signified by a different term. Interestingly, the difference lies again in the name of the parasite; that is, a 'flea market,' in Turkish, is 'bit pazarı' (louse market). So, it can be assumed that the "connotative function" of the title in the target text is fulfilled by a "dynamic equivalent" (Nida, 1969) which provides the target readers with a 'familiar' concept. The translation and selection of the title, supported by other paratextual elements, mirrors a strategy that prioritizes the expectations of the target readers, which foregrounds familiarity and intelligibility.

But, what about the other connections between the original title and the content of the book which are lost in the English translation? There are several references in the main text of *Bit Palas* to its title, reinforcing its relationship to the content, which certainly enhances the "connotative function" of the title. But again the associations become apparent before the process of reading starts as the excerpt on the back cover of the source text shows. On the back cover of *Bit Palas*, above the excerpt is a sentence from the book printed in italics and bigger font size, and inserted between two lines (thus, explicitly separated from the excerpt): "*Bit kadar küçük bir fikir geldi aklıma...*" (Şafak, 2002) ["an idea as tiny as a louse crossed my mind" (Şafak, 2004a, p. 274)]. This sentence, which is also repeated at the end of the excerpt from the novel, is meaningful not only because it contains the word "bit" (louse), but also because it marks a turning point in the novel. The idea "as tiny as a

[86] In his article "What Is A Flea Market?" Albert LaFarge states that the term "flea market" – as generally agreed – "is a literal translation of the French 'marche aux puces,' an outdoor bazaar in Paris, France, named after those pesky little parasites of the order Siphonaptera (or 'wingless bloodsucker') that infested the upholstery of old furniture brought out for sale." (http://www.helium.com/items/676847-origin-of-the-term-flea-market)

louse" does not prove to be so "tiny" in its results as the following incidents in the novel are all connected to it; it is, in a sense, this idea that paves the way for the unraveling of the secret of Madam Auntie.

Another reference to 'louse' is seen quite early in the novel when the "clean freak" Hygiene Tijen brings her "lice-ridden" daughter Su to the beauty parlor of Cemal and Celal for a haircut. That Su talks about her lice, in the beauty parlor full of women who love gossip, becomes significant in several respects. First of all, it adds to the irony and humor of the novel. It is the daughter of the "clean freak" who has lice; the most 'hygienic,' the cleanest apartment in Bonbon Palace is contaminated in this way. But, then, this is the ironical thing about lice, too: they are "attracted to clean hair and taking too many showers or baths a day could be a major factor to attracting lice" (fleas, on the other hand, are usually found under the clothes in the case of humans).[87] Also noteworthy is that Su is the only one in her school to have lice (and this is a high-priced school to which her parents spend all their money) and nicknamed by her friends as "Bitli Su" (Lice-ridden Su). She mentions this to Madam Auntie, as the two climb up the stairs of Bonbon Palace and the old woman tells the girl how she had had lice when she was a little girl. What Madam Auntie tells is effective in not only comforting Su, but also reinforcing one of the motifs of the novel:

> 'Everyone gets lice as a child and not only as a child. People get lice when they grow up as well. How can you know who has lice and who does not? Can you see lice with the naked eye? Everyone claims to be clean as a whistle but believe me they too have lice somewhere in them!' (Şafak, 2004a, p. 132)

This is a clear indication of the way the novel challenges the distinctions between clean and dirty, pure and polluted, inside and outside. Furthermore, this is also the

[87] http://en.wikipedia.org/wiki/Louse

first instance when Su and Madam Auntie get intimate, as they both sense each other's loneliness. This intimacy, which is triggered by 'lice,' indeed affects the course of events; it will be Su, the only person to step into the house of Madam Auntie as a result of this intimacy, and then to discover the 'garbage' stuffed inside.

The final reference to "louse" at the end of the novel is certainly the most important one. The narrator, whom we learn to be a political prisoner, reveals that he has constructed this story out of boredom and that he 'really' met a bug fumigator. We also learn that the 'point of departure' for the narrator was not only this man, but also the bugs, "especially cockroaches" (Şafak, 2004a, p. 443), which infested the prison and which the narrator fears. "[B]ut," he says, "I can assure you that the louse is the very worst..." and adds, "I cooked up this story basically to overcome my bug phobia" (ibid.). So, it appears that the bugs, but more particularly lice, become the very ground on which the narrator's, and thus the author's, story is constructed. This also connects to the previous reference, that is, the professor — "Me" — in Flat Number 7, representing the 'real' narrator — the prisoner — of the story, saying "an idea as tiny as a louse crossed my mind" (Şafak, 2004a, p. 274). In a sense, an idea "as tiny as a louse" makes the professor/narrator write the sentence on the wall, while an idea triggered by lice makes the prisoner/narrator write the story of the Bonbon Palace.

Consequently, it does not seem possible to ignore the relevance of 'lice' to the title and treat it as insignificant detail. The translation and selection of the title seem to be a preference to provide the target readers with 'familiarity'; that is, to present them a title that would connote a 'familiar' idea (flea market) at the expense of other important connotations suggested by the content of the novel. Given the fact that there is hardly any reference to a 'flea' in the novel, the "connotative function"

of the English title appears to be quite limited and superficial. It appears limited, because there is not much to add to the idea of 'flea market,' except for the fact that the building is infested with bugs and this can bring us to the idea of 'dirtiness.' It appears superficial, because it does not present the more complex relationship between the original title and the main text as it cannot go much beyond the relationship between the front and back covers. That is to say, the relevance the reader can easily infer from this relationship would be that *The Flea Palace* is called as such because it tells the story of the "flea-infested" Bonbon Palace and its residents. This might also be read as a familiarizing strategy in marketing the book in the sense that this immediate relevance can help the readers form an idea about the title and the content saving them the trouble of looking deeper into the main text for further relevance.

Besides the word "flea," the choice of the word "palace" in the English title is also worth focusing on. "Palas," in Turkish, is not literally a palace in English. The only common point between the two is that both are used to refer to hotels. "Palas" can also be encountered in the name of usually luxurious buildings and often used with the word "apartman" (apartment) as in "Deniz Palas Apartmanı," for instance. However, the same combination, i.e. "palace apartment" in English, is not common in the United Kingdom or America, but in cities like Venice, Prague, Amsterdam and Beijing. In the English title, *The Flea Palace*, the word "palace" alone does not seem to carry this connotation, although within the book it is possible to understand that it refers to the Bonbon Palace, the name of the apartment building, and the juxtaposition of "flea" and "palace" functions quite well. One may also argue that this word choice in a way exoticizes the place as it points to a direction other than the target culture.

The Back Cover Information

A close reading of the information given on the back cover also reveals that there is a tendency to make the work 'familiar' to the target readers especially in the way the content of the book is presented. Below is the part of information on the back cover regarding the book's content:

> Set within a once-stately apartment block in Istanbul, *The Flea Palace* tells the story of Bonbon Palace, built by a *Russian émigré* for his wife at the end of *the Tsarist reign*, now sadly dilapidated, flea-infested and home to ten very different individuals and their families.
>
> Shafak uses the narrative structure of *A Thousand and One Nights* to construct a story-within-a-story, as the mystery of the apartment's stolen garbage is considered from a variety of perspectives. There is the narrator, a womanizing, *rakı*-swilling academic with a penchant for *Kierkegaard*; *Hygiene Tijen*, the 'clean freak', and her lice-ridden daughter Su; madly flamboyant *Ethel, a lapsed Jew* in search of true love, and the charmingly naïve *Blue Mistress* whose personal secret is just one of many hidden within the confines of the building. Add to this is a strange, intensifying stench, the cause of which is revealed at the end of the book, and we have a metaphoric conduit for the cultural and spiritual decay at the heart of Istanbul. (Şafak, 2004a, back cover; emphases added)

What draw attention in this extract are the 'non-Turkish' elements selected to present a novel written by a Turkish author. In the beginning of this case study, the first question I posed was why *Bit Palas* was Şafak's first novel to have been translated into English. As a part of my argument, I mentioned that the selection may have resulted from the tendency of the publishers to present the readers a book which is 'different,' but not 'too unfamiliar.' I believe this tendency to gloss over the 'foreignness' of the book becomes more visible with the 'non-Turkish' — mostly Western — elements foregrounded in the information on the back cover. The reference to the "Russian émigré" and the "Tsarist reign" familiarizes the reader with the history of the Bonbon palace. That the narrative structure of Şafak is compared to

that of "*A Thousand and One Nights*" is especially telling because the comparison uses a title which is more 'eye-catching' in the sense that it is better-known, if not widely-read, by the Anglo-American audience. The narrator is identified as a "*rakı*-swilling academic with a penchant for Kierkegaard," bringing together a culture-specific item, *rakı*, and the name of a famous philosopher. It is true that there are many references to "*rakı*" in the novel, especially in the parts belonging to the narrator, proving the appropriateness of the identifying adjective. The name of this culture-specific drink is left untranslated in the back cover as well as in the main text, thus may be considered as creating a 'foreign' effect. Nevertheless, *rakı* is one of those things (like the *Turkish delight* or *şiş kebap*) which are commonly associated with the Turkish culture. Even if it may appear foreign to the potential buyers of the book, the glossary at the end explains what it is (this will be further investigated in the section about the treatment of culture-specific items). The reference to Kierkegaard, on the other hand, appears to be an effort to catch the target readers' attention through a 'familiar' name, which is, again, a paratextual strategy illustrating the decision mechanism behind the 'selection' and presentation of certain information regarding the book. There is actually just *one* reference to Kierkegaard in the novel which does not seem to be of crucial importance. The narrator says, "Thrusting into my briefcase today's lecture notes, as well as yet another Kierkegaard for Ece, who apparently preferred to borrow them from me rather than purchase her own, I rushed out" (Şafak, 2004a, p. 296). Rather than proving the narrator's "penchant" for Kierkegaard, this instance may be read as Ece's (one of the students of the narrator) "penchant" for the narrator implicit in her attempt to create a special relationship to him through Kierkegaard. In a similar vein, the 'selection' of certain characters to be presented in the back cover is another clue highlighting 'non-

Turkish' elements that would not seem 'too unfamiliar' to the target readers. "Hygiene" Tijen has a nickname translated into English (the source text has 'hijyen' which is a Turkish transcription of the French 'hygiène'); Ethel, "the lapsed Jew" is not one of the residents of the Bonbon Palace, but the close friend of the narrator, still it seems her 'Jewishness' has been effective in carrying her name to the back cover; the Blue Mistress, apart from the implication about her "personal secret," catches attention with her nickname like Hygiene Tijen. What is also noteworthy is that the back cover of *The Flea Palace* offers clues not only through what it includes, but also through what it excludes. We may ask, for example, why this selection does not include any of the other residents such as "Musa, Meryem and Muhammet," or "Hairdressers Cemal and Celal," or "Metin Chetinceviz and His WifeNadia." It is possible to conclude that the selection, and, therefore, the exclusion of certain information in the presentation of the story on the back cover seem to result from the considerations of the agents involved in the process to accommodate the text in ways to make its 'foreignness' less 'foreign' to the target readers.

Below the information that introduces the target readers the content of the novel, we see a final comment on the book. It says,

> By turns comic and tragic, *The Flea Palace* is an *outstandingly original* novel driven by an overriding sense of social justice — securing Shafak's position as one of the best authors to have emerged from Turkey in the last decade. (Şafak, 2004a, back cover; emphasis added)

The emphasis on the originality of the novel with the adjective "outstanding" can obviously be considered a justification for the publishers' decision to have this novel published for the Anglophone readers. However, it seems quite ironic, if not contradictory, that the novel's originality — which is to say, its 'difference' in terms of narrative structure and/or content — is suggested via 'selected' elements which

implicitly give the impression that this novel from Turkey (or Istanbul) has 'familiar' aspects as well.

As befits a target-oriented policy, Şafak is called "one of the best authors to have emerged from Turkey in the last decade," which is followed by another sentence underscoring her success. This last information on the back cover reads, "Elif Shafak has written four novels and has won the Mevlana Prize for literature as well as the Turkish Novel Award." Naturally, Şafak is introduced as a writer of significance, but what is also worth focusing here is the "ambassadorial role" (Vanderauwera, 1985) attributed to her, and thus to her writing. This role, the relevance of which is reinforced by the awards, is an important key in understanding how Şafak and her fiction are received and contextualized by the target culture.

The names of the awards are also repeated on the half-title page (Genette, 1997, p. 32) within the biographical information about the author. There is one point interesting about the awards. The name of the award Şafak received for her third novel, *Mahrem* (*The Gaze*), is translated into English as "the Turkish Novel Award," although originally it is "Türkiye Yazarlar Birliği roman ödülü" (Writers Union of Turkey Award for fiction), as it appears on the half-title page of *Bit Palas*. This is one of the awards in fiction; many of them bearing the name of a famous Turkish author or journalist, such as Orhan Kemal Novel Award, Yunus Nadi Novel Award and Tanpınar Novel Award. It seems that the translation of the award Şafak received as "the Turkish Novel Award," omitting the detail about the institution giving it, is an indication of the way Şafak is presented as an "ambassador" of Turkish fiction.

The presentation of particular information via paratextual strategies is also evident in the short biography of Şafak given on the half-title page. The biography tells us that Şafak was "born in Strasbourg, France," "spent her adolescent years in

Spain," and is a visiting scholar at the University of Michigan. Although it is explicit that Şafak is "from Turkey," there seems to be a tendency not to foreground her national identity, which she "does not feel connected to" (Chancy, 2003, p. 58). The short biography also provides information about Şafak's previous novels. The interesting point about this information is that while Şafak's novels *Pinhan* (The Mystic) and *Mahrem* (*The Gaze*) are mentioned merely with the awards they received, her second novel *Şehrin Aynaları* (The Mirrors of the City) is specified both with its title translated into English (excluding the Turkish title) and also with the information given regarding its content.

> [Şafak's] second novel, *The Mirrors of the City*, is about the expulsion of the Sephardic Jews from Spain and their subsequent flight to the Ottoman Empire.

It seems as if the awards were deemed adequate to 'advertize' the other novels and the second novel needed something more than the year of its publication. However, it can also be argued that the contents of *Pinhan* and *Mahrem* are interesting enough to catch the attention of the target readers and it would have made more sense, in terms of marketing, too, to translate the titles into English and add a few words about the books' contents. Interestingly, the theme of *The Mirrors of the City*, just like the character Ethel on the back cover, draws attention to the expulsion of Sephardic Jews only and not, for instance, to the idea that the book brings together Jewish as well as Islamic characters while "open[ing] up questions on estrangement and deterritorialization."[88] The fact that this novel was 'selected' for such explicitation seems to be in line with the paratextual strategy to present the target readers something they are familiar with; something that is not 'too Turkish.' In other words,

[88] From the information on the publisher's, i.e. Marion Boyars', page at http://www.marionboyars.co.uk/AUTHORS/Elif%20Shafak.html

these elements, which are 'foreign' to the source culture, are foregrounded to make the book appear 'less foreign' to the target culture.

The last bit of information on the half-title page is about the translator. The translator's name also appears at the end of the back cover as "translated by Müge Göçek" without the indication 'from the Turkish.' The information on the half-title page introduces the translator as "an associate professor in the Department of Sociology at the University of Michigan" who "studied at Bosphorus University in Istanbul before gaining an MA and a Phd at Princeton University." There are two important points about the way this information is presented. First, unlike the name of the author, the name of the translator has its dots; it is not Anglicized as 'Muge Gocek.' This reflects the translator's personal choice (Göçek, 2010), which would mean it was also Şafak's, not the publisher's, choice to 'lose her dots.' Second, it is made obvious that Göçek is not a professional translator, but a highbrow academic with degrees from one of the best universities in the States. The mention of her academic career in the States, where she still teaches, may have been considered as contributing to the packaging of the book by elevating its status suggesting, to an audience reluctant to buy translations, that the translation was carried out by a person who knows both cultures and languages. The mention of Göçek's academic career in the States may also indicate that she has long been "included" in the target culture — an indication which smoothes over her 'Turkishness' despite the dots that are not omitted from her name.

Paratextual Changes Made in the Translation

After the title page (Genette, 1997, p. 33) which contains the title of the book and the names of the author, the translator and the publisher, there is another page located before the text begins. This additional page in the English translation, which the original does not have, is a list of the residents of Bonbon Palace designating who lives in which flat (Flat 1 Musa, Meryem and Muhammet / Flat 2 Sidar and Gaba and so on). This is like a table of contents without page numbers. Actually, each section telling the story of a resident is also marked by a title, or "running head" (Genette, 1997, p. 316), indicating the flat number and name(s) of the resident. The list that appears at the beginning of the novel also functions as a table of contents in the way that it serves as an "announcement" or "reminder" (ibid.). Before the reading process starts, it announces the readers the contents of the book and reminds them the information given on the back cover. Yet, it may as well serve, while reading, to remind the readers who lives where or who is whose neighbor. Compared to the main text in which the order of the stories do not follow a regular, linear arrangement, but which rather circulate, the list at the beginning presents the readers a much more ordered, cohesive structure. It can be safely assumed that the addition of such paratextual material pays regard to intelligibility as it helps the target readers to easily get an immediate idea about the contents of the book.

As opposed to the addition above, two paratextual elements are omitted from the source text. The first one is the dedication. With regard to Şafak's concern with 'names,' it was already mentioned that Şafak gave up on her family name and took on her mother's name as her surname. The dedication in *Bit Palas* is, in a sense, a proclamation which "states precisely the nature of the relationship" (Genette, 1997,

p. 136): "*Tabii ki, illa ki Şafak'a, anneme*" [Certainly, definitely to Şafak, my mother]. In some of her interviews, Şafak talks about her personal choice in finding herself an alternative name, but it is the first time, in *Bit Palas*, that she dedicated her work to her mother whose name was explicitly, and, perhaps intentionally, indicated. Since "dedicating a work is a public act that the reader is, as it were, called on to witness" (Genette, 1997, p. 134), it can be assumed that Şafak wanted to draw the readers' attention to this 'peculiar' relationship she has with her name. The answer to the question why this dedication was omitted in *The Flea Palace* may remain quite speculative, but it is still possible to discuss the function of this omission bearing in mind other paratextual strategies analyzed so far. In my view, the omission of the dedication from the source text is clearing away a message loaded with meaning. It is true that not all source text readers would consider the message as an important element and attempt to understand the meanings it suggests. However, this is not to say that the dedication does not have a relevant function. The omission of the dedication, and therefore, its function, may indicate the idea that the target text does not ask the readers to delve into the meaning of a message they will come across before starting to read the book. Besides, a literal translation of the dedication would have also required, for the sake of consistency, to Anglicize the name of Şafak's mother as 'Shafak,' but even if it were to be preserved as 'Şafak,' it might have been considered to be confusing to the target readers. It is also telling that the dedication, which normally appears "on the first right-hand page after the title page" (Genette, 1997, p. 126), is replaced by the 'table of contents' added to the target text, which is discussed above.

The other paratextual element omitted from the source text is the epigraph located between the dedication and the main text. The epigraph in *Bit Palas* is

"allographic" — which is often the case with epigraphs — as it is "attributed to an author who is not the author of the work" (Genette, 1997, p. 151). In this case, the epigraph is a quotation from Ursula K. Le Guin with specific reference to the name of her work, *Kadınlar, Rüyalar, Ejderhalar* (Women, Dreams, Dragons), a selection of Le Guin's essays in Turkish translation. Below is the epigraph omitted from *Bit Palas*:

> Getto da rahat ve güven verici bir yer olabilir, ama ne de olsa orayı getto kılan şey, orada yaşamaya *mecbur* olmanızdır. Şimdi duvarlar çökmeye başladığına göre, sanırım molozları atlayıp dışarıdaki şehirle yüzleşmemizde fayda var.
>
> [The ghetto can also be a comfortable and reassuring place, but what makes the place a ghetto after all is that you *have to* live there. Now that the walls have started to come down, I guess it is useful for us to jump over the debris and face the city outside.] (translation mine)

As Genette states, the "most canonical" function of an epigraph "consists of commenting on the *text*, whose meaning it indirectly specifies or emphasizes" (1997, p. 157). I do not intend to offer a detailed analysis of the epigraph and its relevance to Şafak's novel (and to her overall discourse). Suffice it to say that the epigraph is a comment on the text as it offers to reconsider the "walls" dividing what is inside and outside, what/which places we associate with security, purity, cleanliness or with danger, impurity, and dirtiness. The collapsing walls, in particular, is a suggestive architectural metaphor complementing Şafak's 'deconstruction' of the narrative structure with a postmodern twist in the end. On the other hand, it is obvious that this semantic relevance, and thus, the significance of the epigraph, "will not be clear or confirmed until the whole book is read" (Genette, 1997, p. 158). The target readers, however, do not need to think about what the epigraph means or how it comments on the text, since it is omitted in *The Flea Palace*. As the case with the dedication, the omission of the epigraph may indeed be perceived as the eradication of yet another

layer of meaning. It seems possible to conclude that the omissions of the dedication and the epigraph, replaced by the additional 'table of contents,' stem from an inclination to present the target readers a translation (introducing a new voice from a 'foreign' culture) which will not 'complicate' their comprehension with extratextual information.

Matricial Norms in *The Flea Palace*

A close descriptive analysis of *The Flea Palace* shows us that there are more omissions from the source text than there are additions to it. Neither the omissions nor the additions are large chunks of information that radically manipulate the progression of the plot. However, they do mirror a strategy of streamlining the target text so that it could be more easily followed and understood by the target readers. Therefore, they do not appear to be arbitrary manipulations, but intentional ones serving a particular purpose.

Omissions

The omissions in *The Flea Palace* reveal that the author/translator tended to simplify Şafak's long sentences, which is one of the main characteristics of her writing. By long sentences, I mean the type of syntax that is marked by a chain of relative clauses and not one that is a 'list' of items separated by commas. The following fragment from the beginning of the novel exemplifies such simplification:

Target Text:

> On Wednesday May 1st 2002, at 12:20 p.m., a white van – in need of a wash and decorated with the picture of a huge rat with needle-sharp teeth on one side, a hairy humongous spider on the other – failing to take notice of the barriers ahead found itself in the middle of a crowd of two thousand two hundred people. (Şafak, 2004a, pp. 9-10)

Source Text:

> 1 Mayıs 2002 Çarşamba günü saat 12:20'de, bir tarafında sivri dişli devasa bir fare, öbür tarafında kocaman, simsiyah, serapa kıllı bir örümcek resmi bulunan, önü arkası sağı solu her tarafı irili ufaklı yazılarla dolu, kirli beyaz bir kamyonet, İstanbul'un çokça kabuk, bir o kadar da isim değiştirmiş ana caddelerinden birine açılan daracık bir ara sokağın köşesine sabahın erken saatlerinde yerleştirildiği halde öğlene doğru nasıl olduysa devrilmiş bariyerleri fark edemeyip yoluna devam etmeye kalkınca birdenbire yaklaşık iki bin iki yüz kişilik bir kalabalığın ortasında buluverdi kendini. (Şafak, 2002, p. 11)[89]

The omitted clause — "önü arkası sağı solu her tarafı irili ufaklı yazılarla dolu" — is the last bit of the description of the van. The next omission is particularly a good example of Şafak's long, 'winding' sentences with clauses chained to one another. Apart from the omissions in the example, the target text also reframes the sentence by the use of dashes which separate the clause qualifying the subject, i.e. "a white van," from the following adverbial clause, and therefore, renders the text easier to comprehend. The way the syntax of the source text is simplified through omissions can also be seen in the examples provided below.

Target Text:

> It was an agonizing misfortune for the apprentice to have to work at a beauty parlor at this sensitive age of his life, hearing all sorts of obscene jokes from women about the way his face divulged the sins his hand must be committing at nights. (Şafak, 2004a, p. 84)

Source Text:

> Sivilcelerinden ötürü nicedir işitmediği müstehcen alay kalmayan ve yüzünün ona düşman kesilip, geceleri tek elinin işlediği tüm günahları

[89] The omissions from the source text as well as the additions in the target text will be underlined from now onwards.

> ertesi gün bağıra bağıra, kırmızı kırmızı önüne gelene ilan etmesinden dehşetli sıkıntı duyan çırak için, ömrünün bu hassas safhasında bir kadın kuaföründe çalışmak zorunda kalmak, büyük bir talihsizlikti. (Şafak, 2002, p. 76)

Here, the author/translator omitted a long part of the clause qualifying the apprentice. The omission also ended up in a shift of perspective in the sense that it is as if the women make jokes about what the face of the apprentice divulges. In the source text, however, it is the apprentice who is terribly anxious about the way his face divulges what he does at nights. The omitted clause also includes information such as the adverb of time ("ertesi gün"), the adverbs (the repetitions "bağıra bağıra" and "kırmızı kırmızı") that describe the verb "divulge" or that describe the apprentice's being anxious. Evidently, the target fragment becomes much more simplified without all these details.

> Target Text:
>
> 'Until the sack is filled and you are ready,' concluded her mother. In the meanwhile, her father, sick and tired of the four generations of women at the house and this sack business of theirs which was getting nowhere, had already brought down the wooden ladder. 'Waiting without doing anything' counting for nothing in her book, Meryem had only been able to endure two weeks without climbing to look inside the sack. (Şafak, 2004a, p. 218)
>
> Source Text:
>
> "İnsanlar olana, çuvallar dolana kadar beklemeyi bilmek gerek," diye toparlamıştı annesi... Ne kadar bekleyeceğini bilmeden beklemek… Bu öğütten pek bir şey anlamayan, anladığı kadarından da hazzetmeyen Meryem, burnunun dikinden başka hiçbir şeyi bellememeye karar vermişti içinden. Bu arada, bir türlü bir yere varamayan bu çuval muhabbeti yüzünden sinirleri tel tel tarazlanan ve evdeki dört kuşak dişiden de yaka silken babasının bir öfke nöbeti esnasında bağıra çağıra tahta merdiveni parçalaması bile büyüklerine itaat, hadiselere tevekkül göstermeye teşvik edememişti Meryem'i. Epi topu iki hafta dayanabilmişti kömürlüğün üzerine tırmanıp çuvala bakmadan ve aşağı inip çuvalın ne zaman dolacağını sormadan. (Şafak, 2002, p. 188)

Between the first and second sentences, the source text talks about Meryem, particularly about her stubbornness and her displeasure with her grandmother's

advice telling her “to wait not knowing how long you are going to wait” (“ne kadar bekleyeceğini bilmeden beklemek”). The source text also tells us that even her father’s bringing down the ladder “could not encourage Meryem to comply with her elders and to behave resignedly.” On the other hand, the target text limits the focus on Meryem and by way of omissions reduces the information about the character, who dominates this part of the novel, to an implication of her discontent with the advice and her impatience about looking into the sack.

Target Text:

> [...] in the last phase, the cleaning is completed when the bathroom is given a once over. Since the traditionalists have such firm ties with the past and their confidence in the future is just as strong, there is no harm in leaving the unfinished parts until the next cleaning episode.
>
> The cleaning of traditionalists is not a bustle performed in the name of keeping the house in order, but the very mark of order itself. (Şafak, 2004a, pp. 242-243)

Source Text:

> [...] son aşamada, kovadaki suyu yinelemek, deterjanları değiştirmek, yıkanan çamaşırları asıp başkalarını makineye atmak gibi çeşitli vesilelerle sabahtan beri sürekli girilip çıkılan banyonun da elden geçirilmesiyle, temizlik tamamlanır. Hangi aşamadan sonra neyin geleceği önceden bilinir, çünkü her şey her zaman nasılsa gene öyledir. Gelenekçi kadınların geçmişle bağlantıları ne denli sıkıysa, geleceğe itimadları bir o kadar kallavi olduğundan, kalan noksanları bir sonraki temizlik gününe bırakmakta beis yoktur. Diyelim ki avizelerin pulları parlatılamamış ya da çarşaflar kolalanmamış bu seferki temizlikte. Ziyanı yok, gelecek sefer telafi edilir.
>
> Gelenekçi kadınların temizlikleri, evin düzenini korumak adına yapılan bir faaliyet değil, düzenin ta kendisidir. (Şafak, 2002, pp. 211-212)

The first bit underlined in the example above again shows the omission of the relative clause that specifies (or modifies) the “bathroom” (“banyo”). The clause actually explains why the bathroom is the last phase of the cleaning by describing it as the place “which has been continually stepped in and out since the morning for various reasons such as renewing the water in the bucket, changing the detergents,

hanging out the laundry and putting others in the washing machine." As it can be seen clearly, quite a bit of information is missed out. The second sentence omitted from the source text is like a further comment on the "phases" of the traditionalists' cleaning and the last sentence of the paragraph gives examples to the "unfinished parts" the cleaning of which can be compensated for in the next session. The omitted information does not introduce anything new to this section which is quite a long discussion of the two types of women who do house cleaning, i.e. the traditionalists and the radicals. Thus, the reason for the omission could be the lack of 'relevance' or 'significance' attributed to the details.

Target Text:

> 'You'll eat them on the way,' she had sniveled as she sniffed her red rose and pointed with one arm to some place in the sky as if the road she referred to was up there somewhere. In that state she had remained stock-still at the threshold, like a burly statue of a woman turned into stone. (Şafak, 2004a, p. 278)

Source Text:

> "Yolda yersin," demişti pancar gibi kızarmış burnunu çekip, kastettiği yol gökyüzündeymiş gibi, tek koluyla havada bir yerleri işaret ederek. Ve daha kolunu indirmeye fırsat bulamadan beter mi beter bir ağlama nöbetine kapılıp sesi soluğu aniden kesiliverdiğinden, daldan şeftali koparmaya çalışırken taşlaşmış, sonra da bulunduğu şeftali bahçesinden nasıl olduysa taşınmış irikıyım bir heykel gibi kalakalmıştı kapının eşiğinde. (Şafak, 2002, pp. 244-245)

The omitted part from the source text is the description of the "state" in which the woman remains and explains why she stands like a statue. Obviously, the target text would have been much more complicated and unintelligible, with the inclusion of the omitted part, that is, if it had preserved the syntax of the source text.

Another characteristic of Şafak's style, particularly of her 'winding' sentences, is the usage of a verb at the end of a clause which is followed by another clause beginning with the same verb as in

Target Text:

> Her only true desire was to see God, to see what color God was, if any. Until she saw that straight out – and along with it God's intention in taking her baby away – she did not care at all to see the colors of this world of illusions. (Şafak, 2004a, p. 54)

Source Text:

> Tek istediği Tanrı'yı görmekti. Bebeğini sevmediği, sevmeyi bilmediği için elinden alan, onu seçip sınayan, sınayıp ortada bırakan Tanrı'nın rengini, rengiyle beraber niyetini dosdoğru görene kadar, zaten bir yanılsamalar ve yansımalar küresi olan dünyanın renklerini görüp görmemek umurunda bile değildi. (Şafak, 2002, p. 49)

Naturally, it is not possible to preserve the same kind of repetition (i.e. by locating the verbs subsequently) in the target text because of the differences in the syntactical structures of the languages. However, in the example we see that the translator preferred to delete the clauses which contain the repetition. "Bebeğini sevmediği, sevmeyi bilmediği için" (because she did not love her baby, and because she did not know how to love) with the repetition of the verb "sevmek" (love) and "onu seçip sınayan, sınayıp ortada bırakan" (who chose and tested her, and, having tested, left her in the lirch) with the repetition of "sınamak" (test) are indeed important details in understanding the psychology of a woman whose baby dies all of a sudden. Therefore, the omissions of the clauses simplify the syntax, but, it seems, at the expense of eliminating details that may be essential or helpful to understand a particular aspect of a character or a particular context. Looking at a few more examples can provide further clarification regarding the omission of repetitive verbs in clauses.

Target Text:

> While his sluggish brother kept calculating the 'pluses' and 'minuses' of opening a beauty parlor, Cemal had already taken the plunge and started to look for a place. That he did not have a clue what sort of a city Istanbul was did not seem to trouble him at all [...] (Şafak, 2004a, p. 75)

Source Text:

> Ağırkanlı kardeşi bir kuaför salonu açmanın artılarını eksilerini hesaplayadursun, o büyük bir şevkle kolları sıvayıp, yer aramaya başlamıştı bile. Hoşuna giden bir fikir bulunca deli fişekleşen, her ne yapılacaksa bir an önce yapmak için yanıp tutuşan Cemal'in adımlarını dikkatlice atması bugün bile pek düşük bir ihtimalken, İstanbul'un ne menem bir şehir olduğunu bilmediği, bilmeye de gerek duymadığı o günlerde, imkansızdan da öteydi. (Şafak, 2002, p. 69)

The first part of the omission is again a clause related to one of the characters in the novel, Cemal, describing him as a person who becomes a daredevil when he comes up with an idea that pleases him and who aches for doing right away whatever needs to be done. The rest of the clause states that while even today there is little prospect of Cemal's taking his steps carefully, it was beyond the impossible in those days when he did not 'know' — and when he did not need to 'know' — what sort of a city Istanbul was. It is clear that the author/translator did not prefer to give all these details in a complex sentence and opted for intelligibility and fluency by omitting a considerable part of the clause.

Target Text:

> In point of fact, it cannot be considered total deception since we were merely covering up each other's partial unfairness with our own partial righteousness. It was as if the same cadaver lay in two different graves [...] (Şafak, 2004a, p. 261)

Source Text:

> Aldatmaca da sayılmaz büsbütün; sadece yarı haksızlığımızın üzerini kapatıyorduk yarı haklılığımızla. Annem de, ben de, birbirlerinden köşe bucak kaçan, kaçtıkça asla bir bütüne tamamlanamayan iki yarım çemberi çevirmeye çalışıyorduk beyhude bir gayretle. Artık tek ölüye ait iki mezar vardı ortada [...] (Şafak, 2002, p. 228)

Once again we see that the omitted sentence has two clauses connected with the repetition of the same verb, "kaçmak" (run away). Another important point about this sentence is that it includes the fundamental motif of the novel; that is, spinning

circles. A literal translation of the sentence would be: “Both my mom and I were trying in vain to spin two half-circles which run away from each other and which can never become a whole as they run away.” Actually, the whole narrative structure of the novel relies on this “circle” metaphor which is associated with “nonsense;” that is, fancy; that is, storytelling; that is, telling lies. In the extract, the narrator says there are two graves of the same cadaver, because he has constructed himself a version of his father like his mother constructed herself another version, both reflecting partly truth and partly deception.

Target Text:

> No doubt he should have returned and asked for help from his parents or else, moved forward to help the puppy himself, but he could do none of these things. He nervously thrust his hands into his pockets and simply waited. (Şafak, 2004a, p. 277)

Source Text:

> Geriye dönebilirdi şüphesiz; dönüp de anne babasını çağırabilir, yardım isteyebilirdi. Ya da ileriye doğru bir adım atabilirdi; atıp da köpeğin yanına gidebilir, yardım etmeye çalışabilirdi. Ama o hiçbir şey yapmadı. Yapmadığı gibi, sanki etrafına değmekten, değip de bir şeylere bulaşmaktan çekiniyormuşçasına, telaşla ellerini ceplerine soktu. (Şafak, 2002, p. 243)

The above fragments from the source and target texts constitute a perfect example of the recurrent verbs in subsequent clauses or sentences. The verbs “dönmek” (to return), “(adım) atmak” (to step), “yapmak” (to do)” and “değmek” (to touch) are repeated in the source text as if to create an effect of ‘circularity.’ Had the author/translator in a way retained the repetitions and the clause describing the subject’s thrusting his hands into his pockets, the narrative sequence of the target text would not of course have been so simple and easy to follow.

Additions

As for the additions in *The Flea Palace,* it can be said that similar to the omissions they also serve to make the target text more intelligible. That is to say, they seem to make it easier for the target readers to follow Şafak's sentences, as if preventing them from losing their ways. The difference, however, is that the omissions, as the examples have shown, take place to a great extent on the level of syntax, basically resulting in the simplification of the source text's syntactic structure. The additions, on the other hand, take place rather on the semantic level and make the target text more intelligible by providing explanations via footnotes and a glossary and also by explicating certain points.

There are only four additions in the target text in the form of footnotes, which, quantitively may not be counted as a major alteration. Looked at from a wider perspective, however, these need to be considered as part of a translation strategy observed throughout the target text, together with the omissions, additions, and the treatment of proper names and culture-specific elements. As for the footnotes, it is possible to say that with these additions the translator chose to inform the target readers about a particular type of knowledge, which is religious knowledge, mainly regarding Islam.

The first footnote is introduced in order to explain the Ottoman Turkish (or Arabic) phrase "'*Allah bas baqiya hawas*'" ('"*Allah bes bâkıy heves*"'), the heading on a tomb inscription in the Muslim cemetery, and also the term "cel sulus" ("celî sülüs"). The footnote says, "'*Allah bas baqiya hawas*' means 'God is strength, the rest is folly' and Ottoman *cel sulus* script is a historical Turkish script of the Ottoman Empire" (Şafak, 2004a, p. 26). There are three points that draw attention here. First,

the phrase and the term are 'foreign' elements, specific to the Ottoman Turkish Islamic tradition, and preserved in the target text as they are. Nevertheless, it is not completely true to say that they are preserved as they appear in the source text. This can still be considered an intervention in the sense that the Turkish spelling of the phrase and the term seem to have been modified so that they could be read (and pronounced) more comfortably in English. This is actually in line with the strategy in the Anglicization of Şafak's name discussed under paratextual elements and, therefore, it may not be surprising to see that the term "celî sülüs" loses all its dots and its "î" in the English translation. The second point that draws attention is that both the target text and the footnote which refers to it introduces another addition, that is, the word Ottoman before the term "*cel sulus*." It is true that "celî sülüs" is a historical Turkish script (a type of calligraphic writing); its history, however, is not limited with the Ottoman Empire, as the footnote explains, but goes back to the preceding periods of Selçuk (Seljuk) Turks.[90] That the translator held back this detail and foregrounded, instead, the Ottoman Empire may indicate a preference to provide the target readers with a relatively more 'familiar' concept. Without doubt, it is possible to say that the target readers could be assumed to have enough knowledge to associate Turkish history with the Ottoman Empire, but not readily with the Selçuks (Seljuks). Thirdly, the information in the target text (both the footnote and the concepts it refers to) appears much more intelligible compared to the source text; it is clear that such explanation (both within the text and the footnotes) would have been of help to many source text readers as well in understanding the archaic words and phrases Şafak is fond of as in the example 'kitabelerinde aynı celî sülüs "*Allah bes bâkıy heves*" serlevhası vardı' (Şafak, 2002, p. 24). Thus, interestingly, the

[90] Further information can be found on http://www.hatdergisi.com/selcuklularda_celi_yazi.htm

translation renders the source text meaning ‘less foreign,’ while it may probably remain quite foreign to many source text readers.

The second footnote explains “the Trumpet of Israfil” (“İsrafil’in suru”) (Şafak, 2004a, p. 56) saying, “It is believed that the Trumpet of Israfil will be heard on the Day of Judgment.” However, the footnote goes one step further because in addition to the explanation it presents, it in a way functions as a commentary as well. The footnote only focuses on the time when the trumpet will be heard, without informing the reader about Israfil’s being one of the four archangels in Islam or about the belief that he will blow the trumpet twice. On the other hand, the commentary helps the reader better understand the hyperbole in the text which suggests that Monsieur Antipov is so old (“almost a century”) that he had witnessed several Judgment Days. Similarly, the third footnote in *The Flea Palace* explains and comments on the text as it makes it clear that the *names* of the characters were not chosen randomly, but rather intentionally by the author to serve a particular purpose. This again brings to mind Şafak’s concern for ‘names’ previously discussed. As cited then, Şafak says that she “follows this Eastern tradition which believes that when you name someone you attribute whatever that name entails” (Frank and MacDonald, 2005) and this applies to the way she names her characters. In accordance with this view, the footnote given for the name “Meryem” in the target text does not only provide its English equivalent, but also further comments on the heading of the chapter. As it states, “Meryem means Mary in Turkish and ‘Meryem, Musa, Muhammet’ is a trilogy referring to the three monotheist religions (Mary, Moses and Muhammet are the names of the family members)” (Şafak, 2004a, p. 99). Had the translator not provided this comment, the target readers would have obviously

missed the opportunity to understand (or, at least, discern) what these names entail and how they relate to the characters themselves.

The final footnote is another explanation regarding Islam. The interesting point here is that the addition of the footnote does not offer further information about what is uttered in the text; that is, it is actually, to a great extent, the repetition of the target text utterance. The footnote explains, "*According to the Muslim faith,* in order to create the universe *Allah* uttered 'BE!'" with reference to the text saying, "[...] this lovely naïve creature who believed that this God of hers who created the universe by pronouncing 'BE!' could likewise destroy with the pronouncement 'DIE!'" (Şafak, 2004a, p. 414; emphasis added). The additional "Muslim faith" and "Allah" do not only inform the target readers about the religious belief of the source culture, but also serve to further explicate a point in the target text. At this point, it should be noted that the source text does not have the signifier "Allah" for God, but "tanrı" ("kâinatı olduran *tanrısının*"), with the lower case "t" and the suffix indicating the second person possessive pronoun, thus translated "*this God of hers* who created the universe." The utterance implies the narrator's (the "*rakı* swilling academic" who teaches philosophy) attitude towards both the Blue Mistress and religious belief in general. Therefore, the footnote explicates that "this God of hers" is the "Allah" of the Muslims.

Compared to the other parts of the novel, the opening section is the one in which most of the additions take place. This is the part in which a narrator talks, in the first person singular, about the relationship between sense and nonsense, fact and fiction, truth and deception, and also about a game which he likens to narrating, or, rather, constructing a story. After that, a third-person narrator starts telling a story, which first introduces a man who comes to the Bonbon Palace to apply pesticide and

with another shift to the first-person narrator, we learn some more about the current situation of the apartment building. The examples provided below are, therefore, from this opening section and a close descriptive analysis can shed light on the decision mechanism behind other additions, as well as omissions, encountered in the target text.

Target Text:

No matter at which instant or with what particular incident I make the first move, there will always be a time preceding the start of mine – always a past ahead of every past and hence never a veritable outset. (Şafak, 2004a, p. 8)

Source Text:

Nereden yola çıkarsam çıkayım, hep bir öncesi var. (Şafak, 2002, p. 10)

The fragments are related to the narrator's explanations about the circle, which, as mentioned before, is the fundamental metaphor on which both the form and the content of the novel rely. The target text obviously explicates what the narrator tells in a single sentence. Because the understanding of the circle, of what it represents, is essential to the understanding of the novel, the author/translator seems to have tried to make this opening part as clear and intelligible as possible. This can also be seen as a compensatory strategy by means of which the translator makes up for the 'circulatory' narrative that was phased out and/or other omissions she made in the target text. The following excerpts will further strengthen these points.

Target Text:

Starting the ball of narration rolling is not hard. I too can employ the logic of the Garbage Game with some minor adjustments here and there." (Şafak, 2004a, p. 9)

Source Text:

Başlamak zor değil. Ufak tefek değişiklikler yaparak oyunun biçiminde, aynı mantığı kullanabilirim ben de. (Şafak, 2002, p. 10)

"Narration rolling" makes it clear, at the beginning of the paragraph, that the narrator likens storytelling to the Garbage Game. In the source text, it is in the third sentence of the paragraph that this comparison is made and then the reader understands that the rules of the game will be taken up by the narrator/author to construct his narrative. A more important point here is that the play is given a name in the target text, although it does not exist in the source text. This addition is actually quite appropriate because the name is directly related to the context in two ways. The name firstly derives from the round lids of the grayish aluminum garbage cans. Secondly, garbage is one of the main motifs of the novel. Not only is the game given a name, and its relevance made more explicit, but also it is made much more clear and concrete with the additions (as well as omissions) of minor details as will be seen below.

> Target Text:
>
> Next, it would be the player's turn to assign the subject of the act: 'I-One Among Us-All of Us-None of Us'." (Şafak, 2004a, p. 9)
>
> Source Text:
>
> Derken oyunculara gelmeli sıra: 'Ben-Birimiz-Hepimiz-Hiçbirimiz'. (Şafak, 2002, p. 11)

The addition in a way enhances the relationship and comparison between the 'player' and the 'narrator,' and makes it more explicit for the reader that the narrator/author will now decide on the characters, that is, the "subject of the act." This is rather implicit in the source fragment because it does not mention a *single* player who would assign the subjects, as the first part of the sentence before the colon could also be translated as "Next, it would be the players' turn (to come)."

Target Text:

> In this manner, if I spin an imaginary garbage lid four times in a row, I should be able to construct a decent sentence. What more than a sentence does one need to start off a story that has no start to it anyway?" (Şafak, 2004a, p. 9)

Source Text:

> Bu şekilde eğer dört kez üst üste çevirirsem yuvarlak, grimtırak, teneke çöp kapağını, eli yüzü düzgün bir cümle kurmayı başarabilirim. Ve bir cümle yeter de artar başlamaya… (Şafak, 2002, p. 11)

The substitution of the adjectives (round, greyish, aluminum) that describe the garbage lid with a totally different adjective, "imaginary," again emphasizes the idea that what is going to be constructed/told is fictitious, unreal, a lie, nonsense. Together with this, the statement "that has no start to it anyway," which identifies the story, further suggests that the story is to be linked to the notion of 'circularity' which is the state of having "neither an end nor a beginning" (Şafak, 2004a, p. 8), foreshadowing the idea that the story will in the end turn to its beginning. The end (if it can be called an 'end') of the story reminds the readers that it has been a lie all the way from the beginning. As the author herself says, what she has done in the novel was to "build an apartment floor by floor, in a vertical line" and in the end to "pull it down" ["Bir apartman kurdum kat üstüne kat çıkarak, dikey bir çizgi halinde. En sonunda da onu alaşağı ettim."] (Sorgun, 2002) This is what deconstruction is about; the author's statement can, in fact, be taken as a neat definition of it. The suggestion has actually accrued to me because of a lexical choice the author/translator preferred: the verb "construct" in "to construct a decent sentence." I believe this is in line with the whole discourse prevalent in this opening section of the novel. Thus, the choice seems quite conscious taking into consideration this discourse as well as the fact that here the author/translator could have opted for the verb 'make,' which is the more commonly used verb with 'sentence.'

Target Text:

> The driver of the van, a ginger-haired, flap-eared, funny-looking, baby-faced man with features so exaggerated that he hardly looked real… (Şafak, 2004a, p. 10)

Source Text:

> Bu beklenmedik saldırı karşısında eli ayağına dolaşan turuncu saçlı, yelken kulaklı, komik suratlı, yaşını hiç göstermeyen sürücü… (Şafak, 2002, p. 11)

This is another example underlining the nature of fiction. The fact that the novel is built upon 'unreality' which looks like real is what makes deception and truth indistinguishable (Şafak, 2004a, p. 7). The driver has such features that make him so 'unreal' that he is mistaken for a *jinni* by the five and a half year old granddaughter of Hadji Hadji. Later in the novel, it becomes clear to the reader why the little girl screams in horror calling the driver a "genie", most importantly the reason why she is so removed from reality. Thus, the addition provides the target readers with one of those hints which they can use to build the connections between the beginning and the end, filling in the gaps within the circle.

Target Text:

> To unload the pesticide sprays he walked back to his van. Yet, the moment he shut his door, a blond woman with a hairdresser's smock tied around her neck reached in through the half-open window and gawked at him cross-eyed:
>
> "'Is this van all you've got? Won't be enough, I tell you,' she hooted knitting her well-plucked eyebrows. 'They'd promised at least two trucks. There's so much trash, even two trucks would have a hard time.'
>
> 'I'm not here to pick up your garbage,' Injustice Pureturk frowned. 'I'm here for the insects… the cockroaches…'
>
> 'Oh,' the woman flinched, 'Even then, I tell you, what you've got won't be enough.'
>
> Before Injustice Pureturk could fathom what she was talking about and what exactly these people had been waiting for, two red trucks ploughed onto Cabal Street […] Injustice Pureturk, utterly unaware of the excitement around him, was trying at that moment to find a better spot to park. (Şafak, 2004a, p. 13)

Source Text:

> Cebinden bir kartvizit daha çıkarıp bunu da diğerinin üzerine sıkıştırdıktan sonra çevik hareketlerle geri dönerek kamyonetine atladı. Ama daha kapıyı kapatmaya fırsat fırsat bulamadan boynundan aşağısına leopar desenli muşamba bir önlük bağlamış sarışın bir kadın, yarıya kadar açık pencereden kafasını uzatarak şaşı şaşı baktı:
> 'Bir tek bununla mı geldiniz? Yetmez ki,' dedi kadın incecik alınmış kaşlarını çatarak. 'İki kamyon göndereceklerdi hani? İki kamyon bile zor alır bunca çöpü.'
> Haksızlık Öztürk daha neden bahsedildiğini anlayamadan, iki kırmızı kamyon, çağrıldıklarını duymuşçasına iki ayrı uçtan daldı Jurnal Sokak'a […] Haksızlık Öztürk park etmeye çalışıyordu o esnada. (Şafak, 2002, p. 14)

The adverbial clause of the first sentence is omitted from the source text and is replaced with an infinitive clause ("to unload the pesticide sprays") that ascribes the subject of the sentence a totally different action. The main verb "atladı" (jumped into) is also changed to "walked back." These substitutions can be taken as 'corrections' because the normal progression of the narrative requires the man to prepare for the application of the pesticide. The source text is slightly confusing because it appears as if the man gets into his van to leave while he has work to do there and then why he tries to park again does not make sense. Thus, the addition of the infinitive clause, the change in the main verb, as well as the addition of the infinitive clause ("to find a better spot") in the last sentence of the target text, give a 'logical' order to the actions of the subject. These interventions clear up the confusion and, in terms of the structuring of the target text, they can be viewed as "improvements on the text's logical sense and progression" (Vanderauwera, 1985, p. 97). As Vanderauwera also claims, these kind of interventions "are made primarily on the micro-level: a whole series of minor 'explicitations' and 'corrections' streamline the target renditions" (ibid.).

Instead of saying "a leopard-patterned, plastic smock," the author/translator added the information that it is a "hairdresser's" smock, making it much more clear

and explicit. This also allows the readers to remember, as they read along, that this is the blonde woman with a cast in her eye, one of the customers of Hairdressers Cemal and Celal of the Bonbon Palace. In the source text, however, the plastic smock does not automatically and immediately connote a hairdresser; it could well be taken as a fancy apron.

The additional dialogue between Injustice Pureturk and the blonde woman also serves to present the target readers a scene which is easier to comprehend and this is partly because it is more conversational. It is as if the translator wanted to clarify for the reader what Injustice Pureturk has a hard time to understand. It seems that in order to prevent any confusion, the author/translator makes it clear that Injustice Pureturk is there to apply pesticide dust against the insects, whereas the blonde woman mistakes him for a garbage man whom they have been waiting for to remove the garbage. This obviously helps the target readers become more aware of the dramatic irony when Madam Auntie's secret is revealed. The following additions also serve the same purpose of underlining the confusion of Injustice Pureturk as well as intensifying the irony.

Target Text:

> If truth be told, Bonbon Palace was used to garbage, having struggled with it for quite some time now." (Şafak, 2004a, pp. 13-14)

Source Text:

> Bonbon Palace uzun zamandır şikâyetçiydi çöplerden; içindekilerden ziyade dışındakilerden. (Şafak, 2002, p. 14)

"If truth be told" here functions like a conjunction that adds to the conversational tone of the narrative. It can be argued that the addition of the last clause ("having struggled with it for quite some time now") embodies a close meaning to the source text which says that "Bonbon Palace has been complaining about the garbage." Yet,

it does so by omitting "içindekilerden ziyade dışındakilerden" from the source text. The author/translator might have thought that the readers should not think, at least early at this point, that the residents of Bonbon Palace keep their garbage inside the building. The following chapters of the novel reveal that almost all of the residents keep complaining about the "garbage hill" along the wall between the apartment's garden and the street, as well as the intensifying stench which the residents attribute to the garbage outside. It can, therefore, be thought that the suggestion of the garbage inside and outside referred to by the statement "içindekilerden ziyade dışındakilerden" may, at this point, be considered an irrelevant or redundant detail, and thus its omission understandable. Nevertheless, the omission misses out a significant metaphoric conduit that serves the motifs of 'us' and 'others,' 'clean' and 'dirty,' related to the distinction between 'inside' and 'outside.' It is obvious that Şafak intentionally uses the "inside/outside" conflict with reference to garbage. As she has suggested, in a review on *Bit Palas* by Hüseyin Sorgun,

> Hayatlarımız birbirinin içine sızıyor. O yüzden iç ve dış ayrımı çok saçma bir ayrım. Ben ve öteki ayrımı çok saçma bir ayrım […] Dışarıdan beklediğimiz tehlike içimizde olabilir. Dışarıya atfettiğimiz pislik, içimizde belki de […] Belki pislik zannettiğimiz şey, o kadar da pis değil. Ama bunu anlayabilmek için önce o pislikle yüzleşmek gerekiyor. Kendi çöpünle, kendi bitinle, kendi çöp kokunla… (Sorgun, 2002)
>
> [Our lives leak into each other. That's why, the distinction between "inside" and "outside" is ridiculous. The distinction between "I" and the "other" is ridiculous. […] The danger that we expect from outside can be inside us. The dirtiness we attribute to outside is perhaps in ourselves […] Perhaps what we suppose to be dirt is not that dirty. Yet, to understand this, it is necessary that we first confront that dirt. Your own garbage, your own lice, your own garbage smell…] (translation mine)

In the same vein, it can be argued that what is considered to be irrelevant or redundant, (and, therefore, omitted) may not be so. My contention is that the

omission of a ‘minor’ distinction may curtail the profundity of a metaphoric conduit, as it is the case in this example.

Target Text:

> Yet, I know too well that tomorrow will be just the same and so will the days to follow. Nevertheless, with my fondness for circles I should not give you the impression that it is only my life that persistently repeats itself. In the final instance, the vertical is just as faithful to its recurrence as the horizontal. Contrary to what many presume, that which is called ‘Eternal Recurrence’ is germane not only to circles but also to lines and linear arrangements.
>
> From the monotony of lines there deviates only one path: drawing circles within circles, spiralling in and in. Such deviation resembles, in a way, being a spoilsport in the Garbage Game: not abiding by what comes up when you spin the round lid of greyish aluminum, spoiling the game by not waiting for your turn, craving to spin again and again; messing around with subjects, objects, verbs and coincidences […]
>
> On Wednesday May 1st 2002, Injustice Pureturk applied pesticide to one of the flats of Bonbon Palace. Fifteen days later, upon returning for the baby cockroaches born from their mothers’ eggs, he found the door of that particular flat deadlocked. (Şafak, 2004a, pp. 14-15)

Source Text:

> Oysa yarın, tıpkı bugün gibi olacak ve aynen daha ertesi günler gibi. Ama sadece benim hayatım değil ısrarla kendini tekrar eden. Alabildiğine farklı görünmekle birlikte, aslında dikey de, en az yatay kadar sadıktır sürekliliklerine. Sanılanın aksine, çemberlere değil, çizgilere mahsustur *ebedi tekerrür* denilen.
>
> Çizgilerin yeknesaklığından sapan tek bir patika biliyorum: çemberler içre çemberler. Bir nevi oyunbozanlık da sayabilirsiniz bunu. Yuvarlak, grimtırak, teneke kapağı çevirdiğinizde, çevirip de işinize gelmeyen bir söz dizimiyle karşılaştığınızda mızıtmak bir anlamda. Mızıtıp, yeniden ve yeniden çevirmeye kalkmak. Öznelerle, zamirlerle, fiillerle ve tesadüflerle oynamak […]
>
> Haksızlık Öztürk o gün, önce birini, sonra da tek tek tüm dairelerini ilaçladı Bonbon Palas’ın. On beş gün sonra, ölü annelerinin ardından yumurtalarından çıkan yavru hamamböcekleri için döndüğünde, ilaçladığı ilk dairenin kapısını kapalı buldu. (Şafak, 2002, pp. 15-16)

From the comparison of the extracts above, it can be inferred that the changes made to the source text, the additions in particular, make the information more explicit and more precise. What is referred to by “lines” in the source text actually

stands for a trope, or, even a conceit,[91] in the sense that it is, like the "circle" metaphor, extended to govern the whole novel, both in terms of form and content. "Lines" become the trope for every kind of "linear arrangement," be it the structuring of a novel, our perception of time, and thus, history, or of life and death.

> Döngü benim için aslında en önemli şeylerden bir tanesi. Diğer romanlarımda da bunun etkisinin çok olduğunu düşünüyorum. Zamanı farklı şekillerde okumak mümkün. Bir yanıyla daha dikey ve ilerlemeci bir şekilde okursun. Bizim Batı Aydınlanması'ndan aldığımız şey, bu oldu. Hayatını öyle inşa edersin ki, kat üstüne kat çıkar gibi madde madde ilerlersin. Bu kadar hedefe odaklanmış, bu kadar ilerlemeye odaklı bir zaman ve yaşam anlayışı benim sıcak bakmadığım bir şey. Bunun karşısına ne koyuyorum? Daha dervişane bir çember ve döngüsel bir zaman ve mekân anlayışı. Sadece zamanla sınırlı kalan bir şey değil bu. Ölümden ne anladığını değiştirir mesela. Çizgisel bir hayata sahip olanla döngüsel bir anlayışa sahip olanın hayattan anladığı şey farklıdır. (Şafak in Sorgun, 2002)
>
> [Circularity is, in fact, one of the most important things for me. I think it has a major impact on my other novels as well. It is possible to read time in different ways. You can read it in a way which is more vertical and progressive. What we had taken from Western Enlightenment was this. You can construct your life in such a way that you proceed item by item as if building a floor upon floor. I don't approve of such a perception of time and life which is so target- and progress-oriented. What do I put against this? A more humble and contended (as befitting a dervish) circle and a circular perception of time and space. This is not only limited to time. This can as well change how you perceive death, for example. The one that has a linear life and the one that has a circular perception interpret life differently. (Şafak in Sorgun, 2002)]

The addition of "linear arrangements," therefore, can be useful to the reader in interpreting the trope. Another addition, that of "spiralling in and in," works to the same effect. That is to say, it puts emphasis on this idea of circularity by adding the image of a "spiral" and, thus, making the distinction between the metaphors of lines and circles more explicit.

[91] A conceit is a figure of speech, especially in poetry, which "establishes a striking parallel, usually ingeniously elaborate, between two very dissimilar things or situations" (Abrams 1999: 42) and with its complex logic, it governs the whole text. Shafak's extended metaphor does not appear to be "striking" or "complex", but it is an interesting and worthwhile tool in weaving the different, and seemingly dissociated, stories of the characters in the novel.

The comparison of "circles within circles" that disrupt the monotony of lines to "being a spoilsport in the game" again becomes more explicit with the addition of the name given to the play by the author/translator — that is, "the Garbage Game" — which was mentioned before. The same policy can be seen in the translation of the way the play can be spoiled. This is also an example of the policy of omission or reduction of overlong circumlocutions, or their replacement by 'simpler' and 'comprehensible' renditions. The comparison in the source text suggests that it is like being a spoilsport "when you come upon a syntax that does not suit your interests," ("çevirip de işinize gelmeyen bir söz dizimiyle karşılaştığınızda"), whereas the translation opts for a much simpler substitution: "not waiting for your turn." The particular syntax in the source text is also more 'difficult' and circumlocutious as it involves the repetition of verbs in different clauses: "çevirdiğinde, çevirip de […] mızıtmak […] Mızıtıp […] çevirmeye […]" The repetition is not actually essential to the understanding of the narrative; it is, as pointed out before, rather a matter of style. It is also clear that the author/translator preferred to make the syntax more clear not only by omitting the repetition, but also by shortening it (it is quite ironic that such intervention takes place at a point, "when [the translator] come[s] upon a syntax that does not suit [her] interests"!). On the other hand, this particular type of syntax which makes use of repetition is, indeed, suitable to the idea of "circularity" that is emphasized by the author both in her novels and interviews. Suggestive here is not only the verb "spin" (and its being repeated three times in the source text), but also the close relationship between this circulatory syntax and the image of the spinning "round" lid. Hence, this example once again shows that although the information the source text contains may be considered inessential to the understanding of the whole,

and can, therefore, be omitted or reduced, it can as well be a relevant detail adding to the relation between form and content.

The other additions in the translation also help to create a smoothly flowing text. The addition of "I know" in the first sentence continues the conversational tone of the narrator, whom we start to hear speaking frequently in the first person shortly before this specific part. Hence, the addition in the following sentence which underscores the narrator's relation to "circles" — an evocation for the reader, reiterating his preference for circles instead of lines. The conjunction "in the final instance" that replaces "alabildiğine farklı görünmekle birlikte" ("although it looks extremely different") also adds to the easy flow of the narrative. It can also be considered as a 'logical' substitution in the sense that the vertical and the horizontal are both lines and represent "linear arrangements," therefore the difference between the two is not as radical as their difference from the circle. The author/translator might have thought that what is at stake here is, for the reader, to comprehend the distinction between linearity and circularity as clearly as possible. Another 'logical' substitution is that of "zamirlerle" ("pronouns") with "objects" and it is indeed logical, because the subjects, objects, and verbs pertain to the answers, in the "Garbage Game," to the question "What will happen to whom and when?" (Şafak, 2004a, p. 9) Although the answer "To Me" counts as a pronoun, the "logical" answer to the question "what will happen?" cannot be a pronoun, but an object. This is obviously a minor correction in the logical flow of the narrative, yet it is also part of the overall tendency to present the target readers a text devoid of 'irrelevant' or 'confusing' information.

Other than the ones in the opening section, there are also various additions throughout the novel. Although these may not be considered as major changes that

would dramatically alter the understanding of the story, some of these are highly suggestive in terms of the 'image' of the source culture that they partially portray. In the following excerpt, for example, the addition does not appear to take place on a purely textual level. The target text says, "Where she pointed, I spotted a *headscarfed* woman throwing her garbage by the side of the garden wall" (Şafak, 2004a, p. 273; emphasis added) for "Bahçe duvarının kenarına çöplerini fırlatan kadını gördüm işaret ettiği yere bakınca" (Şafak, 2002, p. 239). A similar addition can be seen in 'I too believe in destiny', answered Seda, always sitting in the middle of the *always together headscarfed* threesome" (Şafak, 2004a, p. 303; emphasis added) for "'Ben de kadere inanıyorum,' dedi üçlünün ortasındaki Seda" (Şafak, 2002, p. 266). It should be noted that the addition of "always together headscarfed" in the latter example is actually a repetition of the way the students are described earlier in the text. However, this still indicates that the author/translator, consciously or unconsciously, draws attention to the "headscarf" via repetition. The previous example is especially telling because the translator adds the adjective "headscarfed" to identify the woman throwing her garbage, although the source text does not even imply such a thing, let alone state it. Consider also the following:

> Target Text:
>
> Women suspiciously spied on our every move from *behind the lattice tulle of* windows. (Şafak, 2004a, p. 429; emphasis added)
>
> Source Text:
>
> Şüpheli gözlerle her hareketimizi süzüyordu kadınlar pencere diplerinden, kapı önlerinden. (Şafak, 2002, p. 370)

The first point that draws attention here is that the location of the women is changed. In the source text, the women look from the windows, perhaps as they lean on the window sills, or they look as they stand in front of the doors. The addition of "behind

lattice tulle" is truly in line with the selection of the verb "spy on" as it adds a sense of secrecy to the scene. However, the verb in the source text is "süzmek," that is, to give someone the once-over, which rather implies looking directly at someone or something. The second point is that "kapı önlerinden" is omitted from the source text, so the only women in the target text are those "behind the lattice tulle of windows." The omission actually becomes inevitable because the verb "spy on" necessitates a location indoors. In any case, when we take into account the addition and the repetition of "headscarf" in the previous examples together with the addition and the omission just mentioned, it seems possible to argue that these serve to reinforce or highlight a certain image with respect to the women of the source culture. In a sense, by way of these textual alterations, the target text provides the target readers with a 'familiar' image of the source culture, such as Turkish women wearing headscarves or women behind windows.

Other Changes Made in the Translation

The tendency to streamline the target text so as to present a more intelligible and easily readable narrative is also reflected in the minor deviations which have a bearing on the total make-up of the text. The target text, for instance, introduces new paragraph divisions that indicate other 'logical' portions than the ones marked off in the source text. Not surprisingly, this is often the case with the long paragraphs. In a similar vein, the target text often breaks up the sequence of the narrative into separate sentences and again introduces new 'logical' portions, which again serves to reduce the length of Şafak's long sentences. Below is a typical instance:

Target Text:

> It was then that the Third of the Three Consultant Buddies asserted in a meandering speech, that they were committing a grave error by rushing into a solution. First they had to grasp what exactly the problem was and, had they done so, would indeed detect more than one peculiarity in this particular case. Thus he paraphrased his oration: 'First diagnosis, then treatment!' (Şafak, 2004a, p. 27)

Source Text:

> İşte o zaman, Üç Ahbap Danışmanlar'dan Üçüncüsü, aceleci davranıp hemen sonuca ulaşmaya çalışmakla hata ettiklerini, zira en doğru çözümü bulabilmek için önce durumun ne olduğunun tam manasıyla aydınlatılması gerektiğini, dikkatli bakıldığı takdirde ortada birden fazla tuhaflık olduğunun görüleceğini uzun uzun dile getirdi ve kendinden gayet emin ekledi: "önce teşhis, sonra tedavi!" (Şafak, 2002, pp. 25-26).

The breaking up of the narrative into separate paragraphs and sentences also reduce the speed of the narrative and provides the target readers with a text that runs more smoothly.

The punctuation of the source text is also partially adjusted. This adjustment takes place in two ways. First, 'special' or 'idiosyncratic' punctuation is standardized and thus made to appear more familiar. The slash "/" which is one of Şafak's stylistic markers is replaced by commas in the target text as in the long list of items which Sidar had posted, nailed, taped or pinned onto the ceiling (Şafak, 2004a, pp. 231-232). Secondly, the adjustment becomes another way of re-organizing the target text, which seems to serve an increase in its intelligibility and accessibility. In another list, for instance, the slash is replaced by numbers to mark off the items whereby the list is easily distinguished within the main text and is given more precision:

Target Text:

> Prioritized among the agenda items of the association were the following:

> 1) To determine and record one by one incidents of immoral behavior performed by white Russians with soft and silky blond hair, fair complexion, shameless looks and aristocratic pretentions
> 2) To wear out the gates of upper echelons of state administration in order to gather support for their cause
> 3) [...] (Şafak, 2004a, p. 47)

> Source Text:
>
> Cemiyetin öncelikli gündem maddeleri arasında, lepiska saçlı, ak gerdanlı, arsız bakışlı, aristokrat bozması Beyaz Rus kadınların ahlaka mugayir davranışlarını bir bir tespit edip zapta geçirmek/ bu raporlarla erkân-ı umumiyenin kapılarını aşındırıp davalarına destek toplamak/ [...] (Şafak, 2002, p. 43)

The target text may have the same narrative content as the source text; that is, the change in punctuation may not bring forth major changes in the narrative. Nevertheless, these minor adjustments, which may seem to have no bearing on the structure or the functioning of the text, still play a role in the creation of an easily readable, intelligible and familiar text.

Treatment of Proper Names

Looking at the 'table of contents' which introduces the names of the residents of Bonbon Palace, it can be argued that Müge Göçek did not employ a domesticating strategy regarding the names. The orthography of the residents' names that are non-fictitious, are not changed. So, the names "Musa", "Meryem", "Muhammet", "Sidar", "Gaba", "Cemal", "Celal", "Metin", "Tijen", and "Su" are spelled as they appear in the source text. We see that the names of those characters who are not given a proper name, but an epithet, such as "The Blue Mistress" ("Mavi Metres") or "Madam Auntie" ("Madam Teyze"), are translated literally. This is also valid for the epithets preceding a proper name, as in "Hygiene Tijen" ("Hijyen Tijen") and

"HisWifeNadia" ("Karısı Nadya"). The proper names, which are fictitious, are also translated into English in a literal way. Accordingly, the character named "Haksızlık Öztürk" becomes "Injustice Pureturk", the name of the saint "Kalktıgöçeyledi Dede" becomes "Hewhopackedupandleft", and the name of the family "Ateşmizacoğulları" becomes "The Firenaturedsons". In a similar vein, the original orthography of the actual place names is retained while the fictitious ones are translated into English. To give a few examples, "Usturumcu Sokak", "Dolapdere", "Fatih", and "Galata" are actual place names that remained the same in the target text. Fictitious names such as "Jurnal Sokak", "Kırıktulumba Sokağı", "Camekân Sokak" and "Küçük Hendek Sokağı" are literally translated as "Cabal Street", "Broken Water Pump Street", "Display Window Street" and "Little Ditch Street" respectively. It can be concluded that the author/translator displays a consistent approach towards the translation of proper names in retaining the actual ones as they are in the original while literally translating the fictitious ones. It is with the spelling of some actual proper names that the translator seems to have employed a domesticating strategy. Once again, this is the kind of approach that underlies the Anglicization of Şafak's name which was mentioned several times before. We see that the letter "ş" in "Ayşin" and "Zeliş" is turned to "sh," hence the names "Ayshin" and "Zelish" in the target text, as the case with "Shafak". The name "Hacı Hacı" becomes "Hadji Hadji" and similarly, "Metin Çetin" becomes "Metin Chetinceviz" as "ç" becomes "ch". The addition of "ceviz" (walnut), which neither exists in the source text nor entails a significant relation to the character, is also worth focusing on. Not only is it an instance of the author/translator's addition to the target text, but also her attempt to 're-name' a character, thus attributing him something (probably) different than what had been previously thought. In the source text, the name "Metin Çetin" draws attention not to

its meaning or its probable connotations, but rather to its phonetic aspect. As can be seen the name and the surname differ only in their first letters which means that their pronounciation, like their spelling, is very close creating a full rhyme. The addition of "ceviz" to "Chetin" partly erases this rhyme. The new name "Chetinceviz" (çetinceviz) means a tough, intractable person, but this meaning would of course remain unknown to many target readers as would be the case with "Chetin" (çetin), even if the word "ceviz" had not been added. Still, the important point about the modification of the names (that is, the way they appear in the target text) is that they are adapted to the English phonetic spelling, and thus, familiarized for the intended audience.

Treatment of Cultural-specific Elements

It is not possible to suggest that the author/translator opted for an overall domesticating or foreignizing strategy in the translation of cultural elements specific to the source culture. However, there are only a few examples that display a domesticating strategy. For example, "sucuklu tost" (Şafak, 2002, p. 220) is replaced with "hot dog" (Şafak, 2004a, p. 252) and "kadayıf" (Şafak, 2002, p. 249) with "coffee cake" (Şafak, 2004a, p. 283). On the other hand, several terms are retained without getting translated. Some of these are terms unique to Turkish cuisine such as "rakı" (Şafak, 2004a, p. 28), "simits" (Şafak, 2004a, p. 106), "halva (Şafak, 2004a, p. 272), and "ashure" (Şafak, 2004a, p. 198). There are also many terms like "dede" (Şafak, 2004a, p. 177), "tarikat" (Şafak, 2004a, p. 187) and jinni/jinn (Şafak, 2004a, p. 221) related to Islamic faith which the author/translator retained without translating. It should, however, be noted that the spelling of these culture-specific

elements are also adapted to English spelling. So, in consistency with the spelling of the proper names, "aşure" becomes "ashure", "cin" becomes "jinnie" or "jinn", "helva" becomes "halva" or "hızma" becomes "hizma" (the only exception being "rakı" which stays the same). The fact that the target text retains these terms in their original form does not mean that a completely foreignizing strategy was adopted either. First of all, the target text has a glossary added to it which explains these foreign terms. Whether this is the translator's and/or the author's decision, or, a later addition decided by the editor, it is evident that the glossary helps the target readers with these terms so they do not actually confront with many 'unknowns' of the source culture. Secondly, the text actually allows the readers to discern the meanings of these terms, at least to get an idea about them. It is clear, for example, in "sweet-smelling soft breads were prepared at the bakery, also crisp *simits*" (Şafak, 2004a, p. 106) that *simit* is a sort of baked pastry. Likewise, in the target text where the term "*tarikat*" is mentioned, there are already so many references to the "Mawlawi order", "whirling dervishes" and being a "Mawlawi" that the readers can infer the meaning of the term from the context without much difficulty. Moreover, terms such as "bulgur", "ashure", and "jinnie" are frequently referred to in the target text and this allows the readers to get more and more familiar with them during the reading process. It would not be inappropriate to say that the glossary is an extra-help for the target readers.

Summary and Conclusions

The analysis of *The Flea Palace* has shown that the changes which the author/translator made in the target text conform to the tendency to '(re)process' a

more explicit, logical, coherent and intelligible text. Neither the omissions from the source text, nor the additions in the target text alter the textual integrity of *Bit Palas* drastically. In other words, there are not extensive omissions that would damage the narrative content and the author/translator did not introduce sensational additions interfering with the possible ways of interpreting the text either. Nevertheless, as I have tried to demonstrate here, the text is still shifted, to a greater or lesser extent, into the direction of a text reflecting the norms of the book market. One may argue that the translated text, like any other commodity, has to be presented and packaged in ways that are believed to contribute to the reception, and thus, to the sale of the literary product. This is perhaps merely stating the obvious, however the practical matters of the market cannot be totally overlooked. On the other hand, translational strategies, including the presentation of the target text by way of paratextual elements, offer important clues about how the target culture, more specifically the Anglo-American system, approaches a text from a 'foreign' culture and a 'minority' literature.

I have also argued that the paratextual elements employed in *The Flea Palace* are indicative of a strategy that gives priority to 'familiarizing' those aspects that are 'foreign' to the target readers. Starting with the Anglicization of the author's name, the treatment of proper names, the use of footnotes (not too frequently, though), the inclusion of a glossary explaining the foreign cultural elements and the way the book's content is presented on the back cover point to the dominance of a 'familiarizing' strategy. The additions to and omissions from the source text seem to be effective particularly in re-shaping the syntax which characterizes the author's style. The long, 'winding' sentences with repetitive verbs and clauses chained to one another are shortened and simplified in the target text. The additions appear to be

aimed at the same goal, i.e. to process a more explicit, hence a more ‘transparent’ text for the intended readership. To this end, the additions function not as interpretative shifts changing the theme and meaning of the source text, but as explicitations or minor corrections to make it more intelligible, logical and coherent. In addition to these, the intelligibility of the text is further increased by the re-segmentation of the sentences and paragraphs as well as the adjustment of ‘peculiar’ punctuation.

CHAPTER 5

CASE STUDY II:

THE BASTARD OF ISTANBUL and *BABA VE PİÇ*

In the present chapter I will offer a comparative, critical, descriptive and interpretative analysis of *The Bastard of Istanbul* (2007) and its Turkish version *Baba ve Piç* (2006) which was translated by Aslı Biçen and the author. The main reason for my choice of this particular novel by Elif Şafak is that it has proven to be the most 'intriguing' novel and has enormously contributed to the representation of Şafak as a Turkish writer. It thus appears to be a key element in the discourse constructed around Şafak, particularly the discourse that has (re)contextualized the writer and her novel as 'representative' of Turkish culture and identity. Without doubt, the controversy that the novel triggered about the Armenian issue ―one of Turkey's most 'sensitive' political topics― which eventually led Şafak to be tried for violating the notorious Article 301 of the Turkish Penal Code, i.e. for "denigrating Turkishness", has attracted much attention in the international arena. As demonstrated in Chapter 3, this has also had a direct impact on the number of reviews *The Bastard of Istanbul* received, which can be considered as a 'boom' compared to the interest in the previous novels by Şafak. In addition, the novel has started to be included in reading lists of specific courses offered by several departments, especially in American universities. It is highly telling that the common point these courses share is their focus on the "representations" of the Middle East in

relation to gender-related or historical and socio-political issues.[92] Therefore, I have chosen to analyze *The Bastard of Istanbul* and *Baba ve Piç*, since the novel (i.e. both versions) has exerted a major influence on the representation and reception of Şafak and her work in the Anglophone world.

My purpose in comparing the English and Turkish versions of this novel is to foreground the differences between them so as to demonstrate how they seem to have been calibrated by the author herself in view of two different readerships. The comparison also aims to discuss how far *The Bastard of Istanbul* can be considered a "self-translation", that is, to further display the 'translational' strategies Şafak opted for in the English version. Yet, on the other hand, there are also several reasons which make it possible to view *The Bastard of Istanbul*, i.e. the 'original' written in English, a "self-translation" in its own right. Actually, a consideration of *The Bastard of Istanbul* as "self-translation" does not necessarily entail looking at the relationship between the English and Turkish versions of the novel. Not only the fact that the novel was written in English by a 'non-Western' writer whose name has started to be referred to along with other 'minority' writers, but also the kind of cultural information the author provides and reiterates for the English-speaking readers lay the ground for such a consideration of the novel. Accordingly, before comparing the English and Turkish versions of Şafak's novel, I shall briefly dwell on why *The Bastard of Istanbul* can be considered a "self-translation" in order to further assess

[92] The description of one of these courses (at Texas Woman's University), for instance, states that its special focus is on "books in modern world literature that have created controversy in their cultures" (http://www.russellgreer.com/ENG4333WorldLitFall2009.htm), while another (at University of Kansas) aims to analyse the relations between the Middle East and the West with discussions of topics including among others "Arab and Turkish nationalism". It should also be noted that apart from Şafak's *The Bastard of Istanbul*, some of the reading lists of these courses include one of Orhan Pamuk's novels as well. This, in a sense, reinforces the way Şafak and Pamuk have been (re)contextualized as "representatives" of Turkish literature and/or "interpreters" of Turkish culture as previously discussed in Chapter 3. (http://www.unc.edu/~kurzman/MideastSociology/Andac_syllabus_2008.pdf).

the reasons behind the reviewers' reception and (re)contextualization of the novel and its author as representing Turkish identity and culture. It should, however, be noted that this representation of the Turkish culture by the author shall not be considered in terms of "cultural translation" as discussed in Chapter 2, since neither Şafak nor her use of English has an affinity with the postcolonial and/or diasporic experience. I shall rather view Şafak's "self-translation" an act of *translating her culture* for the English-speaking ('Western') readers.

The comparative analysis of the English and Turkish versions of the novel shall follow the same analytical framework employed in Case Study I (Chapter 4). It is, however, necessary to restate two important points here, points that also primarily differentiate the two case studies: First, the Turkish version, *Baba ve Piç* —the 'translation' of *The Bastard of Istanbul*— was published before the English 'original' and it is not clear whether Şafak made any changes to the 'original', as she says she did in the case of her last novel, *The Forty Rules of Love*.[93] Second, the Turkish version came out in Turkey not simply as a translation by Aslı Biçen, but rather as a collaborative work whereby the writer took part in giving the text its final form. Yet, both the changes made in the Turkish translation and Aslı Biçen's statements about the translation process (Biçen, 2010) reveal that the Turkish version was substantially altered by Şafak herself. There is, for instance, a considerable amount of additions to the Turkish version, which far outnumber the omissions from the English. In this sense, the alterations resulted from Şafak's own decisions, and not actually in collaboration with the translator. Given the differences between the two

[93] This was one of the questions I asked, and sent, Elif Şafak in the interview which had been planned to be held via e-mail. However, I was informed (by Şafak's assistant) afterwards that unfortunately Şafak would not be able to answer my questions because she was too busy working on her new novel.

versions, this publication process and the 'translation' strategies indeed invite questioning, which is what I intend to do in the following sections.

The Plot of the Novel

The Bastard of Istanbul (2007) is Elif Şafak's sixth novel in Turkish and her second novel originally written in English following *The Saint of Incipient Insanities* (2004). As mentioned earlier, the novel was translated into Turkish and was published by Metis publishing before the English 'original' under the title *Baba vePiç* in March 2006.

The novel tells the intertwined (his)stories of two families: the Turkish Kazancıs in Istanbul and the Armenian-American Tchakhmakhchians in San Francisco. The threads of the stories are tied through Asya Kazancı and Armanoush Tchakhmakhchian, two young women who actually share much in common. Asya Kazancı, the girl with no father —hence the bastard of the title— lives with her mother Zeliha (whom she calls "Auntie"), her three aunts, a grandmother and a step-great-grandmother. Because the men of the Kazancı family have mysteriously suffered from an early death, the only son (Asya's uncle) has been sent to America so as to keep him away from this family curse. There Mustafa marries Rose, an American divorced from her Armenian husband, Barsam Tchakhmakhchian, who is also the father of Armanoush.

Armanoush believes she does not know her own family's history and decides to discover her Armenian past. Without telling her parents, she comes to Istanbul to search for her roots and stays with the Kazancı women. What Armanoush learns there is not much about her past, but rather about the significant difference between

the attitudes of the Turks and Armenians towards the 1915 massacres as well as the parallels between the two cultures, most particularly underlined with their cuisines. Yet, it is through one of Asya's aunts, actually one of the genies of Auntie Banu, that the readers learn about Armanoush's past and, in fact, how the histories of the two families are connected together. More family secrets are revealed, when, towards the end of the novel, we learn that Zeliha Kazancı was raped by her brother Mustafa and Asya's uncle is actually the father. So, even if Armanoush remains ignorant of the secret that links two families, Asya learns who her father is, leaving the novel's fundamental question without an answer: What good is knowledge (of the past) if you cannot change anything?

The Bastard of Istanbul as Self-translation

As mentioned in Chapters 1 and 2, translation is also metaphorically used as a concept that illustrates how the works of minority writers, i.e. writers of mostly non-Western origin who prefer to write in a major language, *stand for* and *represent* a whole culture, society and identity. With regard to Şafak's writing in English, this idea was previously put forward by Saliha Paker (2004) whose review of Şafak's *The Saint of Incipient Insanities* (her first novel written in English) suggested that the novel "in a conceptual sense [...] may be considered a translation, the *self-translation* of a nomadic multilingual writer" (p. 7, emphasis added). In a similar vein, there have been other articles (Eker, 2006; Erol, 2006; Oztabek-Avci, 2007; Birkan Baydan, 2009) which have underscored the idea that Şafak's *The Saint* can be viewed as a (self-)translation on the grounds that the author, writing in a major

language, translates not only herself but also her name, her perspective and her culture for the English-speaking, i.e. Western readers in particular.

On the back cover of *The Bastard of Istanbul* (UK edition), one of the blurbs by *Irish Times* reads, "'A beautiful book, the finest I have read *about Turkey*'" (Şafak, 2007, emphasis added). Without doubt, it is not expected from a blurb to provide real insight to the novel; it merely serves to praise the product. This cannot, however, make the wording, thus the discourse, in the blurb less important. The very invocation of Turkey in the blurb actually suggests how the novel is represented by the publishers and reviewers as *standing for* or *speaking for* a generalized and abstract notion of Turkey. It also ties in with the view that the author becomes the "translator" of her native culture interpreting it for the foreign readers. Obviously, the concept of "self-translation" in this context stands against the background of larger issues and not simply the very practice of writing in English. In other words, the question is more to do with *how* Şafak narrates and reflects diverse apprehensions of Turkish culture and identity than with the way she uses English as her medium. Thus, the question to be posed is what in *The Bastard of Istanbul* makes the novel a "self-translation". What has made the reviewers to receive and (re)contextualize Şafak's novel as representing Turkish identity and Şafak as the interpreter of Turkish society? The answer seems to lie mainly in the way Şafak, as the 'native informant', provides cultural explanation and background for the foreign, English-speaking readers. That is to say, just like a translator may prefer to do, she gives cultural information and background "in order to compensate for the cultural ignorance and difference in perspective of an audience unfamiliar with the cultural context of the subject matter" (Tymoczko, 2007, pp. 228-9). Leaving aside the relationship between the English and Turkish versions, it seems necessary to look at *The Bastard of*

Istanbul first in order to understand the novel's 'representative' aspect which has played a crucial role in its reception and re-contextualization. And it is actually this cultural information provided by Şafak that gives clues about how the novel appears to be 'representative' of Turkish culture and society. The examples below demonstrate the sort of information and explanation in *The Bastard of Istanbul* related to Turkish culture and *how* such information is narrated for the target readers. I have grouped these examples under two sections. The first section entitled "'Translation' of the Turkish Identity" comprises those instances which provide particular information not only about modern day Turkey and its culture, but also about its recent history. The second section involves examples to the treatment of culture-specific elements.

'Translation' of the Turkish Identity

In *The Bastard of Istanbul*, cultural information especially regarding the history of the modern Turkish republic draws attention. As suggested earlier, it is possible to compare this information to "additions" in a translation which serve to fill in the cultural gap for the target readers who are not familiar with the cultural context of the source material. In this sense, cultural information provided by the author makes the target text more intelligible for the readers who are foreign to the source culture. Furthermore, there appears to be a close relation between such information provided by the author and the way the novel is received and represented by the reviewers. Most of this information regarding the history of Turkey does not only serve to inform the target readers about Turkey's past and present but also help portray the women characters in the novel through the way they are placed in the narration. The

first example below is one of the most intriguing passages in the novel not only because it shows Grandma Gülsüm, the mother of the four Kazancı sisters, and Auntie Cevriye, a history teacher, as staunch supporters of Atatürk and his revolutions. It is also intriguing because it touches upon one of the most debated issues in Turkey: the headscarf or *türban*.

> "What's that sorry thing on your head?" was the first reaction of Grandma Gülsüm, who having not softened a wee bit after all these years still maintained her Ivan the Terrible resemblance.
>
> "From this moment on I am going to cover my head as my faith requires."
>
> "What kind of nonsense is that?" Grandma Gülsüm frowned. "*Turkish women took off the veil ninety years ago. No daughter of mine is going to betray the rights the great commander-in-chief Atatürk bestowed on the women of this country."*
>
> *"Yeah, women were given the right to vote in 1934*," Auntie Cevriye echoed. "In case you didn't know, history moves forward, not backward. Take that thing off immediately."
>
> But Auntie Banu did not. (Şafak, 2007, p. 68, emphases added)

In the passage above, the words put into the mouths of Grandma Gülsüm and Auntie Cevriye inform the target readers about what Atatürk had done for Turkish women in the way of dressing and in making them an integral part of civil life. On the other hand, the scene in the passage presents a conflict between the women characters as to the issue of covering the head and thus it also helps inform the target readers about this discrepancy present among Turkish women. It may as well be stated that such information validates the representation of the novel by the literary agent that introduces the book to the English-speaking readers: "*The Bastard of Istanbul* explores issues of gender and cultural identity as well as addressing contemporary political and religious topics in Turkey".[94] The headscarf issue, on the other hand, as depicted in the passage cited above, may not appear as 'too foreign'; to the contrary,

[94] Available at http://www.rusoffagency.com/authors/shafak_e/thebastard/thebastard_ofistanbul.htm

it may be a reinforcement or reiteration of the preconceptions of those target readers who are already familiar with this "religious topic".

The discrepancy between the two views actually gets much more complicated throughout the novel with the portrayals of other Kazancı women, especially Auntie Zeliha and her daughter Asya. Nevertheless, it is possible to view the passage above as representing two 'opposite' images of Turkish women; that is, the 'conservative' covering her head because of her faith and the 'secularist' who adores Atatürk and supports his principles, and is critical of the headscarf. This opposition is also further underscored in the narration in the form of Auntie Zeliha's reflections on her family:

> Half of her family was staunchly secularist Kemalist, the other half, practicing Muslim. While two sides constantly conflicted but also managed to coexist under the same roof, paranormality, crosscutting ideological divisions, was deemed to be as *normal* in their lives as consuming bread and water on a daily basis. (Şafak, 2007, p. 299)

The way Şafak portrays these Kazancı women is of vital importance since some of the reviews on *The Bastard of Istanbul* specifically underline the idea that these women "represent some aspect of Turkish identity" (Margaronis, 2007). As discussed in the section entitled "Representation of National Identity" in Chapter 3, a "function" is attributed to the novel in this way, and thereby, to the writer herself. Şafak thus appears to be an interpreter or intermediary who "has contrived to represent her nation to the Americans" (Margaronis, 2007) and "has dedicatedly interrogated [her] country's self-image" (Choudhury, 2007), and whose novel provides an understanding of "modern Turkish psyche" with "insight to [its] political and ethical turmoil in Europe's threshold" (Matossian, 2007).

The two examples below also illustrate how the depiction of one of the Kazancı sisters, namely Auntie Cevriye, serves to inform the English-speaking audience about one "aspect" of the Turkish nation and state:

> "[...] This baby will be a monarch!"
> "He cannot!" the teacher Cevriye broke in, missing no opportunity to show her expertise. "There aren't monarchs anymore, *we are a modern nation*." (Şafak, 2007, p. 28, emphasis added)

It is Auntie Cevriye, "the Turkish national history teacher" (p. 23) who emphasizes the "modern-*ness*" of Turks by drawing a line between the Turkish Republic and the Ottoman Empire, thus between the present and the past. Reiterating the idea that Turkey is a "modern" state and Turks a "modern" nation,

> "The problem with us Turks is that we are constantly being *misinterpreted* and misunderstood. The Westerners *need to see* that we are not like the Arabs at all. *This is a modern, secular state.*" (Şafak, 2007, p. 135, emphases added)

Auntie Cevriye appears to be very much concerned about the Westerners' misconceptions about Turks. It can safely be assumed that she, in fact, voices the worries of many secularists who view Turkey as part of the West, and not the East, and thus who do not want Westerners to perceive Turks like Arabs. Actually, this "representative" aspect of Auntie Cevriye is already put into words by Şafak in the *Meridians* interview (Chancy, 2003): "Turks generally are too obsessed with the idea of how they look to the eyes of foreigners, to the eyes of Westerners. Too busy to prove how different they are from the Arabs or other Muslims, too preoccupied with their image to reform and heal the content of the regime" (p. 68). As a consequence, it would not be inappropriate to argue that Şafak's depiction of her characters in the novel is at the same time a reflection of how she views and presents Turkish identity.

What is important here is that the information reflecting Turkish culture and identity together with the depiction of Kazancı women in *The Bastard of Istanbul* has a bearing on the readings of the novel as well. A highly suggestive example to this interaction between what the novel apparently *represents* and how it is *received*; in other words, the relation between textual and extratextual discourses, is a critical

article by Ayşe Naz Bulamur in the *Journal of Turkish Literature*'s special issue featuring Elif Şafak.[95] Bulamur's article entitled "Istanbulite Women and the City in Elif Şafak's *The Bastard of Istanbul*"[96] argues that "the representations of Istanbulite women in [the novel] are intertwined with the discourses of Turkish nationalism" (2009, p. 21). Bulamur puts emphasis on Istanbul due to its position in-between East and West and maintains that "Elif Şafak's Istanbul breaks away from Atatürk's version of modernization and becomes a hybrid space where Islamists defend one's right to publicly practice religion and Kemalists advocate a secular democracy" (2009, p. 22). As can be inferred from its title, Bulamur's article primarily draws on the depiction of the novel's women characters in the Kazancı family with their "multiple and even contradictory dress codes and religious beliefs" (2009, p. 23). In this sense, the article frequently refers to the constant tension between the Islamist and Kemalist inhabitants of the Kazancı household:

> Gülsüm Kazancı, for example, calls Zeliha a whore for her affair that resulted in the birth of her illegitimate granddaughter, and she abhors her eldest daughter Banu for disrespecting Atatürk's dress reforms. Gülsüm's idealization of Atatürk's model for a modern, educated Turkish woman also becomes problematic as Armanoush observes that the nationalist history teacher Cevriye is ignorant of the massacres of the Ottoman Empire's Armenian population in 1915. (2009, p. 24)

Not surprisingly, Bulamur quotes the dialogue cited at the beginning of this section, that is, the dialogue regarding the dispute over Auntie Banu's headscarf, to show the ideological differences between the two "camps". "The headscarf," according to

[95] *Journal of Turkish Literature* (*JTL*) is one of the few international scholarly journals in English devoted to Turkish literatures. Published annually by the Center for Turkish Literature at Bilkent University, Ankara, Turkey, the journal has been an important reference. *JTL* 6 is its first special issue featuring a single writer and its editor-in-chief, Talât Sait Halman, introduces the issue by stating his "personal expectation that Elif Şafak holds the promise of someday winning a Nobel Prize in Literature" (2009, p. 5).

[96] It should also be noted that of the five special feature articles in the journal, four of them deal solely with *The Bastard of Istanbul*. As in the case of reviews, it is again this particular novel which seems to be singled out for the type of discussions it has generated, thus evidencing the impact of the novel on Şafak's reception.

Bulamur, "provokes the gaze of nationalists such as Gülsüm and Cevriye, who perceive it as a 'nonsensical' Muslim practice and accuse covered women of violating Atatürk's mission of constructing a secular nation" (2009, p. 35).

It is evident that Bulamur's identification of Gülsüm and Cevriye as Kemalists and Banu as an Islamist derives mainly from the headscarf dispute. This 'easy' identification seems to rely on the way Şafak has made her characters speak in the novel, hence exemplifying the relation between textual and extratextual discourse. Yet, it also appears that Bulamur in fact too easily relies on the discourse Şafak has constructed in the English version of the novel while "translating" Turkish identity for the foreign audience. Bulamur, actually a Turkish scholar, does not ever question whether the Turkish version of the novel differs from the English one and takes it for granted that the "original" in English is the "authentic" text. The differences between the two versions, however, result in differences between textual discourses which may again have a direct impact on the reception and reading of the novel, of its characters, and hence of the representation of Turkish identity. This will be discussed in more detail in the second part of this chapter which will display those significant differences through a comparison of the English and Turkish versions.

Going back to the question of how Şafak "translates" Turkish identity by providing information with respect to the cultural and historical background of Turkey, the examples below demonstrate the way the personal story of Petite-Ma, the great-grandmother of Asya and the mother-in-law of Gülsüm, also becomes (or, *transforms into*) the history of the new Turkish Republic.

> It was the year 1923. The time Petite-Ma arrived in this city cannot be confused for it coincided with the proclamation of the modern Turkish Republic. (Şafak, 2007, p. 137)

> [...] when choosing a surname in 1925, after the Law of Surnames[97] obliged every Turkish citizen to carry a surname, it was his craft that Rıza Selim wished to be called after: *Kazancı*. (Şafak, 2007, p. 138)
>
> When [Petite-Ma] played for guests, however, she'd choose songs from an entirely different repertoire: A Western repertoire: [...] (Şafak, 2007, p. 139)
>
> Particularly in the year 1933, when the anthem of the Tenth Anniversary was composed, "March of the Republic," [Petite-Ma] had to play it over and over again. The anthem was everywhere, echoing in their ears when they slept. It was a time when even babies in their cradles were put to sleep with this hearty rhythm. (Şafak, 2007, p. 141)
>
> Consequently, at a time when Turkish women were going through a radical transformation in the public sphere thanks to a series of social reforms, Petite-Ma was savoring her own independence witihin the private sphere of her home. (Şafak, 2007, p. 141)
>
> Since under the new civil law men could no longer have more than one wife, [Rıza Selim Kazancı] would have to divorce this wife of his [...]" (Şafak, 2007, p. 142)

As the first quotation above suggests, starting from her arrival in Istanbul, the story of Petite-Ma coincides with the history of the Turkish Republic. Her marriage with Rıza Selim Kazancı and the life she had afterwards are narrated with references to contextual information, particularly the social changes on the way of the new republic in becoming a modern, civilized and Westernized nation-state. All this information is, without doubt, essential to consider Petite-Ma as the only woman character in the novel who is both 'truly' modern (perhaps Westernized) and religious. Although confined to the privacy of her home, when young, Petite-Ma plays the piano, learns French, writes short stories, excels in oil painting, goes to dances with her husband, and throws crazy parties (Şafak, 2007, p. 141). Being the oldest woman of the Kazancı household and struggling with Alzheimer's, she, on the

[97] The Law of Surnames was adopted in 1934, not in 1925. It is hard to understand if this is simply a mistake or not. On the other hand, it could be a result of the author's choice to introduce Rıza Selim with his new surname *before* he marries Petite-Ma. The author might have thought that 1934 would be too late to mention the surname in the narrative when the part concerning the early years of the new republic ends in 1933 and with the information about the transformation women were going through.

other hand, appears to be a practicing Muslim, piously praying while, at the same time, believing in the power of lead pouring to crack the evil eye on someone. What draw attention in the historical information added to the story of Petite-Ma are the specific details pertaining to social reforms following the foundation of the republic. Not only does this serve to inform the target readers about the cultural and historical background of the Turkish society, but also establishes a link between this national history and the ideological premises of the so-called Kemalists in the novel. However problematic this relationship may be, it follows that the textual discourse on a modern, secular Turkish nation and the women characters either reinforcing or disrupting this discourse is built upon a conflict: staunch secularist Kemalists vs. Islamists. And it is this conflict which seems to be the underlying motif of the extratextual discourse on the "representative" function of the novel; that is, the discourse which views the novel and its author as representing different aspects of Turkish identity.

Treatment of Culture-specific Elements

As Chitralekha Basu mentions in her review of *The Bastard of Istanbul*, "Food is both theme and metaphor, substance and garnish in the novel. It is celebrated as both dazzling and soothing, tantalizing and nourishing, an experience that brings people together and also pushes them away" (*TLS*, 2007). The importance of "food" also makes itself obvious in the chapter titles, each of them being one of the many ingredients of a Turkish dessert, *ashure*, which is also one of the most suggestive symbols in the novel. Not only does it become the reason for Mustafa Kazancı's death at the end, but the pomegranate seeds —the foregrounding motif on the cover

of the Turkish version— which *ashure* is garnished with also become a symbol bringing together the Kazancıs and the Tchakhmakhchians as if spilling over both families. While the two cultures appear to be rather opposite especially regarding their understanding of time and history, their cuisines complicate this binary opposition. By making use of food as a theme and employing the names of the food which exist in both cultures, Şafak creates a shared space — the kitchen or the dinner table — that resides not in the politics outside, but in the ordinary lives of people inside houses. Therefore, the English-speaking reader comes across many 'foreign' food names such as "çörek", "dolma" (Şafak, 2007, p. 27); "fassoulye pilaki", "kadın budu köfte", "karnıyarık", "bastırma", "burma" (Şafak, 2007, p. 51); "simit" (Şafak, 2007, p. 132); "yalancı sarma" (Şafak, 2007, p. 156); "turşu", "kaburga" (Şafak, 2007, p. 157), most of which are dishes in the Turkish and Armenian cuisines. It is interesting to see that with the exception of a few (*ashure*, *churek*, *patlijan*, *khavourma*), these names are not adapted to English phonetic spelling, which has not been the case either in *The Flea Palace* or *The Saint of Incipient Insanities*.

The use of these food names may sound foreign to many English-speaking readers and it may not be possible for them to really understand the exact content. The text, however, does not leave the readers totally helpless in this matter. First and foremost, it is always clear that what these foreign names refer to are dishes either in the Armenian or the Turkish cuisine. Secondly, even if the exact content is not available (which is pretty normal), it is still possible for the readers to have an idea about the nature of the food mentioned. For instance, as Auntie Zarouhi serves herself a piece of *burma*, she says, "'Ah, I shouldn't be eating this. It has so much sugar in it. So many calories [...]'" (Şafak, 2007, p. 54). Or, Armanoush, being

insisted upon by her aunts to have dinner, objects to eating *mantı* and *bastırma* because she does not want to smell of garlic:

> "No toothpaste, no chewing gum, not even those awful minty mouthwashes—there is nothing on earth strong enough to suppress the smell of *bastırma*. It takes a week to finally disappear. If you eat *bastırma* you smell and sweat and breathe *bastırma* for days on end. Even your pee smells like *bastırma*!" (Şafak, 2007, p. 98)

And when Armanoush sounds unwilling to finish a whole plate of *khadayıf* she is offered after *mantı*, her Auntie Surpun responds, "'Well you didn't want to smell of meat and garlic [...] So we served you *ekmek khadayıf*. This way your breath will smell of pistachios.'" (Şafak, 2007, p. 102) Needless to say, Şafak preserves the same "translation strategy" for the food that appears on the dinner table of the Kazancı household. *Ashure*, due to its symbolic function mentioned above, is the only food which comes with a complete recipe. However, the kind of narrative strategy, as seen in the examples, offers the target readers sufficient clues as to the characteristics of the food, and therefore, does not leave much room for incomprehensibility.

To make food names as well as other culture-specific elements more intelligible for the target readers, Şafak also resorts to "expansion" as a result of which things that would normally appear "foreign" becomes much more explicit and "familiar". In those cases where Şafak provides information and explanation about elements specific to the Turkish social and cultural life, we see that foreign terms in Turkish are not maintained. When, for instance, Banu Kazancı wakes up for the morning prayer, it is explained that "Auntie Banu went to the bathroom *to prepare herself for prayer, washing her face, washing her arms to the elbows and feet to the ankles*" (Şafak, 2007, pp. 186-7, emphasis added). Here, Şafak does not use "*abdest*", the Turkish word of Arabic origin which denotes the preparation, but

instead provides its explanation within the narrative. In a similar vein, the custom of reading (Turkish) coffee cups ("*kahve falı*") comes with an explanation too: "When Armanoush finished her coffee, the saucer was placed on top of the coffee cup, held tight, and moved around in three horizontal circles; the coffee cup was then turned upside down over the saucer, letting the coffee grinds slowly descend to form patterns" (Şafak, 2007, p. 195). And "*zemzem suyu*" is referred to as "consecrated water from Mecca" (Şafak, 2007, p. 224). A much more interesting example is the way a celebrity of the source, i.e. Turkish, culture gets "translated" by the use of the same strategy. In the text, Bülent Ersoy, one of the most well-known singers of Turkish classical music, is not referred to by her name, but the information provided in the English version explains who she is:

> It was an *alla turca* album by one of her favorite singers, a transsexual with a divine voice. The singer had started her career as a man, playing the hero in melodramatic movies; eventually he had undergone surgery to become a woman. She always wore flamboyant costumes topped with glittery accessories and lots of jewels, and so would Zeliha, if she had that much money. Zeliha adored her and all of her albums […] she had recently been banned by the military, which was still controlling the country although it had been three years since the coup d'état. (Şafak, 2007, pp. 310-311)

It should be added that the kind of information that replaces the 'foreign' cultural elements as in the examples above, is omitted from the Turkish version. Yet, even when we read *The Bastard of Istanbul* in its own right without mapping it onto its Turkish version, *Baba ve Piç*, it still seems possible to identify how Şafak's narrative strategies function in rendering foreign cultural elements more familiar for the English-speaking readers. The textual discourse Şafak constructs, in this sense, appears to be a key factor in shaping the extratextual discourse which attributes a representative function to the author and her novel. It also validates the relevance of considering *The Bastard of Istanbul* the "self-translation" of a non-Western writer.

The Bastard of Istanbul Compared to *Baba ve Piç*

Paratextual Elements

The Title of the Novel in English and Turkish

To start with the difference between the titles of the English and Turkish editions of Şafak's novel, the first point that should be mentioned is that the title of the novel in the English 'original', *The Bastard of Istanbul*, in fact literally translates into Turkish as "İstanbul'un Piçi", and not "Baba ve Piç" ("Father and the Bastard"). In response to the question of whether she has changed the title because of the reactions the novel would likely to receive, Şafak states,

> [B]en İngilizce adının da *Baba & the Bastard* olmasını istedim ve yayınevinin elindeki orijinal dosyanın adı da budur. Ancak onlar Amerikalı okurların "baba" kelimesine aşina olmadıklarını (İngilizlerin aksine) söyleyerek o kısmı değiştirmek istediler. Yoksa benim tercihim her iki yerde de *Baba ve Piç* adını kullanmaktı. (Süvari, 2006)
>
> [I had wanted the English title to be *Baba & the Bastard* as well and the name of the original file with the publisher is this. However, they wanted to change this part saying that American readers (as opposed to the English) are not familiar with the word "baba". Or else, my preference was to use the title *Baba ve Piç* in both versions. (Süvari, 2006)]

The information above leads us to assume that Şafak had initially decided on a title which would mean "baba ve piç" in both English and Turkish.[98] It was not her, but the publisher's decision to change the English title to *The Bastard of Istanbul*,

[98] The answer makes it clear that unlike the case of Şafak's last novel, *The Forty Rules of Love*, in which Şafak named the English "original" after the publication of the Turkish "translation" (see Chapter 3), the title of *The Bastard of Istanbul* had been previously decided upon by the author. The translator of the Turkish version, Aslı Biçen, stated that she did not remember the title exactly, but probably it was *The Bastard of Istanbul* when she got the novel (Biçen, 2010).

omitting from it the word "baba" ("father"), and, in its stead, adding "Istanbul".[99] Thus, it can safely be argued that the Turkish version actually has the "original" title, whereas the title of the English version is changed/transformed/translated by the publisher in view of the (American) readers' expectations and/or perceptions.

Yet, what are the implications of this change from "Baba and the Bastard" to "The Bastard of Istanbul"? Put differently, what has been excised from the title with the omission of "baba" ("father") and what has been underlined or further emphasized with the addition of "Istanbul"? Let us first dwell on the issue of "baba" ("father"). Without doubt, Şafak's initial decision to use the word "baba" in both the English and Turkish versions is not inconsequential, for the issue of "baba" ("father") appears to be highly suggestive not only in terms of its symbolic and connotational function, but also for the meaning it carries within the extratextual discourse.

First and foremost, the *absence* of the father is one of the immediate concerns of the novel as the main character, Aslı Kazancı, is born without one, hence the bastard of the title. The word "baba" ("father") then presents an ambivalence or conflict since it is placed in the title together with the word "piç" ("bastard"). The novel opens with Zeliha Kazancı, Asya's mother, rushing through the streets of Istanbul to a clinic in order to have an abortion. In the scene where the receptionist reminds Zeliha that they would need the consent of the husband and asks her whether she is married or not, the narrator lets us to Zeliha's inner thoughts which underscore the connotative and symbolic function of "baba/father" in the title.

[99] One of the questions that I had included among the questions to be asked in the interview with Şafak was whether the English title had been offered and decided upon by the publisher only. Related to this was also the question of how Şafak interpreted the addition of "Istanbul" to the title.

> There was no husband to consent to this abortion. There was no father. Instead of a *BA-BA* there was only a VO-ID. (Şafak, 2007, p. 12)[100]

The relationship between the absence of the father and "void" at the beginning of the novel becomes even more suggestive when, at the end, in the funeral of her uncle, Asya learns the truth; that her uncle is actually her father.

English Version:

> "*Baba* ..." Asya murmured.
> In the beginning there was the word, says Islam, preceding any and every existence. Be that as it may, with her father it was just the opposite. In the beginning was the absence of the word, preceding existence. (Şafak, 2007, p. 354)

Turkish Version:

> "*Baba* ..." diye mırıldandı Asya.
> Evvela kelâm vardı, der İslamiyet, her türlü varoluştan ve varlıktan evvel kelâm vardı.
> Ne var ki, Asya'nın indinde babasıyla ilişkisi-ilişkisizliği bunun tam aksini içerir gibiydi. İlk başta kelâmın kendisi değil, bizzat yokluğu vardı. Telaffuz edilmemiş bir kelimeydi *baba*. Yoktu. Yokluğu geliyordu her türlü varoluştan ve varlıktan önce. (Şafak, 2006b, pp. 371-2)

[Turkish Version in Back-translation:

> "*Father*..." murmured Asya.
> In the beginning there was the word, says Islam, preceding any existence and being.
> Yet for Asya her relationship, or lack of relationship, with her father involved just the opposite. In the beginning was not the word itself, but its very absence. *Father* was a word unpronounced. It did not exist. In the beginning there was its absence preceding any existence and being. (Şafak, 2006b, pp. 371-2)]

Keeping the Turkish word "*baba*" in the English version, Şafak in a way draws the attention of the foreign readers to the word itself. The father and what the concept symbolizes are juxtaposed to "void" — absence — and, not only semantically with the change in the order of "word" and "presence", but also structurally in terms of

[100] Şafak adds a footnote to explain "*BA-BA*" which says "*Baba* means *Father* in Turkish" (Şafak, 2007, p. 12).

the construction of the plot. At the beginning of the novel, the father is absent (and unknown to everyone except Zeliha), and so "father" is just a word devoid of meaning, yet it is the meaning Asya is in search of. At the end of the novel, however, Şafak turns this upside down. Asya finds the answer she has been after, the word "father" is fulfilled with the presence of the father, and uttered for the first time, but now the father is literally absent since he is dead.

Obviously, the word "baba/father" has more connotations than what it suggests about Asya's condition. The juxtaposition of "baba/father" and "bastard", which functions as an oxymoron in the Turkish title, has also to do with the signification Şafak attributes to the relationship between the two. As she explains what the Turkish title *Baba ve Piç* stands for, Şafak states:

> Türkiye, her alanda "baba" arayışında olan, her sahada "baba" ihtiyacı duyan bir toplum. Bu edebiyatta da böyle siyasette de sporda da. Ben de o egemen "baba" kurgusunu tersine çevirmek, yanına piçi ekleyerek alaşağı etmek istedim. Öte yandan "piç" kelimesinin ikincil bir anlamı var. Bilhassa bu yan anlamını düşünerek kullandım. Zira romanda anlatılan Asya'ya çok uygun bir kelime bu anlamda, o da ana gövdeden umutsuzca sapmaya çalışan bir sürgün dalı. (Korucu, 2006)
>
> [Turkish society is a society which is in search of a "father", which feels in need of a "father" in every field. This is so in literature, in politics or in sports. I have thus wanted to overturn the dominant "father" construct, to overthrow it by placing bastard on its side. On the other hand, the word "piç" [bastard] has another meaning. I used it especially thinking of this connotative meaning. For it is a very suitable word for Asya in this sense; she is also a tiller that desperately tries to detach itself from the main body. (Korucu, 2006)]

This connotative meaning of "piç" is not valid for the word "bastard" in English. However, besides its literal meaning of "an illegitimate child", one of the connotative meanings of "bastard" still seems relevant to the connotation in Turkish. According

Merriam-Webster Dictionary, "bastard" is also "an offensive and disagreeable person",[101] a description which definitely befits Asya.

The issue of the "father" or the absence of the father also carries weight as it concerns Şafak's personal history. In Case Study I (Chapter 4), it was mentioned that Şafak does not use her family name, *Bilgin*, because she denies her father and anything related to him (Şafak, 2003). To a question about whether the (Turkish) title *Baba ve Piç* derives from her bad relationship with her father, Şafak answers, "Babamla ilişkim kötü değil, babamla ilişkim yok ki kötü olsun. Benim için "baba" kelimesinin sözlük anlamı "boşluk"tur. Boşluk ise "kötü"den farklı bir şey." ["My relationship with my father is not bad; it cannot be bad for I don't even have a relationship with him. For me, the dictionary meaning of the word "baba" [father] is "void". And void is something different from "bad"] (Korucu, 2006). "On the other hand, the writers' own childhood, their personality certainly seep into writing," adds Şafak, "but literature for me has never been a way of expressing myself. That's why, this is not my story" ["Öte yandan, elbette yazarların kendi çocukluğu, kendi benliği de sızar yazıya ama benim için edebiyat kendini anlatmanın aracı olmadı hiçbir zaman. O yüzden bu da benim hikâyem değil"] (Korucu, 2006). Although Şafak seems to understate the relevance of her personal story to the title of the novel, the extratextual discourse which is evident in the interviews matches the textual discourse, thus draws further attention to the way Şafak relates her personal story to the title. In a later interview, talking about what "father" means to her, Şafak restates the same comment as if reciting the lines from the novel (see the quotations above): "Boşluk. Baba kelimesinin benim lügatımdaki karşılığı boşluk. İyi ya da kötü değil. Sadece boşluk" ["Void. The equivalent of the word father [baba] in my vocab is

[101] http://www.merriam-webster.com/dictionary/bastard

void. Neither good nor bad. Just void"] (Arman, 2006). Even more telling is the answer Şafak gives to the question, "What was it like to be a 'fatherless girl'?" She says, "Babasızlık kendimi piç gibi hissettirdi" ["Being fatherless made me feel like a bastard"] (ibid.). The relationship between Şafak's personal story and the theme of 'bastardy', hence the title, is also mentioned in a Turkish review. As Hande Öğüt writes, "Kendi babasıyla da büyük bir iletişim kopukluğu yaşayan, hiçbir zaman babasının kızı olmadığını belirten [...] yazar, 'piç' kahramanı üzerinden hem kendi babasızlığıyla ödeşir, hem de toplumsal bellekten mahrum tahayyül dünyamızla..." ["The author who has also experienced a huge lack of communication with her father and who states that she has never been his daughter [...] comes to terms, via her 'bastard' protagonist, both with her own 'fatherlessness' and our imagination deprived of collective memory..."] (Öğüt, 2006). One of the well-known journalists of Turkey, Güneri Civaoğlu, has also made a note of this issue in his column. While talking about Şafak's life story, he states, "Babasına kızmaz, babasından nefret etmez, baba çağrışımı onun için sadece bir boşluktur. Belki de *Baba ve Piç* romanı, onun bu travmasının bilinçaltı ürünüdür." ["She does not get angry with her father, she does not hate him; for her, the connotation of the father is just void. Perhaps *Baba ve Piç* [*The Bastard of Istanbul*] is a subconscious product of this trauma."] (Civaoğlu, 2006). Not only is Şafak's discourse evident in the equivalence between "father" and "void", but it also has an obvious impact on the reception of the novel in terms of its relation to Şafak's personal story. Consequently, it seems difficult to detach Şafak's discourse on her 'fatherlessness' from the interpretations of the Turkish title and, accordingly, the protagonist in the novel.

From what has been put by the author herself and the relevance the text has with such discourse, it is clear that the Turkish title juxtaposing the words "father"

and “bastard” has more to offer than the title of the English version. That the author had initially decided the English title to be “Baba and the Bastard” also confirms the significance of the concept of “baba” in terms of the connotative function of the title. This, on the other hand, leads us to question why the title in English was not changed to “Father and the Bastard” if the publishers were, as Şafak states, concerned about the foreignness of the word “baba”. Given the fact that the author did not provide an answer to this question, I shall offer my own interpretation which draws upon the implications of the title in English, especially the addition of “Istanbul” to it while the word “baba/father” is omitted.

It can hardly be disputed that Istanbul has a major role in the novel —it (or, “she” according to Şafak) has always had in Şafak’s writing, as she also states,

> I feel connected to cities, especially to Istanbul. I have a profound love for Istanbul. I think Istanbul is a she-city. She plays an enormous role in my fiction. In all my novels she is an active actor, not only a setting where incidents take place. (Chancy, 2003, p. 69)

Istanbul becomes the epitome of Turkey’s “in-betweenness” in Şafak’s fiction due to its position between the East and the West. As discussed in Chapter 3, *The Saint*, for instance, makes use of the Bosphorous Bridge both as an image on the cover page and as a metaphor of in-betweenness which is one of the themes of the novel. It has also been stated that Şafak views the Bridge as the best analogy “to understand Turkey’s position and the precariousness of Turkish national identity” (Chancy, 2003, p. 59). In *The Bastard of Istanbul*, this analogy between the city and Turkey’s position is further reinforced, and Istanbul, with its multifaceted and cosmopolitan nature serves to represent the diverse aspects of Turkish identity. This “representative” function of the city (and thus of the novel) is again supported by extratextual discourse evident in both Şafak’s words and in (critical) readings of the

novel. In the *Meridians* interview of 2003, commenting on how Istanbul's cosmopolitanness contrasts with issues of national identity in Turkey Şafak asserts,

> Turkey underwent an incredible transformation on the way from a multiethnic empire to a nation-state. Turkish society and women achieved significant progressive steps [...]
>
> On the one hand, Turkey is unlike any other Muslim country in the region and yet it is not "Western" enough. It is this in-betweenness that is a constant flaw in the Turkish national identity. In order to cover that, many people tend to become all the more nationalist, all the more religious, or if they are secular, their understanding of secularism becomes all the more rigid [...]
>
> Istanbul is a very old, highly difficult and profusely complex city. It is certainly not a place for people who like everything in neat shape. It is sad to see how Turkish nationalism waged a war against "cosmopolitanness," and yet it is striking to see that despite all the attempts to build a monolithic national culture, the spirit of cosmopolitan culture and the vestiges of the past still survive in the she-city called Istanbul. (Chancy, 2003, pp. 68-9)

Additionally, Bulamur's article cited previously shows that her critical reading of the novel is in line with Şafak's views, and thus determines the way she receives and, in turn, represents the novel. Bulamur explains that "Şafak's novel conceptualizes Istanbul as a city that welcomes both European and Islamic cultures through the Kazancı household" (2009, p. 23), a "slightly decrepit" Ottoman mansion "which looks out of place between 'tall modern apartment buildings'" (ibid.). Bulamur adds,

> Şafak's narrator does not suppress the Islamic character of Istanbul, and instead, portrays prayers, recited by the 'mellow-voiced *imams* of copious mosques,' as one of the city's major voices that wakes up Istanbulites early in the morning. With the Kazancıs' dilapidated Ottoman house, morning prayers, and the Celestial Gaze up in the sky, the narrator imagines Istanbul as a city where nationalist ideals of modernity and Islam coexist. (ibid.)

It seems obvious that what Bulamur expresses about the image of the city accords closely with Şafak's discourse and she, too, underlines the "in-betweenness" of Istanbul by grounding it upon the opposition between Islamism and nationalism.

As seen above, the extratextual discourse makes us cognizant of the discernible role Istanbul plays in the novel. It is also certainly possible to cite many

other textual evidences that would reinforce this discourse and the emphasis on Istanbul. When, for instance, Asya and Armanoush search for the house in which Armanoush's grandmother was born, the cook of a restaurant tells them that,

> "Of the long-standing Istanbulite families, only a few have remained on their soil of birth [...] *This city was so cosmopolitan once* [...] We had Jewish neighbors, lots of them. We also had Greek neighbors, Armenian neighbors... As a boy I used to buy fish from Greek fishermen. My mother's tailor was an Armenian. My father's boss was Jewish. You know, we were all intermingled." (Şafak, 2007, p. 170, emphasis added).

And to Armanoush's question of why things have changed, the cook replies, "Because Istanbul is not a city [...] It looks like a city but it is not. It is a city-boat. We live in a vessel!" (ibid.) The cook's remark about Istanbul's lost "cosmopolitanness" is almost a replication of Şafak's discourse referred to above. His metaphor of the "city-boat" evokes the idea that Istanbul is always on the move and that it cannot be permanently anchored in one place to remain fixed and static. Another parallelism between the textual and extratextual discourses can be inferred from the following dialogue between Asya Kazancı and the Dipsomaniac Cartoonist whom Asya has an affair with.

> "It sucks," [Asya] groaned. "These managers and organizers, whatever they are called, they organize European tours or Asian tours or even hurrah-perestroika-Soviet Union tours... but if you are a music fan in Istanbul you do not fit into any geographical definition. We fall through the cracks. You know, the only reason why we don't have as many concerts as we'd like to is the geostrategic position of Istanbul."
>
> "Yeah, we should all line up along the Bosphorus Bridge and puff as hard as we can to shove this city in the direction of the West. If that doesn't work, we'll try the other way, see if we can veer to the East." [The Dipsomaniac Cartoonist] chuckled. "It's no good to be in between. International politics does not appreciate ambiguity." (Şafak, 2007, pp. 144-5)

Once again the "ambiguous" position of Istanbul between the East and the West, hence its "in-betweenness", becomes manifest in the image of the Bosphorus Bridge. The important point here is that Istanbul as well as the bridge serve as metonyms for

Turkey. The "bridge", however, does not underlie a positive discourse on Turkish identity. On the contrary, it signifies a separation, dividing Turkey's Eastern roots from its Western ideals; a separation between tradition and modernity, between a multicultural past and a monolithic national identity. It would not be misleading to conclude that the bridge emerges to be the embodiment of the "in-betweenness" discourse in a negative sense.[102] Because "in-betweenness" denotes ambivalence and ambiguity, it can be considered, in Şafak's words, "a constant flaw in the Turkish national identity" (Chancy, 2003, p. 68).

It might be argued that the parallelism between the extratextual and textual discourses, which is built on the concept of "in-betweenness" and the metonymic aspect of Istanbul, is reason enough to change the title of the English version from *Baba and the Bastard* to *The Bastard of Istanbul*. As mentioned before, the publisher's decision to add "Istanbul" to the title while omitting the word "baba" from it was motivated by their concern that "baba" would sound foreign to the (American) readers. That the publisher did not prefer to use the English equivalent of "baba", i.e. "father", can as well be considered relevant in terms of the rich connotations "Istanbul" carries for both the Turkish and the Armenian societies. Important as it may be for the novel, "Istanbul" obviously serves more to the interests of the publishers since they prioritize the expectations of the target readers, aiming to provide them something (probably more) familiar about a culture that is distant and foreign. As the embodiment of the broader discourse on Turkish identity which is also adopted and nourished by the Western imagination, "Istanbul" in the

[102] For a discussion of how the metonymics of translated Tukish fiction is closely linked with identity politics and the way it influences reception, see Arzu Eker's forthcoming paper entitled "The Identity Metonymics of Translated Turkish Fiction: The Cases of Bilge Karasu and Orhan Pamuk".

English title appears to be more of a paratextual strategy that both familiarizes the target readers and conforms to the stereotyped image of an "in-between" culture.

On the other hand, the way "Istanbul" is represented as metonymical of Turkey and Turkish identity is not without considerable misgivings. It can also be challenged and questioned on the grounds that the novel in fact offers quite a reductionist perspective. First of all, the name of the main character —the bastard of the title—"Asya", which means "Asia", seem to be contradictory in the sense that the setting of the novel is dominantly the European side of Istanbul. From the opening scene to the end, the incidents in the novel take place in the European side. On the way to the clinic to have an abortion, Zeliha Kazancı walks along the "old Galata Bridge" and then winds "her way through the Grand Bazaar" (Şafak, 2007, p. 7). Café Kundera, the small coffee shop where Asya meets her friends, is "on a narrow, snaky street on the European side of Istanbul" (p. 76). Also, the Dipsomaniac Cartoonist's apartment where Asya sleeps with him "face[s] the Galata Tower" (p. 143). When Asya and Armanoush search for the house where Armanoush's grandmother had been born, they find the neighborhood easily, "a charming, posh borough in the European side of the city" (p. 169). To pay a visit to the tattoo parlor Zeliha Kazancı runs, Asya and Armanoush walk from Ortaköy to Taksim Square (p. 244). Then the two girls join Zeliha and her boy-friend Aram, and the four of them go to a tavern "near the Flower Passage" (p. 252), which is a popular tourist attraction in Beyoğlu, Taksim. Interestingly enough, the cemetery to which the coffin of Mustafa Kazancı is taken, in the English version, is the Muslim cemetery in "Shishli" (*Şişli*) (p. 342) on the European side (which does not actually exist), whereas in the Turkish version it is the "Karacaahmet" (Şafak, 2006b, p. 357) cemetery located in Üsküdar on the Asian side of Istanbul. The examples

demonstrate that there are explicit references to certain districts of Istanbul which are all located on the European side of the city; it is not, however, possible to see any references to the Asian side. Therefore, it also appears contradictory that the discourse of in-betweenness and cosmpolitanness which Şafak employs to characterize Istanbul does not actually coincide with the textual discourse constructed in the novel.

Another questionable point regards Asya Kazancı's relationship with Istanbul. Although she is "the bastard" of this city (in the English title), she does not feel connected to it; in fact, being the nihilist she is, she does not feel connected to anywhere. When Asya Kazancı is introduced at the beginning of the novel, the narrator tells that "By the time [she] reached seventeen she had further comprehended that she no more belonged to Istanbul than did ROAD UNDER CONSTRUCTION or BUILDING UNDER RESTORATION signs temporarily put up by the municipality" (Şafak, 2007, p. 62). It is also telling that Café Kundera, Asya's "sanctuary" where she "finds inner peace" (p. 87) has on its walls hundreds of frames that display photographs, pictures, and sketches of roads from all around the world (pp. 76-7). The pictures help the habitués, including Asya, to be zoomed to a faraway land whenever they "crave to be somewhere in there, anywhere but here" (p. 77). In this sense, Asya differs from her mother, Zeliha Kazancı, who fights her way through the city and who is identified as an "Istanbulite" no matter how marginal she is. Again in the opening scene of the novel, Zeliha Kazancı remembers the "Golden", "Silver" and "Copper" rules of "Prudence for an Istanbulite Woman" (p. 11) and although she violates the first two, she abides by the last one knowing that it is sometimes better to stop fighting, which proves that Zeliha (then nineteen, i.e. when she was of Asya's age) has learned to cope up with the city.

All in all, the comparison of the Turkish and English titles of the novel reveals that each title serves a different connotative function depending on how the relevance of the words "baba" and "Istanbul" would be interpreted. With the textual and extratextual discourses, I have tried to illustrate how these words, which set the main difference between the two titles, also point towards different attributions on the part of the author as well as the publisher. It seems that the publisher's decision to use "Istanbul" in the title of the English version has to do with presenting the target readers a "familiar" image that would be much more easily associated with the source, i.e. Turkish, culture. Although the novel presents quite a partial image of Istanbul, since emphasis is mostly on the European side, the metonymic function of the city helps to foreground it as representing Turkey and Turkish identity in general. However, the textual and extratextual discourse which both focus on the issues of "cosmopolitanness" and "in-betweenness" do not seem to fully accord with this metonymic function of Istanbul.

The Cover Pages of the English and Turkish Versions

Like the titles themselves, the cover pages of the English and Turkish versions also provide insight into the paratextual discourse constructed mainly by the publishers. The cover page(s) of the English version is particularly intriguing in the way it parallels the title in English and highlights the role of images in relation to cultural representation. What these cover pages reveal, among other things, is the fact that 'translations' from non-Western writers can hardly avoid being affected by the dominant, stereotyped view of the foreign culture being translated and represented. The way *The Bastard of Istanbul* has been presented by the publishers to the English-

speaking readers, as seen below, reflects the dominant discourse on the Turkish culture and shows how this discourse helps attribute a "representative" function to the novel.

The cover page of the US edition of *The Bastard of Istanbul* (*Figure 7*) draws attention with the motif of a Turkish traditional ceramic tile as its background. The turquoise blue colored-background adorned with figures of flowers, namely of red dianthus and Turkish tulips, has quite an oriental, exotic effect. The important point here is that the image of the china ceramic and especially the tulip figure can easily be identified with Turkey, and thus functions as a representation of the Turkish culture. While the image is obviously an aesthetic beauty, the cover page is not actually suggestive of the content of the novel, apart from its 'Turkishness.' In this sense, the cover image seems to stand for something broader: Turkish culture.

The cover page of the UK edition, on the other hand, can easily be identified as the visual replication of the title preferred by the publishers, since the silhouette of the mosque placed beneath the title "*The Bastard of Istanbul*", clearly evokes the city. It has been previously stated in Chapter 4 (Case Study I) that many examples of Turkish fiction in translation have a mosque image on their cover pages disregarding the books' content. Also in Chapter 3, regarding the cover page of Şafak's *The Saint*, it was argued that the mosque image seemed to be driven by a romantic Orientalist gaze which fulfils the publisher's aim to present the Anglophone readers an eye-catching and 'different' image they would easily associate with the 'foreign' culture from the East. It may be argued that the mosque silhouette on the cover page (*Figure 8*) of *The Bastard of Istanbul*, similar to the inclusion of 'Istanbul' in the title, is not completely dissociated from the content of the novel. Because 'Istanbul' is both in

the title and in the text, starring as a character, the cover can be considered relevant in suggesting the importance of the city, thus justifying the publisher's reception and

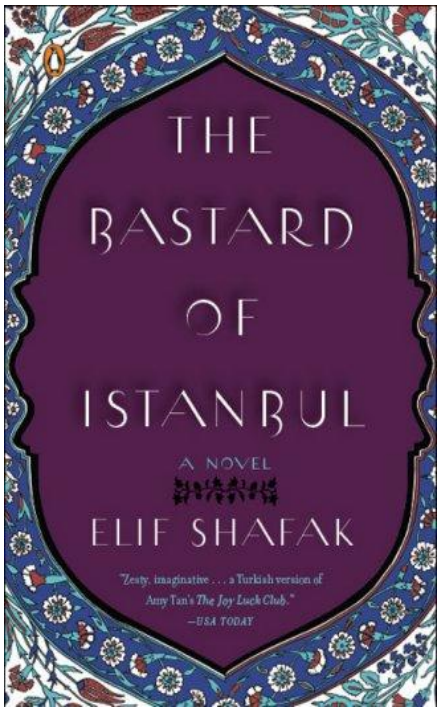

Figure 9.
The cover of the US edition (2007)

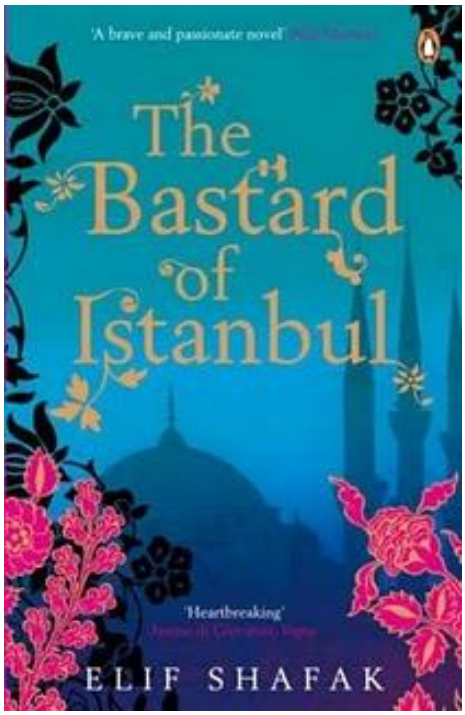

Figure 10.
The cover of the UK edition (2007)

presentation of the book. Nevertheless, this paratextual strategy, which provides the Anglophone readers a certain view the culture translated and represented, also suffers from partiality and reductionism. No matter how the textual discourse focuses on the "in-betweenness" of Turkish culture as metonymized by Istanbul, the mosque image used and reinforced through the cover design foregrounds one aspect of the culture; that is, its Islamic character.[103] Therefore, the image used on the cover page does not

[103] In a similar vein, reviews or interviews can sometimes be accompanied by such 'stereotypical' images. For instance, the *NPQ* (2007) interview with Elif Şafak, dealing with her trial and the murder of Hrant Dink, is presented with a photograph which displays the images of a traditional Turkish ceramic tile motif, an erotic woman, probably a belly-dancer, with her suggestive clothing, another woman who is apparently wearing a black headscarf and whose stunning eyes are the center of attention, and a mosque. Likewise, Maureen Freely's review of *The Bastard of Istanbul* appeared in *The Times* together with a picture of the Blue Mosque in Istanbul. And, in front of the mosque are two women wearing headscarves. The picture definitely reflects what belongs to the Turkish culture, and it would not be true to claim that it is a 'misrepresentation'. The important thing, however, is the way an

in fact validate the idea that Şafak presents Istanbul as a "hybrid" space; "as a city where nationalist ideals of modernity and Islam coexist" (Bulamur, 2009, p. 29).

When we compare the cover page of the English 'original' with that of the Turkish edition, it is possible to detect the same difference between the two ways of presentation as discussed with respect to *The Saint* and *Araf* in Chapter 3. Not surprisingly, the Turkish versions in both cases (i.e. *Araf* and *Baba ve Piç*) do not employ a mosque image. Moreover, an interesting similarity between the two books is that the cover photographs of these Turkish versions make use of the 'food' theme in them. While there are many chocolate balls on *Araf*'s cover, there is, on the cover of *Baba ve Piç*, a pomegranate cracked vertically through which its red seeds are visible.[104] The image is highly suggestive of the book's content for reasons related to the symbolic function of the pomegranate within the narrative. Perhaps, nowhere is the connection between the Turkish and Armenian families more tangible and telling in the novel than the symbolic pomegranate. As mentioned before, in the novel pomegranate seeds are used as garnish for *ashure* cooked in the Kazancı household. *Ashure* garnished with pomegranate seeds becomes a lethal weapon with the addition of another ingredient to it — potassium cyanide, which is also the title of the last chapter in the novel. Mustafa, intuitively knows that eating the bowl of *ashure* which her sister Banu brings him will be his escape from the past; that is, from the memory of raping her sister Zeliha, and finally chooses death. The image of the cracked

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image gets fixed erasing all the diverse and plural characteristics of a 'foreign' culture. The image attached to Freely's review conforms with the emphasis put on the Islamic character of the Turkish culture on the cover page of the book's English edition, while, ironically, the review states that "No one Armanoush meets [in Istanbul] fits her image of the Turk" (Freely, 2007).

[104] The cover images of other translations of the novel are also highly suggestive. The cover of the Italian translation (*La Bastarda di Istanbul*), for instance, combines the images of the mosque and pomegranate, whereupon the minaret of a mosque is thrust into a pomegranate. To see this and other cover pages, please visit http://www.elifshafak.com/bookcovers.asp

pomegranate on the cover, which also suggests the shape of a vagina, may then be connected to the raping of Zeliha and the past which cannot be hidden or forgotten.

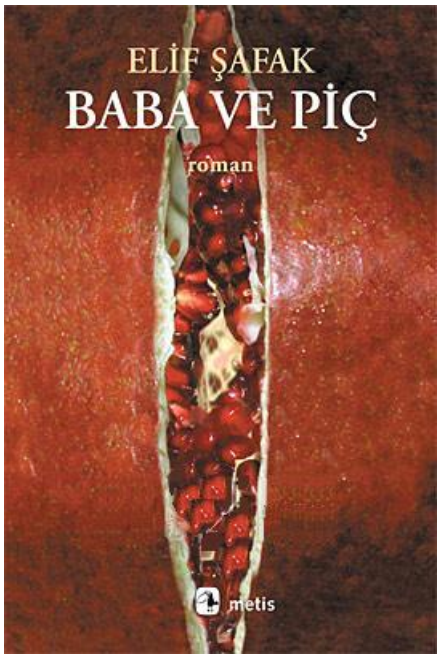

Figure11.
The cover of the Turkish edition (2006)

With regard to the way the pomegranate connects to history, to "the lies and silences that shape [families]" (Freely, 2007), the role it plays as a bond combining the pasts of the Turkish Kazancı family and the Armenian Tchakhmakhchian family cannot be overlooked. In the twelfth chapter of the novel entitled "Pomegranate Seeds", we learn that Hovhannes Stamboulian, Armanoush's great-grandfather has bought, as a present to his wife, a brooch "in the shape of a pomegranate, delicately smothered with gold threads all over, slightly cracked in the middle, with seeds of rubies glowing from within" (Şafak, 2007, p. 226). As the mystery of the past unfolds, we also learn that the same brooch passes to Auntie Banu, whose father, Levent Kazancı, happens to be the son of Rıza Selim (the apprentice of Armanoush's great-granduncle Levon) and Shushan Stamboulian (Armanoush's grandmother). What's

more, in the last chapter of the children's book he is writing, Hovhannes Stamboulian has a pomegranate tree which wants to tell the Little Lost Pigeon perching on its branch the "happy" story of a little lost pigeon (p. 228). The story, hence the book, never gets completed because Hovhannes Stamboulian is taken away by Turkish soldiers on account of his poems which are claimed to have made Armenian insurgents rebel against the Ottoman Sultanate. Thus, the pomegranate is again a reminder of the past, not a 'happy' one indeed, but a past that is filled with misery, trauma, catastrophe and disruption.

In an interview, Şafak explains why she uses the pomegranate as a symbol. She maintains that

> Nar Ermeni kültüründe de Türk kültüründe de önemli bir simge. Bereketin, kadınsılığın, doğurganlığın, çoğulluğun ve çoğulculuğun simgesi. Bana göre narın çatladığı, yarıldığı an, kozmopolit Osmanlı toplumuna milliyetçi ideolojilerin sirayet ettiği andır. Ondan sonra nar taneleri bir daha toplanmamak üzere dağılırlar. (Korucu, 2006)
>
> [Pomegranate is an important symbol both in the Armenian and the Turkish cultures. It is the symbol of abundance, femininity, fertility, plurality and pluralism. To me, the moment the pomegranate cracks, the moment it is split open is the moment the nationalist ideologies infected the cosmopolitan Ottoman society. Thereafter, the pomegranate seeds scatter never to reunite again. (Korucu, 2006)]

Therefore, it can safely be argued that the pomegranate image on the cover of the Turkish version reinforces the issues of "femininity" and "fertility" embodied both in the image of Zeliha and the other women characters Şafak populates her novel with. Indeed, as some of the reviews have underlined, in the novel "women are front and center" (*Publishers Weekly*, 2006), which is also the reason why some state that the novel "explores issues of gender and cultural identity" and that "Shafak's overriding interest is not history but gender" (Freely, 2007). Moreover, food, manifested as a major theme in the novel and found abundantly on the tables of both families, places further emphasis on femininity. Women in the novel continuously cook, talk about

food, and, with a 'womanly' desire to nourish, pressurize others (mainly Asya and Armanoush) to eat. The pomegranate, therefore, signals this abundance and significance of food in relation to women.

Another noteworthy point here is that the relevance of the pomegranate is also mentioned by some of the reviews which appeared in Turkey. A review, for instance, underlines the point that the pomegranate metaphor, which is "a symbol of rupture as well as proliferation" ["çoğalmanın olduğu kadar parçalanmanın da sembolü"], combines with the concepts of "purgatory-threshold", i. e. the state of not belonging anywhere, as tackled by Şafak's previous novel *Araf* (meaning 'purgatory'), the Turkish version of *The Saint* (Akgün, 2006). Another review emphasizes the relationship between *aşure* and the pomegranate and how the latter signifies "a totality of large and small, sweet and sour seeds under a common, unifying skin" ["ortak birleştirici bir kabuğun altında irili ufaklı, tatlılı ekşili taneler bütünü"] (Somunkıran, 2006). According to the review, this becomes a significant tool for Şafak to depict "multiculturalism" and "poliphony" (ibid.). Güneri Civaoğlu also mentions specifically the cover design of *Baba ve Piç* in his column. Although Civaoğlu talks more about Şafak and her marriage here, he also touches upon one of the meanings of the pomegranate, i.e. fertility and abundance which have been identified with woman (2006). It can be argued that the difference between the cover pages of the Turkish and English versions of the novel is, in a sense, reflected in the reception. Since the pomegranate is a significant metaphor in the novel and is used as a relevant image on the cover of the Turkish version, some of the reviews in Turkey have naturally made a note of this particular metaphor. Nonetheless, the same relationship can hardly be observed between the cover image(s) of the English version and the extratextual discourse formed in the reviews or interviews.

With regards the comparison of the cover pages of the Turkish and English versions, it is possible to conclude that the presentation of the English version (both UK and US editions) seems to be determined by the strategy of representing a 'foreign' (here, non-Western) culture through differentiation and exoticization. And this is realized with the use of particular stereotypical images that would help the target readers easily identify the 'foreign' culture. Therefore, the use of Turkish traditional ceramic tile or the mosque image, on the one hand, serves to represent Turkish culture by drawing attention to the exotic, oriental and Islamic overtones of these images, while concurrently maintaining and reinforcing the 'otherness' of this 'foreign' culture. The cover page of the Turkish version, on the other hand, makes use of a much more symbolic image to which it is possible to ascribe multiple layers of meaning, hence which has more to offer in terms of the content of the novel. Similar to the cover pages of *The Saint*'s Turkish and English versions, as discussed in Chapter 3, the difference between the selection of cover images in presenting *Baba ve Piç* and *The Bastard of Istanbul* seems to affirm the way a stereotypical (thus, familiar) image is preferred by the Anglo-American publishers to exoticize a book about/from a non-Western culture. The cover pages of the Turkish versions in both cases (*Araf* and *Baba ve Piç*) also validate the fact that the presentation and packaging of books are often shaped by the prevailing discourse in a given target culture. Consequently, it might be stated that the paratextual as well as the textual strategies provide us clues in understanding the way *The Bastard of Istanbul* and *Baba ve Piç* have been catered for the English-speaking and Turkish audiences in view of their perceptions and expectations. The following section will look at the textual, or translational, strategies which expose the 'differences' between the

English and Turkish versions of Şafak's novel, and which further reveal the influence of the writer's interventions on the reception ad representation of the text.

Matricial Norms

As mentioned at the beginning of this chapter, *Baba ve Piç* came out in Turkey before the English 'original', *The Bastard of Istanbul*, was published in the US and UK. Moreover, the Turkish version appeared not simply as a translation by Aslı Biçen, but rather as a collaborative work in which Şafak took part. Actually, Aslı Biçen's name does not appear on the title page of the Turkish version. Only on the half-title page, which includes information about the publisher and the year of publication, the following statement mentions the translator:

> Orijinali İngilizce olan *Baba ve Piç*, Aslı Biçen tarafından Türkçeleştirilmiş, metne son hali yazar ve çevirmenin ortak çalışmasıyla verilmiştir. (Şafak, 2006b)
>
> [*Baba ve Piç*, the original of which is English, was translated into Turkish by Aslı Biçen and the text was given its final form collaboratively by the author and the translator. (Şafak, 2006b)]

However, Aslı Biçen's remarks regarding this statement and the translation process reveal that the 'translation' was not, in fact, a truly collaborative work. To my question about the translation process, Biçen replied,

> Metinler bana yayınevi tarafından verildi, ben de yazarın hiçbir katkısı olmadan tek başına çevirdim. *Baba ve Piç*'in kapağına o şekilde yazılmasını ben istedim. Yani yazara kendi romanı üzerinde istediği değişikliği yapma izni verdiğim için adımın çevirmen olarak geçmesini istemedim çünkü kendimi çeviriden tam manasıyla sorumlu hissetmemin imkânı kalmadı. (Biçen, 2010)
>
> [The texts[105] were given to me by the publisher and I translated [them] on my own without any contribution from the author. I wanted the

[105] Biçen also translated Şafak's *The Saint of Incipient Insanities* into Turkish. However, there is not such a statement on the half-title page of the Turkish translation. So, I asked Biçen whether there was

> statement to be written in that way on the cover of *Baba ve Piç*. That is, having allowed the writer to make whatever changes she wanted to do on her own novel, I did not want my name to appear as the translator, because it was no longer possible for me to feel, to the full extent, responsible of the translation. (Biçen, 2010)]

I also asked Biçen whether she was in touch with the writer during the translation process and whether they worked on certain issues together or discussed specific points. And to this Biçen remarked, "Hayır. Kendisiyle hiçbir temasım olmadı. Yazar Türk olduğu ve Türkçe yazabildiği için, kitap üzerindeki nihai kararları ona bıraktım" ["No. I never contacted the writer. Because the writer is Turkish and can write Turkish, I left the final decisions on the novel to her."] (Biçen, 2010). Looking at the differences between *The Bastard of Istanbul* and *Baba ve Piç*, it is possible to understand why Biçen did not "feel responsible" for the translation, since these differences are not trivial changes required by the norms of the target language, but appear to be quite calculated choices related to the issue of self-translation. That the Turkish version was substantially altered by Şafak herself can also be inferred from what Biçen maintains about the question of how far the translator can be free in the translation of literary texts:

> Çevirmen işini iyi yapmakta özgürdür. Kendi dili içinde mümkün olan en büyük yaratıcılığı sergilemekte özgürdür. Edebiyat çevirisi temelde üslup çevirisi olduğu için kaynak metne başka tür metinlerden çok daha fazla bağlı kalmayı gerektiriyor aslında. Üslubu aktaramazsanız o yazarı çevirdiğinizi iddia edemezsiniz [...] Mesela benim bir romanda mecbur kalıp da atladığım kelime sayısı üçü beşi geçmez. Bir romanda her ismin, her sıfatın, her fiilin büyük önemi vardır. Hemen hemen hiçbir cümleyi bölmem [...] Çevirmenin başarısı bir metni, bütün yabancılığını koruyarak Türkçe yapmaktır ve bu yolda bulacağı çözümlerde sonuna kadar özgürdür. (Biçen, 2010)
>
> [The translator is free in doing his/her job well. S/he is free in exhibiting the greatest creativity that is possible in his/her own language. Since literary translation is basically the translation of style, it actually requires being faithful to the source text more than other types

a difference between these two novels in terms of the translation process. That's why she refers to both novels in her answer.

> of texts. If you cannot convey the style, you cannot claim that you have translated that author [...] For instance, the number of words that I was obliged to omit in a novel is not more than three or five. I do not divide any sentence [...] The success of the translator is to make a text Turkish by preserving all of its foreignness and s/he is free to the full extent finding solutions to that end. (Biçen, 2010)]

The discourse of Biçen suggests that what she regards "fidelity" in literary translation would not allow the translator to freely resort to omissions, additions or other changes if not necessary; it is, therefore, the author whom she confers the w authority and responsibility to make whatever changes she likes in the Turkish version. In this respect, although there is no way of finding out how the alterations in the translation exactly occured, it seems more appropriate to consider the matricial norms, which will be discussed below, to be put into practice primarily by Şafak herself. The omissions from the English version and the additions to the Turkish version shall allow me to pursue the argument that Elif Şafak, as a "self-translator", seems to have tailored the versions in view of the target readerships, and, as a result, played a formative role in the reception and representation of her work.

Omissions from the English Version

Actually, the examples which have already been given in order to designate on what grounds *The Bastard of Istanbul* can be considered a "self-translation" are, at the same time, examples of omissions from the English version. The kind of 'additional' information regarding Turkish national history and culture, as mentioned earlier, serve to fill in the cultural gap for the target (English-speaking) readers who are not familiar with the cultural context of the source material. It might then be thought that the author may have omitted such information while catering the text for the Turkish readers, since the 'target' (Turkish) readers in this case would be much more familiar

with the history of their own nation. The issue here is not how closely the Turkish version should match the English 'original' or how Şafak effectively transforms the Turkish version into an "authentic" (Hermans, 2007, pp. 22-24) original. The heart of the matter is how the alterations Şafak made in view of different readerships influence the *reading* of the text and shape its reception and representation accordingly.

The following example has already been brought up in connection with the depiction of two 'camps' of Kazancı women representing the "staunchly secularist Kemalist[s]" on the one hand, and the "practicing Muslim[s]" on the other (Şafak, 2007, p. 299). Let's now reexamine it comparing it to its Turkish version.

English Version:

> "What's that sorry thing on your head?" was the first reaction of Grandma Gülsüm, who having not softened a wee bit after all these years still maintained her Ivan the Terrible resemblance.
> "From this moment on I am going to cover my head as my faith requires."
> "What kind of nonsense is that?" Grandma Gülsüm frowned. "*Turkish women took off the veil ninety years ago. No daughter of mine is going to betray the rights the great commander-in-chief Atatürk bestowed on the women of this country.*"
> "*Yeah, women were given the right to vote in 1934*," Auntie Cevriye echoed. "In case you didn't know, history moves forward, not backward. Take that thing off immediately."
> But Auntie Banu did not.
> She remained head-scarved, and having passed the test of three Ps – penitence, prostration, and piety – declared herself a soothsayer. (Şafak, 2007, p. 68, emphases added)

Turkish Version:

> "O kafandaki şey de ne," olmuştu Gülsüm Nine'nin ilk tepkisi.
> "Şu andan itibaren inancım gereği başımı örteceğim."
> "Bu ne densizlik, *ağzından çıkanı kulağın duyuyor mu senin***,**" diye söylenmişti Gülsüm Nine. "*Nerden çıktı şimdi türban mürban? Yok bizim ailemizde böyle bağnazlıklar.*"
> "*Türk kadını çarşaftan kurtulalı seksen sene oldu,*" demişti Cevriye Teyze *uzmanlık alanını konuşturma gayretiyle*. "*Tarihin akışını tersine mi çevirmeye çalışıyorsun?* Çıkar şunu kafandan!"

> Ama Banu Teyze *Nuh demiş peygamber dememiş*, türbanını çıkarmamıştı. Kendini kâhin ilan etmesi *bile bu başörtüsü meselesi kadar şaşırtıp alt üst etmemişti aile fertlerini*. (Şafak, 2006b, pp. 79-80, emphases added)

[Turkish Version in Back-translation:

> "What's that sorry thing on your head?" was the first reaction of Grandma Gülsüm.
> "From this moment on I am going to cover my head as my faith requires."
> "Such tactlessness! *Do you hear what you're saying*?" Grandma Gülsüm snarled. "*Where did this turban come from? We don't have such fanaticisms in our family*."
> "*It's been eighty years since the Turkish woman got rid of çarşaf*," said Auntie Cevriye *with an enthusiasm to show off her expertise. "Are you trying to reverse the flow of history?* Take that thing off!"
> But Auntie Banu persisted and did not. *Even declaring herself a soothsayer did not disturb the family members as much as this headscarf issue*. (Şafak, 2006b, pp. 79-80, emphases added)]

The references to "the great commander-in-chief Atatürk" and his reforms concerning women's right to vote and religion-based clothing are completely omitted from the Turkish except from Auntie Cevriye's statement that "Türk kadını çarşaftan kurtulalı seksen sene oldu" ["It's been eighty years since the Turkish woman got rid of *çarşaf*[106]"]. Another important point here is that the lexical choices in the Turkish version may result in a different approach to the "headscarf" issue as debated in the present socio-political Turkish context. Grandma Gülsüm's reaction is directed at Auntie Banu's *türban* which she equates with "fanaticism" ("bağnazlık"), and Auntie Cevriye thinks it is no different than wearing a *çarşaf*. Therefore, it may be argued that their reaction is more to do with a particular way of covering the head, in the sense that *türban* is attributed a symbolic and ideological meaning. On the other hand, Gülsüm and Cevriye do not react against other religious practices Banu

[106] *Çarşaf* is an outer garment (usually black coloured) designed to cover a woman's body from head to foot (similar to *burkha*), worn sometimes with a veil.

commits herself to, such as praying and fasting, or against Banu's declaring herself a "soothsayer". And, Petite-Ma, whose arrival in Istanbul "coincided with the proclamation of the modern Turkish Republic" (Şafak, 2007, p. 137), and who has been a sophisticated, modern woman herself, also prays and covers her head, which never becomes a matter of dispute on the part of Grandma Gülsüm or Auntie Cevriye. In fact, this is the only instance when Grandma Gülsüm sounds like a secularist, but the way she is depicted ("her Ivan the Terrible resemblance") and the way she heartily speaks of Atatürk and what he had done for Turkish woman seem to make her a "staunch Kemalist" in the English version.

Likewise, in the English version, Auntie Cevriye, the history teacher, appears to be more enthusiastic about giving lectures on Turkish history. First of all, she is introduced as a "Turkish national history teacher" (2007, p. 23), while the indicative "national" is omitted in the Turkish version. Her reaction to Auntie Zeliha again puts emphasis on the way she becomes the voice of the modern, i.e. secular, Turkish nation:

English Version:

> "[...] This baby will be a monarch!"
> "He cannot!" the teacher Cevriye broke in, missing no opportunity to show her expertise. "There aren't monarchs anymore, *we are a modern nation.*" (Şafak, 2007, p. 28, emphasis added)

Turkish Version:

> "[Bu çocuk] Padişah olacak!"
> "*Sanki padişah mı kaldı!*" diye araya girdi Cevriye, öğretmenlik damarı kabarmıştı gene. (Şafak, 2006b, p. 37)

[Turkish Version in Back-translation:

> "[This child] will be a sultan!"
> "**As** *if there are sultans any more!*" interrupted Cevriye, the teacher in her flared again. (Şafak, 2006b, p. 37)]

Not only does Cevriye sound smoother in Turkish, saying "Sanki padişah mı kaldı!" ["As if there are sultans any more!"], but also misses the opportunity to contrast "modern" Turkish nation with the "backward" Ottoman *millet* under rule of monarchs, since her statement "we are a modern nation" is omitted in the Turkish version. The same emphasis put on Cevriye's discourse can also be clearly seen in the following example:

> English Version:
>
> "The problem with us Turks is that we are constantly being misinterpreted and misunderstood. The Westerners need to see that we are not like the Arabs at all. *This is a modern, secular state.*" (Şafak, 2007, p. 135, emphasis added)

> Turkish Version:
>
> "Bizim sorunumuz sürekli yanlış anlaşılmak. *Batılı zannediyor ki Türkler de Araplara benzer. Niye? Biz kendimizi gösteremediğimiz için.* Bir kişi bir kişidir demeden anlatacağız kendimizi Batılılara." (Şafak, 2006b, p. 145, emphasis added)
>
> [Turkish Version in Back-translation:
>
> "Our problem is that we are being constantly misunderstood. *The Westerner supposes that Turks are like Arabs too. Why? Because we could not distinguish ourselves.* We will express ourselves to the Westerners without thinking that a person just counts as one." (Şafak, 2006b, p. 145, emphasis added)]

The reference to Turkey's being a modern and secular state is again omitted in the Turkish version, which, in a sense, frees Cevriye from being perceived as a persistent defender of Turkey's modernity and secularism. Additionally, although Cevriye expresses her concern about Turks' being misunderstood in both passages, the English version obviously addresses *the Westerners* implying that they "misinterpret" Turks comparing them to Arabs. The Turkish version, on the other hand, addresses *the Turks* putting the blame on them for this misinterpretation. "The

Westerner supposes that Turks are like Arabs too," says Cevriye, "because we could not distinguish ourselves." That's why, she believes, it is the responsibility of Turks to make the Westerners understand them. The way Şafak alters the passage, I believe, reflects her own authorial voice in addressing two readerships and this also supports the view that her writing and translational strategies in the two versions reveal an awareness and calculation in terms of target readers' perceptions and expectations.

Some of the omissions from the English version draw attention as they appear to be in line with the representation and (re)contextualization of the 'foreign', 'non-Western' source culture as 'Middle Eastern'. It is interesting to see how the textual discourse also puts emphasis on the Islamic character of Turkey, as it has already been discussed in connection with the paratextual strategies in the English version. Accordingly, it is also worth considering the ambiguity with regards the use of the generic label of the 'Middle East' and the presentation of 'additional' information about religious matters. There is, on the one hand, the discourse separating the Turkish culture from other Muslim, Middle Eastern cultures. Yet, the references, on the other hand, do not seem to challenge the dominant 'Western' perceptions of the East. Below are three specific examples of the difference between the identification of the source culture.

English Version:

> "[...] It is this very bottle that differentiates Turkey from all other Muslim countries. This beer here" —he raised the bottle as if to toast— "is the symbol of freedom and civil society."
>
> "Oh, come on. Since when is being a rotten drunkard a symbol of freedom?" the scenarist reprimanded sharply [...]
>
> "Since the day alcohol was forbidden and denigrated in *all the Muslim Middle East.* Since forever." The Dipsomaniac Cartoonist grunted. (Şafak, 2007, p. 86, emphasis added)

Turkish Version:

"[...] Türkiye'yi diğer bütün Müslüman ülkelerden ayıran işte bu şişedir. Bu bira var ya bu bira..." tokuşturacakmış gibi bardağını kaldırdı, "özgürlüğün ve gelişmiş sivil toplumun simgesi."

"Amma da uçtun üstad! Ne zamandır alkoliklik özgürlük savaşçılığı oldu," diye çıkıştı senarist sertçe [...]

"*İslam dini* alkolü yasakladığından beri. Ezelden beri yani," diye homurdandı Alkolik Karikatürist. (Şafak, 2006b, pp. 98-99, emphasis added)

[Turkish Version in Back-translation:

"[…] It is this very bottle that differentiates Turkey from all other Muslim countries. This beer here" —he raised his glass as if to toast— "is the symbol of freedom and a developed civil society."

"This is big talk now! Since when is dipsomania a symbol of freedom fighting?" the scenarist rebuked sharply [...]

"Since the day alcohol was forbidden *by Islam*. That is, since forever." The Dipsomaniac Cartoonist grunted. (Şafak, 2007, p. 86, emphasis added)]

English Version:

"The music you listen to is so Western. Why don't you listen to your *Middle Eastern* roots?"

"What do you mean?" Asya sounded perplexed. "We are Western."

"No, you are not Western. Turks are Middle Eastern but somehow in constant denial. And if you had let us stay in our homes, we too could still be Middle Easterners instead of turning into a diaspora people," Armanoush retorted [...] (Şafak, 2007, p. 178, emphasis added)

Turkish Version:

"Dinlediğin müzik çok Batılı. Neden kendi kökenlerine uygun müzikler dinlemiyorsun?"

"Ne demek kendi kökenlerine uygun...?" Asya şaşırmışa benziyordu. "Biz Batılıyız."

"Hayır değilsiniz. Türkler düpedüz Ortadoğulu'dur ama nedense bunu sürekli inkâr ederler. Eğer biz Ermenilerin de kendi evimizde kalmamıza izin vermiş olsaydınız bizler de diyaspora halkı olmak yerine Ortadoğulu kalacaktık," dedi Armanuş [...] (Şafak, 2006b, p. 185)

[Turkish Version in Back-translation:

"The music you listen to is so Western. Why don't you listen to something suitable to your roots?"

> "What do you mean suitable to you roots…?" Asya looked perplexed. "We are Western."
> "No, you are not. Turks are certainly Middle Eastern but somehow they constantly deny it. If you had let us stay in our homes, we too could remain Middle Easterners instead of turning into a diaspora people," said Armanoush […] (Şafak, 2006b, p. 185)]

These two examples express two opposite views about whether Turkey belongs to the 'Middle East'. As mentioned before, the novel wholly rests upon the idea of "in-betweenness" and it aims to present a "hybrid" Turkish culture metonymized by the city of Istanbul as well as the Kazancı women. It might be argued that the idea of "in-betweenness" is also suggested by these two opposite views in the examples. However, it is quite intriguing that the English version employs the "Middle East" as a generic title referring either to Islam or Arabic-speaking countries, while it is omitted in the Turkish version except for one instance. In the first example, the identification "all the Muslim Middle East" seems to underline the Islamic character of the Middle East and relates the ban on alcohol to its being Muslim. In the Turkish version, on the other hand, "all the Muslim Middle East" is replaced by "Islam" (in "Since Islam forbade alcohol"). It can therefore be argued that with the omission, the ban on alcohol is not just related to a specific geographical space, the Middle East, but presented as a rule set up by religion, i.e. Islam. The signifier "Middle East" is again omitted from the English version in the next example, although the second reference ("Turks are Middle Eastern") is kept in the Turkish version. Armanoush's remark regarding Asya's "Middle Eastern" roots contrasted to the "Western" music she listens to seems to strengthen the essentialist tone in the utterance. The English version, therefore, draws a rather visible line between the "West" and the "Middle East" forming a kind of "Us and Them" discourse, confirming and reproducing relations of power and dominance (Van Dijk, 2001).

English Version:

> On the Turk Street, [Armanoush] passed by a gay-friendly bed-and-breakfast, *a Middle Eastern* grocery store, and a small Thai market, and strolled next to pedestrians from all walks of life until she finally got on the trolley to Russian Hill. (Şafak, 2007, p. 93, emphasis added)

Turkish Version:

> Türk Sokağı'ndaki dükkânların önünden hızlı hızlı yürüdü: Gay-dostu bir pansiyon, *Lübnanlıların işlettiği ve baharatlı ezmeler satan* bakkal ve sadece Tayland ürünleri satan marketin yanından geçip çeşit çeşit insanla yan yana yürüdükten sonra Russian Hill'e giden tramvaya bindi. (Şafak, 2006b, p. 107, emphasis added)

[Turkish Version in Back-translation:

> [Armanoush] walked speedily and passed by the stores on the Turk Street: A gay-friendly hostel, *a grocery store run by Lebanese and sells spicy salsas*, and a market which sells Thai products only, and having marched next to all kinds of people she got on the trolley to Russian Hill. (Şafak, 2006b, p. 107, emphasis added)]

The example above, similar to the first one, has the generic title "Middle Eastern" in the English to identify the grocery store, whereas it is omitted in the Turkish and is replaced by a specific signifier, "Lebanese". While the former generalizes, the latter specifies with the addition of details, and thus, the grocery store becomes the store that is "run by Lebanese and sells spicy salsas". It may be argued that the generic title "Middle Eastern", which can be used to identify Arab countries and the "Turk Street" here, seems to provide the English-speaking readers a 'shortcut' that they are familiar with. Hence, the American audience, for instance, would not need to think where Lebanon or another Arabic-speaking country is; the category "Middle Eastern" would stand for all. The ambiguity is that although the discourse of multiculturalism informing the English passage with references to "Turk", "Middle Eastern", "Tai" and "Russian" seem to highlight plurality and diversity in the American culture, it does not actually serve to challenge dominant perceptions of the

'others'. Such ambiguity becomes much more clear in Şafak's deployment of cultural and religious details or "markers of authenticity" (Wong in Dirlik, 2002, p.), which are again omitted from the English version.

As mentioned earlier, Şafak provides the English-speaking readers with 'additional' information while 'translating' her culture of origin and rendering it 'familiar' for the target readers. Some examples of Şafak's "self-translation" of the Turkish culture have already been given before. Let us now consider the examples below in connection with the ambiguity underlying the discourse of multiculturalism.

English Version:

> "Look what it says. *When the call is sounded for prayer on Fridays, hasten to the remembrance of God...* but when the prayer is ended, disperse abroad in the land and seek of God's grace *and remember God, that you may be successful" (62:9-10).*[107] (Şafak, 2007, p. 127, emphases added)

Turkish Version:

> "Bak ne diyor: 'Namaz kılınınca yeryüzüne dağılın. Allah'ın ihsanını, lütfunu arayın.'" (Şafak, 2006b, p. 138)

[Turkish Version in Back-translation:

> "Look what it says: 'When the prayer is ended, scatter across the world and seek God's grace and blessing.'" (Şafak, 2006b, p. 138)]

In this scene which depicts Petite-Ma's getting lost and confused as she forgets what to do while praying because of Alzheimer's, Auntie Zeliha brings the Holy Qur'an and reads the verse above in order to soothe the old woman's anguish. The scene has other cultural references, especially those related with Islam and the ritual of praying. In the English version these are given in anglicized spelling: "*sajda*", "*Qibla*",

[107] "Ey iman edenler! Cuma günü namaz için çağrı yapıldığı zaman, hemen Allah'ın zikrine koşun ve alışverişi bırakın. Eğer bilirseniz bu, sizin için daha hayırlıdır. Namaz kılınınca artık yeryüzüne dağılın ve Allah'ın lütfundan nasibinizi alın. Allah'ı çok zikredin ki kurtuluşa eresiniz." (Available at http://www.diyanet.gov.tr/kuran/meal.asp?page_id=553)

"*Subhana rabbiyal-ala, Subhana rabbiyal-ala, Subhana rabbiyal-ala*", "*namaz*" (Şafak, 2007, pp. 126-7). As for the verse above, the English version offers a longer part of it together with its number in the Qur'an, while its first bit is omitted in the Turkish version. Since the verse also includes a reference to the prayer on Fridays, the sacred day for Muslims, it provides the English-speaking readers with more detailed information about the ritual. Its omission from the English version, on the other hand, might have to do with the fact that the Friday prayer is a religious duty assigned to Muslim men and not women. Thus, Şafak may have decided to prevent a misunderstanding by omitting the previous verse in the *surah*.

Another omission from the English version also regards a cultural and religious reference.

English Version:

> Leading the procession was a hearse, *sage green as Muslim hearse dictated to be, the color black being reserved for the funerals of the minorities, Armenians and Jews and Greeks alike.*" (Şafak, 2007, p. 340, emphasis added)

Turkish Version:

Önde türbe yeşili cenaze arabası vardı. (Şafak, 2006b, p. 355)

[Turkish Version in Back-translation:

In the front was a hearse *turbeh*-green in colour. (Şafak, 2006b, p. 355)]

Not only does the English version draw attention to the Islamic character of the Turkish culture with the referents "sage green" and "Muslim", it also underlines the separation between Muslim Turks and non-Muslim minorities. The difference between the colors of the hearses signifies a separation between the majority and the minority, and, in this regard, it is not the cosmopolitanness or in-betweenness of Istanbul or Turkey that is implied, but an essential segmentation. The omission of the

part referring to the *difference* between Muslim and non-Muslim "colors" in the Turkish version may suggest that its function in the English version was not deemed necessary or appropriate while addressing the Turkish readers. This "extra" information, on the other hand, can be received by the English-speaking readers as identifying the 'foreign' culture primarily with Islam, thus serving to reinforce their presumptions about it.

English Version:

> The hazelnut became a symbol of her bigheartedness. In any case, the oddity of [Auntie Banu's] technique only served to further augment her already bloated fame. "Mother Hazelnut" they started to call her, *or even "Sheikh Hazelnut," oblivious to the fact that women in their limitedness could not assume this respected title*. (Şafak, 2007, p.70, emphasis added)

Turkish Version:

> Fındık onun alicenaplığının ve hakikatşinaslığının simgesi halini almıştı. Neticede bu tekniğin tuhaflığı şöhretine şöhret katmıştı. "Fındık Ana" diyorlardı ona. (Şafak, 2006b, p. 81)

[Turkish Version in Back-translation:

> The hazelnut became a symbol of her generousness and righteousness. The oddity of [Auntie Banu's] technique after all served to augment her already bloated fame. They called her "Mother Hazelnut". (Şafak, 2006b, p. 81)]

Similar to the ones above, this example also gives an opinion about the way Şafak incorporates cultural and religious information regarding the Islamic character of the Turkish culture. The term "sheikh", omitted from the English version, refers to a title of respect in Islamic countries given to a venerable, learned man who is the head of a religious order or the leader of a tribe. It is possible to consider the term to be another example of a "marker of authenticity", like the others in the English version, highlighting the Islamic aspect of the 'foreign' culture. Moreover, the information following the reference to "sheikh", which does not exist in the Turkish

version, serves both to further clarify the term "sheikh" —that only men can assume the title— and also to imply the view that because women are considered "limited" (in Islam and, for that matter, in Turkey), they cannot enjoy the privilege. It would not be wrong to suppose that this omission from the English version might have been necessitated by the fact that most Turkish readers are more likely to be aware of the meaning of "sheikh" and that women cannot have this title, and not soothsayers indeed.

Apart from these religious markers, there are cultural ones, too, as has been mentioned with regard to the issue of "self-translation". Most of these markers identify the food that belong both to the Turkish and Armenian cuisines in order to underscore the common ground where these cultures meet. It is perhaps not surprising that the food names are not *translated* into English, but presented either in Turkish or anglicized spelling. Neither can it be considered unnatural that these 'foreign' culture-specific elements are often made explicit by way of interpolation, i.e. the addition of a brief explanation to the text, as in

> English Version:
>
> The delectable smell of newly baked *börek* wafted from the kitchen: *white cheese, spinach, butter, and parsley melting into one another amid thin layers of phyllo pastry*. (Şafak, 2007, p. 126, emphasis added)
>
> Turkish Version:
>
> Fırından yeni çıkmış böreğin kokusu mutfaktan içeri süzülüyordu. (Şafak, 2006b, 137)
>
> [Turkish Version in Back-translation:
>
> The smell of newly baked *börek* wafted from the kitchen. Şafak, 2006b, p. 137)]

Or in,

English Version:

> Almost everyone on the ferry was feeding [the seagulls] with morsels of *simit—sesame-seed ring breads being a treat these carnivorous birds found irresistible*. (Şafak, 2007, p. 197, emphasis added)

Turkish Version:

> Vapurdan birkaç yolcunun simit atmaya başlamasıyla anında katlandı martı sayısı. (Şafak, 2006b, p. 204)

[Turkish Version in Back-translation:

> As some of the passengers from the ferry started throwing *simit*, the number of seagulls multiplied. (Şafak, 2006b, p. 204)]

Since some of the food names —like *börek* and *simit*— appear several times in the novel, such additional information both help familiarize the English-speaking readers with the 'foreign' cultural element and make the text more intelligible. That such information is omitted in the Turkish version is obviously a natural outcome of the process of tailoring the text for a target readership for whom the 'foreign' element is no longer foreign. The interesting point here is that the process is reversed due to the fact that Şafak wrote the 'original' in English first and it was then 'translated' into Turkish. It is usually in *translations* from a source language that we find such examples of interpolation and expansion. That's also why Şafak's novel(s) written in English can be considered "self-translation(s)".

A similar way of explaining the 'foreign' cultural element can be seen in the following example as well, which places particular focus on food as a theme combining the cultures.

English Version:

> The tavern was a stylish but convivial place near the Flower Passage. As soon as they sat, two waiters appeared with a cart of *mezes*.
> *"Armanoush, why don't you surprise us again with your culinary vocabulary?" Auntie Zeliha requested.*

> *"Well, let's see, there is* yalanci sarma, tourshi, patlijan, topik, enginar*..." Armanoush started naming the dishes the waiters were leaving on the table.* (Şafak, 2007, p. 252, emphasis added)
>
> Turkish Version:
>
> Lokanta Asmalımescit'te yarı salaş hayli ferah bir yerdi. Oturur oturmaz iki garson meze tepsisiyle geldi. (Şafak, 2006b, p. 259)
>
> [Turkish Version in Back-translation:
>
> The tavern was a shed-like, quite spacious place in Asmalımescit. As soon as they sat down, two waiters came with a tray of *mezes*. (Şafak, 2006b, p. 259)]

The omitted part from the English version not only gives a clue as to the dishes that would be counted as *meze,* but it also becomes a part of the scene which introduces Armanoush, and the English-speaking readers, "a typical [Turkish] evening of drinking" (Şafak, 2007, p. 252) in a tavern in one of the most touristic spots of Istanbul.

The comparison between the English and Turkish versions of the novel enables us to see the kind of cultural, religious and historical information which have been omitted from *The Bastard of Istanbul* in its translation into Turkish. It can be safely deduced from the examples that such information provided in the English version can be considered both a "writing" and "translating" strategy in a conceptual sense. Obviously, the information Şafak provides the English-speaking readers with serve as a "familiarizing" strategy which helps to diminish the 'foreignness' of the Turkish culture. The differences between the two versions in terms of the omissions from the 'original' also shed light on the way Şafak has tailored her text for two target readerships, which is supported by Aslı Biçen's discourse as well.

What's more important, however, is the paradox or ambiguity revealed by Şafak's "writing/translating" strategy and her discourse on the representative function attributed to non-Western authors and texts. This is the function which Arif

Dirlik discusses employing the phrase "the burden of translation" (2002, p. 216) as mentioned in the introduction of this thesis. The 'function' expected from the 'minority' (non-Western) writers to fulfill and imposed on them is that they *speak for* and provide an authentic representation of their communities (ibid.) In this sense, "the burden of translation" becomes a "burden of representation" for the non-Western writer, since s/he is perceived and *represented* as the 'interpreter' of his/her culture of origin and identity. That is also to say, the writer's text is expected to *stand for* and *represent* a whole culture, society and identity. I have also referred in the introduction to Şafak's own complaint about being assigned this 'representative' role. Nevertheless, Şafak's "writing/translating" strategy as displayed above seems to have immensely contributed to such reception and representation of her work. Particularly the 'authentic' touches which inform Şafak's "self-translation" is evidently one of the reasons which has placed her among acclaimed 'minority' writers of non-Western origin within the contemporary (American) context that valorizes ethnicity and multiculturalism.

As Arif Dirlik observes, the discourse of multiculturalism, and "in-betweenness" added to that, appears to be a useful tool for the non-Western writers to position themselves within the Anglo-American literary field. "[E]thnicity," Dirlik states, "appears in contemporary United States society a desirable trait, and ethnics themselves participate freely in the promotion and marketing of the cultures of their societies of origin" (2002, pp. 219-220). With reference to Sau-ling Wong's analysis of the reception of Amy Tan's novels, Dirlik discusses how Tan's use of "Chinese" details "further contributes to the impression of her authenticity as cultural mediator" (Dirlik, 2002, p. 220). Wong's observation with regard to Tan's writing and its reception as representing an authentic "Chineseness" seems to hold true for Şafak's

case as well, and it is not just because *The Bastard of Istanbul* was compared to Tan's *The Joy Luck Club* by *USA Today*.[108]

> Are the reviewers simply misguided when they laud Tan's "convincing details"? Not at all. The details are there, but their nature and function are probably what a "commonsense" view would make them out to be: evidence of referential accuracy, of the author's familiarity with the "Real" China. Rather, they act as gestures to the "mainstream" readers that the author is familiar with the kind of culturally mediated discourse they have enjoyed, as well as qualified to give them what they expect. I call these details "markers of authenticity," whose function is to create an "Oriental effect" by signaling and reassuring affinity between the given work and American preconceptions of what the Orient is/should be. (Wong in Dirlik, 2002, p. 220)

Pertinent to what Wong states above, Şafak's deployment of all those "markers of authenticity", referring either to the Islamic character of the Turkish culture[109] or to details about the 'national' history of the 'modern' Turkish Republic, seem to reinforce the persisting conceptions of what 'Turkish' identity signifies.

Finally, I would like to offer two examples which again evidence the way Şafak's "writing/translating" strategy shapes the English version in particular and how it reflects as well as reinforces the "in-betweenness" discourse which has become an ossified identification of Turkish identity.

English Version:

> How on earth could [Asya] now tell Armanoush that, though only nineteen, she had known many men's hands and did not feel a speck of guilt for it? Besides how could she ever reveal the truth without giving the wrong impression to an outsider about "the chastity of Turkish girls"?
>
> This kind of "national responsibility" was utterly foreign to Asya Kazancı. Never before has she felt part of a collectivity and she had no intention of being so now or in the future. *Yet there she was*

[108] Let me also remind that in an essay titled "Why I Write" Amy Tan (1999) also voices her complaint about the reception of *The Joy Luck Club* as a representative of Chinese-American and/or Asian culture.

[109] This certainly needs to be considered in connection with the extratextual discourse formed by both what the reviews and interviews reveal and the way the publisher packages and presents the book. It is interesting that the UK edition of *The Bastard of Istanbul* has been presented not only with a mosque image on its front cover, but also with a blurb on the back saying "Heartbreaking... the beauty of Islam prevades Shafak's book" (*Vogue*).

> *accomplishing a pretty good impersonation of someone else, someone who had gotten patriotic overnight. How could she now step outside her national identity and be her pure, sinning self?* (Şafak, 2007, pp. 198-199, emphasis added)
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> Turkish Version:
>
> Daha on dokuzunda olduğu halde pek çok erkeğin elleriyle tanıştığını, fiziksel teması değil kınamak tam tersine yücelttiğini ve kabarık sicilli seks hayatından ötürü en ufak bir suçluluk hissetmediğini [Armanuş'a] nasıl söylerdi? [...] İçinden bir ses alaylı alaylı güldü. *Belki de tüm bunları ifşa edersen, "Türk kızlarının iffeti" konusunda bir yabancıya yanlış izlenim vereceğinden korkuyorsun*, dedi ses. Böyle bir "kolektif kimlik" sorumluluğu Asya Kazancı için tam mânâsıyla yeniydi. Daha önce kendini hiçbir cemaatin parçası olarak hissetmemişti. Şimdi hissetmediği gibi gelecekte de böyle bir şey yapmaya hiç niyeti yoktu. (Şafak, 2006b, pp. 205-206, emphasis added)
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> [Turkish Version in Back-translation:
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> How on earth could [Asya] tell Armanoush that, though only nineteen, she had known many men's hands, that she sublimated physical touch rather than condemned it, and did not feel a speck of guilt for her sexual life with an inflated record? […] A voice inside her laughed sarcastically. *May be you are afraid that if you disclose all these, you would give the wrong impression to an outsider about "the chastity of Turkish girls*", said the voice. Such responsibility of a "collective identity" was utterly new to Asya Kazancı. She had never before felt part of a collectivity. Neither did she feel now and nor had the intention of doing such a thing in the future. (Şafak, 2006b, pp. 205-206, emphasis added)]

The "in-betweenness" discourse here presents itself in the dilemma of Asya Kazancı who feels caught within "her national identity" on one side and "her pure, sinning self" on the other. Interestingly, in the English version, the concept of 'chastity' (i.e. 'virginity') is aligned with patriotism and national identity, which makes Asya to feel responsible to undertake "a national mission to represent Turkey as a modern country that preserves its moral foundations" (Bulamur, 2009, p. 32). Her "impersonation of someone who had gotten patriotic overnight" lets us think that she assumes this role of representing her "national identity" no matter how reluctant she may be. Yet, this is not exactly the way Asya thinks in the Turkish version. First of all, the narrator

tells that "a voice inside her laughed sarcastically" and that "the voice said, *May be you are afraid that if you disclose all these, you would give the wrong impression to an outsider about "the chastity of Turkish girls*." Here, the "sarcastic laugh" and what the voice stands for become important details as they present a different depiction of Asya. In the Turkish version, Asya remembers what her aunts have dictated about her mission[110], and, the cynical girl that she is, makes fun of their statements. The omitted part in the Turkish version further clarifies the fact that Asya has no intention of assuming the responsibility of a "collective identity" ("kolektif kimlik") or stepping *inside* a national identity to represent virtuous Turkish girls. Thus, Asya does not seem to be so much torn between what she truly is and what she is expected to represent.

English Version:

> "We are stuck. *We are stuck between the East and West. Between the past and future*. On the one hand there are the secular modernists, *so proud of the regime they constructed*, you cannot breathe a critical world. They've got the army and half of the state on their side. On the other hand there are the conventional traditionalists, so infatuated with the Ottoman past, you cannot breath a critical word. They've got the general public and the remaining half of the state on their side. What is left for us?" (Şafak, 2007, p. 81, emphases added)

Turkish Version:

> "Tıkılıp kaldık. Sıkıştık burda. Bir tarafta mağrur laikçi modernistler konumlanmış. Burunlarından kıl aldırmazlar, tek bir eleştiri yapamazsın. Orduyla devletin yarısı onların arkasında. Öbür tarafta muhafazakar gelenekçiler, Osmanlı mazisine hayran, onlar da atalarına laf ettirmez, eleştiri kaldırmaz. Halkla devletin geri kalanı onların arkasında. Ee, bize ne kalıyor?" (Şafak, 2006b, p. 93)

[110] Before the arrival of Armanoush, Auntie Banu tells Asya, "'Like a bridge extending over cultures, you will connect the East and the West'" (Şafak, 2007, p. 134) and Auntie Feride says, "'You'll show the American girl what a beautiful country this is, and promote international friendship and cultural understanding'" (p.135).

[Turkish Version in Back-translation:

> "We are caged. We are stuck here. On one side the secular modernists have been positioned. They are so proud that you cannot breathe a critical word. They've got the army and half of the state on their side. On the other hand are the conservative traditionalists. So infatuated with the Ottoman past, they won't let you you say anything against their ancestors, and won't stomach criticism. They've got the public and the remaining half of the state on their side. So, what is left for us?" (Şafak, 2006b, p. 93)]

In this example, too, the textual discourse emphasizes the "in-betweenness" of Turkish society. This "in-betweenness" is explained in both versions as the polarization between "secular modernists" and "conventional traditionalists". In the English version, however, the polarization between the two sides rests upon another division, namely "the East and the West". Furthermore, the connotations of the East-West divide are also offered in the English version, which makes it clear for the 'foreign' readers that the East signifies religious and cultural traditions, thus an attachment to the past, while the West stands for an idealized modernity and desired future. The concern of the speaker, the Dipsomaniac Cartoonist, voiced by the question "What is left for us?" can perhaps be interpreted as the criticism of such a divide. The Cartoonist's complaint seems to make him the spokesman of a group represented by the habitués of Café Kundera — in other words, "nihilists, pessimists, and anarchists" who should be regarded, according to the Cartoonist, as a "minority" (Şafak, 2007, p. 82). Nonetheless, even if it is the "in-betweenness" discourse which is being emphasized, this is still done within the limits set by the categorization "East/West" and it does not truly reach beyond binary oppositions, such as "self/other" or "Kemalist/Islamist", "secularist/traditionalist", etc. Such categorization in the textual discourse seems to affirm and valorize the cultural and political imagination which situates Turkey "between the East and the West" rather than challenging the stereotypical depictions determined by this binary thinking. As

Sibel Irzık and Güven Güzeldere write in the introduction to the *South Atlantic Quarterly* Special Issue entitled "Relocating the Fault Lines: Turkey beyond the East-West Divide" (2003),

> [T]he timeless and spatial model in which Turkey is purportedly situated between two roughly symmetrical worlds, the "East" and the "West," does not accord with the ways in which economic, political and cultural alternatives are imagined and articulated in the Turkish public sphere.
> [...] Turkey is neither caught between nor a successful synthesis of an "East" and a "West." It is, rather, a country in which many of the fundamental social divisions have been experienced, articulated, concealed, or displaced in a cultural/ideological vocabulary mobilizing the "West" [or, the "East"] in different power and justification strategies. (p. 285)

Although what the Dipsomaniac Cartoonist says may sound like the expression of the need to think and imagine political or cultural "alternatives", it is still dubious that the very deployment of the "the East-West divide" in the English version could possibly undermine the discourse of "in-betweenness". In fact, this discourse seems to work to contradictory ends, as it precludes rather than advocates possible alternatives.

Additions to the Turkish Version

The comparative analysis of *The Bastard of Istanbul* and *Baba ve Piç* has revealed that there are far more additions to the Turkish version than there are omissions from the English. This may be considered a natural consequence of the fact that the Turkish version is a 'translation' and translations tend to expand due to additions carried out with an aim to explicate the source material.[111] This can be observed in

[111] "Explicitation" which is closely connected to "expansion" has been considered to be one of the "laws" or "universals" of translation (Toury, 1995). Accoding to Toury, the observations and findings of descriptive-explanatory research can identify "regularities of behaviour" which would help

the main body of the text or in footnotes, glossaries, etc.; either way, the intention is often to render the 'foreign' text more intelligible. In this case, however, quite the opposite seems to have taken place. In the section above, I have cited several examples which illustrate the way Şafak provides the English-speaking readers with 'additional' information regarding Turkish culture and history. It is partly due to such information becoming part of Şafak's 'writing' in English that the English version has been considered and discussed in terms of "self-translation". Such 'additional' information is omitted in the Turkish version, which seems pretty natural, and yet there are various additions to it which, interestingly, appear to serve to *turn* the Turkish version into an 'original'. In other words, contrary to the 'additional' information offered in *The Bastard of Istanbul*, the additions to the Turkish 'translation', *Baba ve Piç*, do not actually prove to stem from an intention to render the text more intelligible. There is, for instance, hardly anything on the Armenian American culture which is expanded.[112] Actually, in some cases Şafak's additions in the Turkish text seem to work to the opposite, especially when the text is populated with archaic, i.e. Ottoman Turkish words. More important is the fact that these

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Translation Theory to formulate probabilistic "laws" of translation, explaining what translation is "likely to involve, under one or another array of specified conditions" (Toury, 1995, pp. 15-16). Translation scholars, before and after Toury, have identified linguistic features which they considered to be shared by all types of translated texts. Based on comparative analyses of source and target texts, three principal linguistic features have been identified: *simplification*, *explicitation*, and *normalization*. The problematic nature of the "universals of translation" reveals itself in the different approaches to the issue of explicitation as well. Explicitation is generally defined as introducing in the target text information which remain implicit in the source text (Olohan and Baker, 2000). On the other hand, according to Blum-Kulka, opting for the strategy of explicitation, "the translator simply *expands* the text, building into it *a semantic redundancy* absent in the original" (1986, p. 21, emphasis added). The negative connotation in Blum-Kulka's definition is also present in Berman, who considered "expansion" in connection with explicitation to be included among one of the twelve "deforming tendencies" he identified in the translation of fiction (Berman, 2000, p. 288). Berman states that "every translation tends to be longer than the original" (2000, p. 290). And "this is due to 'empty' explicitation that unshapes its rhythm, to 'overtranslation' and to 'flattening'. These additions only serve to reduce the clarity of the work's 'voice' (Munday, 2001, p. 150).

[112] There are three footnotes which provide information about Armenian culture in particular. Two of these are translations of an Armenian word and phrase; *odar*, "Ermeni olmayan" (Şafak, 2006b, p. 47) and "*Ah, marnim khalasim!*, "Ölsem de kurtulsam!" (Şafak, 2006b, p. 64). The last one briefly explains who Mesrop Mashtots is, as the name is referred to in the phrase "Mesrop Mashtots mezarında döner!" (Şafak, 2006b, p. 65)

additions make it possible to view *Baba ve Piç* as an 'original' and, thus, to see how Şafak "authenticates a translation" by "transforming it [here, *Baba ve Piç*] into an equivalent authentic text which, in its own particular sphere, can lay claim to the same authority as the original" (Hermans, 2007, p. 24).

With regard to this issue, it is also possible to consider the way Şafak (re)shapes *Baba ve Piç* in her "individual style",[113] which has informed her fiction in Turkish, and thus determined her reception in the source culture. Perhaps *Baba ve Piç* remains a translation (in the physical sense), but it can as well be considered an 'original' in respect of both its publication[114] and Şafak's interventions which seem to be carried out to tailor the text in accordance with her stylistic concerns. On the other hand, the writer's involvement in the creation of the Turkish version brings forward the issue of "self-translation" once again. Not in its conceptual, but rather literal sense —that is, "auto-translation" as "the act of translating one's own writings into another language" (Grutman, 1998, p. 257). In this sense, too, the interventions of Şafak in *Baba ve Piç* foreground the fluid nature of the concepts of 'original' and 'translation'. As Theo Hermans states, "When works are translated from one language to another by their own authors, both texts are recognized as emanating from a single source and, as a consequence, invested with equal authority" (2007, p. 20).[115] I will analyze the following examples in view of this particular framework.

[113] I use "individual style" in reference to Jenefer Robinson (1984) who employs the term to refer to a writer's way of "*describing* people, *portraying* landscape, *characterizing* personal relationships, *manipulating* rhythms, *organizing* patterns of imagery, and so forth" (p. 148), that is, those hallmarks which are attributed to a writer.

[114] I mean both the publication of *Baba ve Piç* before *The Bastard of Istanbul*, which has probably led many readers to assume that the former was written 'originally' in Turkish, and the paratextual features which, in a way, gloss over the fact that the Turkish version is a translation. As mentioned before, information regarding the translator, Aslı Biçen, and the so-called collaboration between her and Şafak, appear only in the half-title page. There is no other indication whatsoever as to the novel's being a translation.

[115] I would like to thank Prof. Saliha Paker for drawing my attention to the relevance of Hermans's discussion here to Şafak's case.

Kuzinede özenle kavurduğu fındıkların çıtırtılarından *ahbar-ı gayba* dair türlü mânâlar *devşiriyor*, tabiatın ve kâinatın fındıklar aracılığıyla ona sırlarını fısıldadığını iddia ediyordu. *Gaybı* bilen yalnızca Allah'tır *düsturuna* hürmetsizlik ve itaatsizlik etmemek için öğrendiklerini açık açık *ifşa* etmek yerine, perdeli ve sırlı ihbar etmekteydi. (Şafak, 2006b, p. 81)

[She was *picking up* various meanings regarding *news of the unseen* from the crunching sounds of the hazelnuts she was carefully roasting in the stove and claiming that the nature and universe were whispering secrets to her ear through hazelnuts. In order not to disrespect and disobey the *doctrine* that only God knows *the unseen*, she was not openly revealing the things she learned, but denounced them in a covert and secretive manner. (Şafak, 2006b, p. 81)]

[...] ve ardından ekledi: "Siz de bilirsiniz ki *ilim malûma tabidir*."
Banu Teyze köşeye sıkışmış hissetti kendini. Belli belirsiz mırıldandı: "İlmin zıddı cehalettir. *Marifetin* zıddı ise *inkâr*. *Malûmları* bilmekle olur *şuur* ve *fıtnat* ve *vicdan*... Doğrudur, *el Hak*, ilim malûma tabidir." (Şafak, 2006b, p. 248)

[(...) and then added: "You too know that *knowledge is subject that which is certain*." Auntie Banu felt herself cornered. She muttered vaguely: "The opposite of knowledge is ignorance. That of *merit* is *denial*. It is through knowing the *certainties* that the *mind*, *foresight* and *conscience* come to being... It is true, *certainly* (as God tells), that knowledge is subject to the certain." (Şafak, 2006b, p. 248)]

Şekerşerbet Hanım: "*Beşer* ki kolay kolay tatmin olmaz, beşer ki *ilm-i kelâmın* getirdiği mesuliyeti anlamaz, ya sonra daha fazlasını bilmek ister ise? [...]" (Şafak, 2006b, p. 249)

[Mrs. Sweet: "*Mankind* is not easily satisfied, mankind does not understand the responsibility posed by *the knowledge of the words*; then, what if he wants to learn more? (...) (Şafak, 2006b, p. 249)]

Kimindi hikâyeler? Anlatanın mı, yaşayanın mı, devralanın mı? Söz ki kutsaldı, söz ki salt "*kün*" demekle koskoca kâinatı ve dahi insanı oldurmuştu, peki söze dökülen hakikatler kimin malıydı? Hikâyelerin sahipleri var mıydı? (Şafak, 2006b, p. 336)

[Whose were the stories? Of the storyteller, of the one who lived them, or of the one who has taken them over? Given that the word was sacred, that the word had made the entire universe and the mankind created just by saying "*be*", then whose property were the truths expressed in words? Did the stories have owners? (Şafak, 2006b, p. 336)]

The above are some of the passages added to *Baba ve Piç*. Especially in the scenes where Auntie Banu talks with her *djinns*, we see that Şafak employs Ottoman

Turkish words which often signify concepts related to Islamic mysticism. The italicized words are examples of such concepts. In the examples cited previously, it has been mentioned that Auntie Banu declares herself a soothsayer and that she is the one in the Kazancı household to be involved in Islamic practices, thus becoming the 'representative' of the Islamic aspect of the Turkish identity, especially with her *turban*. Consequently, in these scenes which depict Auntie Banu and her *djinns* the readers comes across several archaic words, a particular register characterizing the speeches of the *djinns*, and thus a particular language use in the narration. In other words, it is possible to talk about two types of additions; namely, lexical and stylistic which are certainly interwoven.

Below is another example which shows an addition to Mr. Bitter's (the evil *djinn* of Auntie Banu) words to his master. It is in this additional part that Şafak employs Ottoman Turkish words ("tesadüf," "tevafuk," "tevafukatı gaybiye") related to Islam and mysticism and this serves to infuse the Turkish text with a certain discourse and register reflecting Şafak's individual style.

English Version:

> Auntie Banu paled as Mr. Bitter on her left shoulder whispered into her ear: "*When do we remember the things we remember? Why do we ask the things we ask?*" (Şafak, 2007, pp. 306-7)

Turkish Version:

> Banu Teyze'nin rengi attı. Sol omzunda oturan Ağulu Bey keyifle tısladı kulağına:
> *Söyler misiniz efendim? Hatırladığımız şeyleri ne zaman hatırlar, sorduğumuz sualleri neden sorarız? Rastlantısal olan şeyler tesadüf müdür yoksa tevafuk mudur?*
> *Tevafukatı gaybiye...* (Şafak, 2006b, 318)

[Turkish Version in Back-translation:

> Auntie Banu paled. Mr. Bitter hissed into her ear with pleasure:

Would you tell me master? When do we remember the things we remember and why do we ask the things we ask? Are those accidental things mere fortune or a [divine] design?
The design of the unseen... (Şafak, 2006b, p. 318)]

The lexical additions to the passages above then function in several ways. First, they characterize the register of the *djinns* which also foreground the Islamic or religious aspect of the Turkish culture. The Ottoman Turkish words do not only add a sense of 'ancientness', which suits to the *djinns*' ability to give information about the past, but they also inform the register syntactically. Here is another example illustrating a similar lexical addition which is now employed in the portrayal of the setting, i.e. Istanbul.

English Version:

If there is an eye in the seventh sky, a Celestial Gaze watching each and every one from way up high, He would have had to keep Istanbul under surveillance for quite some time to get a sense of who did what behind closed doors and who, if any, uttered profanities. (Şafak, 2007, p. 214)

Turkish version:

Fezâ-yı ıtlâk dedikleri o nihayetsiz gökyüzü anlatıldığı gibi yedi katlı yetmiş sırlı ise eğer ve onun yedinci katında bir göz, yukarılardan herkesi seyreden bir Semavi Ayn varsa, kimlerin kapalı kapılar ardında neler çevirdiğini, kimlerin ne günahlar işlediğini bilebilmek için uzun zamandır bu *şehr-i* İstanbul'u izliyor olsa gerek. (Şafak, 2006b, p. 220)

[Turkish Version in Back-translation:

If the endless sky which they call fezâ-yı ıtlâk (the boundless sky) is of seven heavens and is seventy times silvered as it is told and if there is an eye in the seventh heaven, a Celestial Eye watching every one from way up high, He must have been watching *this city of* Istanbul for a long time to be able to know who did what behind closed doors and who committed what sort of sins. (Şafak, 2006b, p. 220)]

The phrase "*fezâ-yı ıtlâk*" like "*tevafukatı gaybiye*" of the previous example has a religious connotation and requires knowledge regarding the creation of the universe according to Islam. Besides adding to the characterization of Istanbul "as a city where nationalist ideals of modernity and Islam coexist" (Bulamur, 2009, p. 23), the

narration embellished with such archaic vocabulary is also made to suit the long history of the city. As mentioned above, the lexical additions, "*fezâ-yı ıtlâk*" and "*şehr-i* [İstanbul]", as in "*tevafukatı gaybiye*" ["*the design of the unseen*"], can be also considered to be stylistic additions in the way that they shape the syntactic structure of the narrative. These phrases are archaic in terms of grammatical structure as well, since this type of a structure does not exist in modern Turkish, but in Ottoman Turkish. This holds true for some of the following examples of lexical additions, too.

The second function of these lexical additions has to do with the semantic content. Because these additions are closely related to particular issues within Islam and mysticism, they also inform the Turkish text semantically, besides characterizing a certain register or setting. Words like "gayb," "malûm," "düstur," "marifet," "fıtnat," and "kün" are Ottoman Turkish words some of which would actually sound 'foreign' or unintelligible to (probably) a considerable number of Turkish readers. Even if the words may sound familiar, such as "marifet", the reader may not be aware of their deeper meaning in the context of Islamic mysticism. So, regarding these particular instances, it is not only the lexical choices which present a certain degree of 'difficulty', but also the semantic content which requires knowledge about a specific cultural context. In other words, the lexical additions above also serve to add different layers of meaning to the text.

It should also be noted that apart from these scenes characterizing the metaphysical relationship between Auntie Banu and her *djinns*, Şafak has embellished the language of the Turkish version with additions of many words and phrases in Ottoman Turkish throughout the text. Portraying Café Kundera, for instance, Şafak adds the phrase "ebedi tekerrürlerin penahı" ["the shelter of eternal

repetitions"] (Şafak, 2006b, p. 208); the characters that the Nonnationalist Scenarist of Ultranationalist Movies created are referred to as "tahakkümperver ataerkilliğin tezahürleri" ["manifestations of tyranny-loving patriarchy"] (p. 218); the time of the evening at Asmalımescit when Asya, Armanoush, Zeliha and Aram go drinking is "vakt-i kerahat" ["time of aversion", i.e. the time of the day when praying is regarded reprehensible] (p. 259); "every paranormal feat" which Asya remembers taking pleasuere in as a child becomes "sihr-i helal ve sihr-i haram" ["the permissible magic and the impermissible magic"] (p. 311). So, the additions of Ottoman Turkish words and phrases are not limited to the register of Auntie Banu's *djinns*; in fact, they underline an effective '(re)writing' strategy governing the whole text.

Perhaps more significant than the meaning of these particular concepts are Şafak's motives in resorting to such alterations in the Turkish text. So, in other words, what are the reasons for considering these additions to be the hallmarks of Şafak's individual style? There are two primary motives which seem to have underlain these lexical and stylistic additions and these can be easily detected in Şafak's own discourse that she employs in the interviews. The first one is, Şafak's interest in Islamic mysticism, and the second one, her interest in language(s), particularly Ottoman Turkish, which she deliberately prefers to use in her writing. In many of her interviews, Şafak has repeatedly mentioned these two issues; the former has been quite frequently on the agenda especially last year due to Şafak's best-selling last novel, *Aşk* (*The Forty Rules of Love*) which deals partly with the story of Mevlâna and Şems. Yet, Şafak's relationship with mysticism, or, her being acknowledged as a writer interested in this topic, goes back to *Pinhan* [The Sufi], her first novel which had won the Mevlâna Prize back in 1998. Since then, Şafak's interest in sufism has continually been referred to and it has also been viewed as one

of the influences on her language; i.e. her preference for "old" words. Şafak has several times stated that she began reading about sufism fifteen years ago in the university years and that it first started as an intellectual interest, but the more she read, the more it became "an emotional relationship".[116] In Melih Bayram Dede's interview (*Dergibi*, 2002), Şafak states

> İlk romanım *Pinhan*'dan bu yana, diyebilirim ki tasavvuf benim edebiyatçılığımın ayrılmaz, ayrışmaz bir katmanını oluşturuyor. Bunun tek bir sebebi var. Çünkü tasavvuf ve heterodoksi benim yaşamımın da ayrılmaz, ayrışmaz bir katmanını oluşturuyor. Yani ben bu temaları entellektüel bir meraktan hareketle veya ilginç geleceğini düşündüğüm için sonradan tuz-biber-tatlandırıcı-baharat gibi romana katmıyorum. Zaten tasavvufla ve heterodoksiyle bir derdim, bir temasım olduğu için bu konular da kendiliğinden romanlarıma sızıyor.[117]
>
> [I can say that since my first novel *Pinhan* (*The Sufi*), sufism has formed an inseparable and indissoluble layer of my writing. This has one single reason. Because sufism and heterodoxy have formed an inseparable and indissoluble layer of my life as well. That is to say, I do not include these themes due to an intellectual curiosity, or, like salt-pepper-sweetener-seasoning, because I thought it would be interesting. It is because I have been in touch and have had a concern for sufism and heterodoxy that these themes have spontaneously seeped into my novels.]

As for her preference to employ archaic, i.e. Ottoman Turkish, words and phrases in her writing, Şafak has frequently touched upon her objection to the division classifying words as "old" and "new", which she considers to be one of the 'ideological' divisions separating secularists and conservatives. Şafak believes that languages have lives of their own and that it is against the nature of languages to enforce certain measures, as in the case of the "purification" of Ottoman Turkish by

[116] It is possible to find many interviews with Şafak regarding her interest in sufism, which are available at her official website (http://www.elifsafak.com.tr). March 2009 issue of *Milliyet Sanat*, for instance, appeared with a picture of Şafak and whirling dervishes on its cover, with the title "Yeni Romanı *Aşk*'ta Elif Şafak Sırrını Açtı" ["In Her New Novel *Aşk* Elif Şafak has Confided Her Secret"]. Sonat Bahar's interview with Şafak (*Sabah*, 18 March 2009) is entitled "Hayatımın en hippi döneminde tasavvufla tanıştım" ["I got acquainted with sufism in the most hippie period of my life"]. Also in her previous interviews, Şafak often mentions this interest of hers, see, for instance, Hasan Öztoprak's interview "Sezgilerimle Yazıyorum" ["I Write with My Intuitions"] (*E Dergisi*, 2002) and Feridun Andaç's interview "Hikâye Anlatmayı Bilen Bir Yazar" ["A Writer who Knows Telling Stories"] (*Cumhuriyet Dergi*, 2002).

[117] Available at http://www.elifsafak.us/roportajlar.asp?islem=roportaj&id=53

getting rid of words of Arabic and Persian origin which were considered foreign and archaic. Şafak's words below not only summarize what she thinks about the language issue, but also reflect the way her discourse informs both the language and the textual discourse of *Baba ve Piç*.

> Dil konusunda Türkiye de son derece katı önyargılar olduğunu düşünüyorum. Bizde şöyle bir eğilim var. Diyelim aynı anlamı karşılayan iki kelime var. Biri daha eski, biri daha yeni. Mesela, "ihtimal" kelimesi ile "olasılık" kelimesi. Türkiye de insanlar bu iki kelimeye bakıp, hemen hangisini eleyelim diye düşünüyorlar ve kendilerini hangi kesime ait görüyorlarsa, ona göre, bu kelimelerden birini atıp, birini kullanıyorlar.
>
> Yani bir tarafta kendini tamamıyla Batıya ve Batılılaşmaya adamış bir kesim var. Bunlar geçmişini bilmiyor, bilme gereği duymuyor, araştırmıyor, önemsemiyor. Öteki tarafta da bu kesime tepki duyarak gelişen bir kesim daha var. Bunlar da geçmişi göklere çıkartıyor ve Osmanlı'nın her şeyini savunmaya kalkıyor. Bu zıt gibi görünen kesimler aslında birbirinden hiç de farklı değil. Çünkü "batıcılar" da "gelenekçiler" de geçmişi tek bir renge, tek bir özelliğe indirgiyor. Her iki taraf da geçmişin ne denli çok yönlü, çok sıfatlı olabileceğini görmek istemiyor. Aslında aynı şeyi yapıyorlar. İki kesim de eleştirel bir gözden yoksun. Bence bunların dışında üçüncü bir yol olmalı. İnsan içinden geldiği geleneği bilmeli ve onunla yetinmeyip, onu dönüştürmeli.
>
> Ben kelimelerin de tıpkı insanlar gibi bir ömürleri olduğuna inanıyorum. Ve kelimelerin ecelleriyle ölmeleri gerektiğini savunuyorum. Yani "ihtimal" kelimesi yaşamaya devam ediyorsa, miadını doldurmamışsa, bırakalım yaşasın. Zorla kafasına vura vura bir kelimeyi ortadan kaldırmak, dilin akışkanlığını bozar. En kötüsü kuşaklar arası süreklilik kalmaz. İnsanlar birbirlerinin dilini anlamaz. Ama öte yandan "olasılık" kelimesi de yaşıyorsa, o da yaşasın. Duruma gore bazen bu kelimelerden biri uygun düşer, bazen öbürü. Tabii, bir de şu var. Eğer bir kelime ölmüşse, artık yaşamıyorsa, onu zorla diriltmeye çalışmak da doğru değil. O yüzden inatla Osmanlıca kelime kullananların da doğru yaptığını düşünmüyorum. Bence önemli olan akışkanlık, süreklilik. Bu bir toplumun daha sağlıklı ilerleyebilmesini sağlar. (Dede, *düşLE*, 2003)

> [I think that there are extremely rigid prejudices in Turkey about language. We have this tendency. Let's say there are two words which carry the same meaning. One is more archaic, the other more recent. For example, the word "*ihtimal*" and the word "*olasılık*" (both mean "possibility"). In Turkey, looking at these two words, people immediately think of which one to eliminate and depending on the fraction they consider themselves to belong to, they throw one of these away and use the other.

> That is, there is on the one side a group of people who have totally dedicated themselves to the West and Westernization. These do not know the past, do not feel the need to know it, do not search, do not care. On the other side is another group which has developed as a reaction to the former. These people glorify the past and support everything about the Ottoman. These two groups which seem to be opposite are not in fact different from each other at all because both "the westernists" and "the traditionalists" reduce the past to a single color, to a single property. Both sides ignore how multi-directional and multifaceted the past could be. Actually they do the same thing. Both lack a critical eye. I think there should be a third way apart from these. One should know the tradition he comes from and, without being contended with it, should transform it.
>
> I believe that words, just like human beings, have a life of their own. And I argue that a word should die when its time comes. That is, if the word "ihtimal" continues to live, if it has not expired yet, then let it live. Removing a word by forcefully beating it out destroys the fluidity of the language. The worst thing is that there won't be continuity between generations. People won't understand each other. However, on the other hand, if the word "olasılık" also lives, let it live too. Depending on the situation, sometimes one of them would be suitable, and sometimes the other. Of course, there is also this point: If a word is dead, if it doesn't live any more, it isn't correct either to forcefully revive it. That's why I don't think those who persistently use Ottoman words do the right thing. What's important to me is fluidity and continuity. This provides a society with a healthier progress. (Dede, *düşLE*, 2003)]

As can be inferred from the quotation above, Şafak's preference to include Ottoman Turkish words in *Baba ve Piç* is not simply lexical additions to the Turkish version of her novel. The deployment of these words also means the advocation of a certain discourse and standpoint which serve to determine her individual style in Turkish. In the light of the examples above, it can safely be argued that Şafak's individual style, which has been formed by her writing in Turkish, becomes visible due to these additions. It again appears that it is hardly possible to detach Şafak's extratextual discourse (manifested especially in the interviews) from the textual discourse she constructs in the Turkish version of her novel. In this sense, it is highly relevant to consider the function of Şafak's lexical, semantical and stylistic additions in transforming *Baba ve Piç* into an 'original' bearing the hallmarks of the writer's individual style.

Another aspect of Şafak's individual style is the attention she pays to details. Although this feature can also be detected in her writing in English, it is still interesting to see that in several instances the Turkish version gets much more detailed. Most of these details can be observed especially in the description of a setting or a scene. It can be stated that these 'visual' details enrich Şafak's descriptions in terms of both meaning and style as well as adding a certain complexity to the narrative structure. A comparative and interpretative analysis of the examples as they appear in the English and Turkish versions will offer clues about the way Şafak has added several details to her descriptions.

English Version:

> Whether along the grimy, narrow streets snaking the oldest quarters, in the modern apartment buildings cramming the newly built districts, or throughout the fancy suburbs, people are fast asleep. (Şafak, 2007, p. 215)

Turkish Version:

> Eski mahallelerde kıvrılan yılankavi sokaklar boyunca *dizili sıra sıra evlerde, yamaçlara inşa edilmiş gecekondularda, bakkalların hep ithal ürünler sattığı zengin muhitlerindeki* modern apartmanlarda, şehir dışına *kaçanlara ait* lüks sitelerde, her yerde insanlar derin uykuda. (Şafak, 2006b, p. 220)

[Turkish Version in Back-translation:

> *In the houses lined up in rows* along the snaky streets squirming the old quarters, *in the shanty houses built on hillsides*, in the modern apartment buildings *of the wealthy districts where grocery stores always sell imported products*, in the fancy sites *that belong to those who run away to* the suburbs, people everywhere are fast asleep. (Şafak, 2006b, p. 220)]

The phrases in bold characters are additions to the Turkish text. It is obvious that the depiction in the passage becomes more detailed due to these additions which serve to add more information to the main phrases. As discussed in Case Study I, with regard to the omissions in *The Flea Palace*, long sentences, that is, the type of syntax

marked by a chain of relative clauses constitutes one of the main features of Şafak's writing. In *The Flea Palace*, these long and sometimes complex sentences were simplified by way of omissions and/or by the use of dashes separating clauses. Quite the opposite is true for this example, since the sentence in the 'translation', i.e. the Turkish version, is restructured with particular additions to form a much longer sentence; instead of omissions, we see additions of relative clauses informing the description with visual details. Below is a similar example.

English Version:

> Watching the scene with marveling eyes, Armanoush wondered what Jean Genet would make of it. That Cherry-Vanilla Diet Coke, bead bracelets, the tart odor of semen, and childish joy could all coexist on a seamy street in Istanbul? (Şafak, 2007, p. 252)

Turkish Version:

> Bu sahneyi şaşkın gözlerle seyreden Armanuş, Jean Genet'yi *düşündü bir an. Burada olsaydı* kim bilir neler çıkarırdı bu sahneden? *Pencere pervazlarından bakan travestiler, gölgeli yorgun yüzler, manikürlü parmaklar, tespihli adamlar, şerefe kaldırılan* diyet kola kutusu, *hediye edilen nazar* boncuklu bilezik, *ekşi ekşi katmerlenen ter* ve meni kokuları, *her şeye rağmen kaybolmayan masumiyet*... tüm bunlar *buluşup kaynaşabiliyordu* İstanbul'un salaş bir sokağında. (Şafak, 2006b, pp. 258-9)

[Turkish Version in Back-translation:

> Watching the scene with marveling eyes, Armanoush *thought of* Jean Genet *for a moment*. What would he make of this scene, *if he were here? Transvestites leaning from window frames, weary shadowed faces, manicured fingers, men with prayer beads*, the diet coke *raised to toast, the evil-eyed* bead bracelet *offered as a gift*, the odor of *sweat* and semen *becoming sourer and sourer, innocence which is not lost in spite of every thing*... all these could *come together and blend* in a seamy street of Istanbul. (Şafak, 2006, pp. 258-9)]

In this scene where a street in Beyoğlu is depicted from the viewpoint of Armanoush we see several details added to the Turkish version. The things that coexist together on the street do not only involve the diet coke, bead bracelets, the odor of semen and childish joy. There is also the description of the transvestites, one of whom gets

Asya's evil-eyed bead bracelet as a gift, drawing attention to particular visual details about their faces and hands. Next to the transvestites are men with prayer beads, a detail which proves the intentionality of Şafak's additions. It is quite clear that the juxtaposition of transvestites to men with prayer beads, of the evil-eyed bracelet to diet coke validate the assertion put forward in the last sentence. Just as the previous example juxtaposes shanty houses and modern apartment buildings, the poor and the wealthy, the old and the new, the details in this example add further oppositions. The evil eye signifying a 'traditional', authentic local element coexists with diet coke standing for the modern and inauthentic foreign (i.e. 'Western') element. Likewise prayer beads draw attention to religion, while transvestites leaning from window frames on a street famous for its taverns seem to contradict the religious aspect of the city. Consequently, the additions of details in this example clearly support the depiction of Istanbul as a city of contradictions and oppositions, which may also be interpreted as the assertion of the "in-betweenness" discourse characterizing the city. Hence, we see that the lexical and stylistic additions carried out by the writer also serve to enhance the semantic content in accordance with the textual discourse informing the narrative.

The final example of additions which make Şafak's individual style recognizable in *Baba ve Piç* is also from the scene which portrays "şehr-i İstanbul" ["the city of Istanbul"] watched over by a "Celestial Gaze" and populated with multifarious houses and buildings, and people from different walks of life. The example shows that a whole passage is added to the Turkish version to further elaborate the diversity of the people living in the city.

> Temizlikçi kadınlar, sitelerdeki kadınların sabah akşam yaptıkları duşların ya da köpüklü, süt banyolarının uzunluğuna ve sıklığına şaşmaktan kendilerini alamıyorlar.

> İmamlar, simitçiler, fırıncılar, temizlikçiler, hırsızlar, çöpçüler ve çöp karıştıranlar, evsizler, fahişeler, pezevenkler, kulüplerdeki gece nöbetini bitiren fedailer, konsomatrisler, taksiciler, şehri terk edenler ve henüz kapısına varanlar, duvarlara slogan yazmak için sokaklara çıkmış olan sağcı ve solcular... bu erkenciler dışında, İstanbul'un geri kalanı hâlâ derin uykuda. (Şafak, 2006b, p. 221)
>
> [The cleaning women cannot help but be bewildered at the length and frequency of the showers or the foamy milk bath which the ladies in the affluent sites have day and night.
> The *imams, simit* vendors, bakers, cleaners, thieves, street sweepers and garbage pickers, the homeless, prostitutes, pimps, bodyguards finished off their night duty in clubs, B-girls, taxi drivers, those who leave the city and those who have just arrived at its door, the rightists and leftists who have gone out in the streets to write slogans on the walls... except from these early birds, the rest of Istanbul is still fast asleep. (Şafak, 2006b, p. 221)]

Evidently, the passage, which is in the form of a 'list', would not surprise the reader who is familiar with Şafak's style in Turkish. The first Case Study on *The Flea Palace* has also mentioned Şafak's construction of long sentences in the form of lists with particular details related to the depiction of a setting or a character. The example above also lists the various people from different walks of life, but specifically draws attention to those from the margins of the society. Thus, there is again a juxtaposition which we can say functions as a narrative strategy. Marginal figures such as prostitutes, pimps, B-girls (like the transvestites of the above example) appear together with *imams, simit* vendors, bakers and taxi drivers. This may be interpreted as Şafak's celebration of multiplicity and heterogeneity as opposed to fixed identities. It can therefore be argued that these examples of additions which have a function in bringing together diverse and contradictory aspects of Istanbul serve to reinforce the "in-betweenness" discourse Şafak employs. On the other hand, however, this narrative strategy of juxtaposing diverse and (seemingly) contradictory people or cultural elements are neither the center of attention in the novel, nor do they offer a challenge to the secularist versus Islamists discourse or the East-West

divide characterizing the Turkish identity. Consequently, the significance of the additions in the Turkish text seems to lie rather in their capacity to identify Şafak's individual style and in demonstrating the way Şafak has (re)shaped and transformed the 'translation' to such an extent that the 'translation' becomes "more than a mere translation" (Hermans, 2007, p. 19).

Before concluding the case study, I would like to offer two more examples which manifest Şafak's additions to the Turkish text in the way they become the imprint of the writer's individual style. Different from the previous examples, the additions below underline Şafak's academic background, and specifically the attention she pays to the conceptualization of 'time'.

English Version:

> "There is an afterlife and it's going to be worse than here," was the general opinion in the group. "So enjoy whatever time you have left."
> Some mulled it over, others stopped midword and fled into this or that picture on the wall. They took their time, as if no one was waiting for them outside, as if there was no outside, their grimaces gradually evolving into beatific smiles of indifference. Having no energy, no passion, no need for further conversation, they sunk deeper into the murky waters of apathy, wondering why on earth this place was named Café Kundera. (Şafak, 2007, pp. 88-9)

Turkish Version:

> Gruptakilerin çoğu ölümden sonra hayat olduğuna ve bunun dünyadakinden çok daha beter olacağına kaniydi. "Biz iyisi mi burada kalan zamanımızın tadını çıkaralım" şeklindeydi genel kanaat.
> *"Zaman..." diye iç geçirdi biri ama gerisi gelmedi. Genel itibarıyla masadakiler için kof bir kelimeden ibaretti zaman. Dindarların zaman anlayışından bihaberdiler; ne İslam ne de başka bir dinle ilgilendiklerinden. Bergsoncu zaman fazla ürkütücüydü, Tanpınarcı zaman ciddi ciddi özeleştiri beklediğinden ağır geliyordu; kapitalist zaman anlayışı ise umurlarında bile değildi. Varsa yoksa "mekân"dı. Varsa yoksa burası.* Sanki dışarıda bir bekleyenleri yoktu, sanki dışarısı diye bir yer hiç yoktu. *Kelimeler usul usul dağıldı ağızlarında, iyiden iyiye bir kayıtsızlık çöktü üzerlerine.* Bazıları düşünceye daldı, bazıları konuşmayı bırakıp duvardaki muhtelif resimlerden birine kaçtı. Uzun müddet bu hissiz hali korudular. *Akşam perde perde böyle çöktü Kafe Kundera'ya.* (Şafak, 2006b, pp. 101-102)

[Turkish Version in Back-translation:

Most of the group were convinced that there was an after-life and that it was going to be much worse than the world. The general opinion was, "We better make the most of our time which is left here".

"Time..." sighed one but did not continue. In general, time consisted of a hollow word for the ones at the table. They were unaware of religious people's understanding of time, for they were interested in neither Islam nor any other religion. Bergsonian time was too frightening and time in Tanpınar's sense was too deep as it required serious self-criticism; as for the capitalist understanding of time, they just did not care. The only thing that mattered was "place". The only thing that mattered was here. It was as if no one was waiting for them outside, as if there was no outside at all. *The words dispersed slowly in their mouths, a complete indifference threw itself on them.* Some mulled it over, others stopped talking and fled into one of the various pictures on the wall. They preserved this apathy for a long time. *The evening gradually fell down on Café Kundera in this way*. (Şafak, 2006b, pp. 101-102)]

English Version:

These words seemed to come effortlessly, as if time was not a sequence of ruptures but an uninterrupted continuity, easily bendable even when fractured. Mustafa would visit as if it had not been almost twenty years since he had been home. (Şafak, 2007, p. 270)

Turkish Version:

Gayri ihtiyari çıkmıştı bu sözler ağzından. *Dünyanın iki ayrı ucuna dağılmamışlar, bağlarını kopartmamışlar gibi; şecereleri* kesintiler ve kopuşlar silsilesine dönüşmemiş**,** *eksilen parçaların telafisi her zaman mümkünmüş gibi; kaldıkları yerden devam edebilir, geçmişsiz hafızasız bir ebedi şimdi' de barınabilirlermiş gibi... İçinde yaşadıkları zaman bir masal zamanıydı sanki, ben babamın beşiğini tıngır mıngır sallarken... öylesine müsait silip silip yeniden şekillendirilmeye, her an geri döndürülebilir bir çember... bir varmış bir yokmuş, belki de yaşananlar hiç yaşanmamış...*

Demek Mustafa Kazancı ailesini ziyarete gelecekti, evden ayrılalı yirmi yıl olmamış gibi... (Şafak, 2006b, p. 279)

[Turkish Version in Back-translation:

These words seemed to come effortlessly. *As if they did not fall apart in the two separate ends of the world, as if they did not sever their connection; as if their genealogy* did not turn into a series of interruptions and ruptures, *as if it were always possible to compensate for the missing pieces; as if they could move on from where they left, as if they could shelter in an eternal present with no past and memory...It*

> *was as if the time they lived in was a fairy tale time, when I used to rock my father's cradle slowly... a circle so available to be erased and reshaped again, one that can be turned any time... once there was, once there was not; perhaps what was lived was never lived...*
>
> So, Mustafa would come to visit his family, as if it had not been twenty years since he had left home... (Şafak, 2006, p. 279)]

Both passages reveal the extent to which the additions have reconfigured the Turkish text. As mentioned at the beginning of this section, there are more additions to the Turkish version than there are omissions from the English. The examples provided so far have shown that the additions vary in length; there are words, phrases, sentences, paragraphs constituting whole passages. In the scene, for instance, where the secret of the novel is revealed with the depiction of Zeliha Kazancı being raped by her brother Mustafa, the Turkish text expands with an almost one-page-long addition. The issue here is not the authorial license of Şafak as a bilingual writer to carry out whatever changes she deems suitable or how closely should the '(self-)translation' match its 'original'. The primary issue here is to understand the motives of Şafak in carrying out these alterations, how these alterations have influenced the Turkish text and how Şafak (re)shaped her 'translation' by implementing the stylistic features of her writing in Turkish.

In the aforementioned examples, we have seen that many of the lexical and stylistic additions reflect Şafak's interest in Islamic mysticism as well as her standpoint regarding the use of Ottoman Turkish. In a similar vein, the additions in the two examples above are indicative of Şafak's concern for the issue of 'time', which seems to be closely tied to Şafak's background in social sciences. Especially in the first example, there are references to (although not explanations of) Bergson's and Tanpınar's conceptualizations of 'time', and juxtaposed to these is the understanding of living in the 'here and now' as represented by the habitués of Café

Kundera who are immersed in nihilism. The second example in a sense presents a counter argument to such conceptualization and thinking, and deals with the 'circular' understanding of time, which both informs Şafak's writing and relates to her interest in Islamic mysticism. As has been discussed in detail in Case Study I, the issue of 'circularity' plays a vital role in Şafak's structuring of her novels and this is so in *The Bastard of Istanbul*/*Baba ve Piç* as well. In her review of the novel Hande Öğüt (*Radikal Kitap*, 2006) writes,

> Döngüsel düşünceye yakın duran, bu anlamda romanını da Bergsoncu zaman anlayışınca kuran Şafak, ancak biz Türkler hatırladıktan sonra Ermenilerin unutmasını bekleyebiliriz, düşüncesindedir ve bunu Armanuş' un diline tercüme eder:
> "Ermeniler için zaman bir çemberdi; geçmişin şimdide yeniden doğduğu, şimdinin geleceği doğurduğu bir döngüydü. Halbuki Türkler için zaman pek çok yerinden bölünmüş, kesik kesik bir çizgi gibiydi; geçmiş belirli bir noktada sona eriyor, şimdi sıfırdan başlayıveriyordu."
>
> [Şafak, who stands close to circular thought and in this sense structures her novel according to the Bergsonian understanding of time, believes that we can expect the Armenians to forget only when we Turks remember, and translates this to the language of Armanoush:
> "For the Armenians, time was a cycle in which the past incarnated in the present and the present birthed the future. For the Turks, time was a multihyphenated line, where the past ended at some definite point and the present started anew from scratch."]

It can be stated that it is also through these additions to the Turkish text that Şafak intensifies her narrative with plural layers of meaning. Again in the second example, the circular understanding of time, for instance, ties in with the language of the fairy tales "once there was, once there wasn't" and this leads the reader to further ponder about the relationship between the epigraph at the beginning of the novel and its implications for the structuring of the plot. All in all, Şafak's additions to the Turkish text, *Baba ve Piç*, prove to be motivated by the purpose of reshaping the 'translation' in accordance with the characteristics of the writer's individual style, which, as a result, makes it possible to consider the Turkish version an 'original'. In this sense, it

would not be misleading to argue, with reference to Hermans (2007), that *The Bastard of Istanbul* and *Baba ve Piç* appear to "end up as parallel productions which generate independent critical discourses in each language" (p. 19).

Summary and Conclusions

In Chapter 5 I have offered a comparative, critical, descriptive and interpretative analysis of Elif Şafak's *The Bastard of Istanbul* (2007) and its Turkish version *Baba ve Piç* (2006) which was translated by Aslı Biçen and the author. The analysis of the English and Turkish versions of the novel was carried out on two levels. Firstly, I discussed the status of the 'original' text, *The Bastard of Istanbul*, as "self-translation" and foregrounded Şafak's 'writing/translating' strategies in order to justify why the English 'original' of her novel could be considered a "self-translation". The purpose of this discussion was also to further understand and evaluate the reasons behind the reviewers' reception and (re)contextualization of the novel and its author as representing Turkish identity and culture. Secondly, the English and Turkish versions of the novel were analyzed comparatively in terms of their paratextual elements and matricial norms. The comparative analysis aimed to display the differences between the two versions in order to further demonstrate the status of the English 'original' as "self-translation". On the other hand, the primary aim was to display the interventions of the author who took part in translating her novel into Turkish and thus played a crucial role in shaping and reshaping both versions.

In the analysis which first delved into the status of the English 'original' as "self-translation", I have searched for the relationship between the reception of the

novel as 'representing' Turkish culture and identity, and Şafak's 'writing/translating' strategies. The examples of Şafak's narrative strategies have demonstrated the way Şafak provided cultural explanation and background for the foreign, English-speaking readers. It has been argued that the 'additional' information especially regarding socio-cultural, political and historical issues about Turkey serve not only to familiarize the English-speaking readers with the source culture, but also to shape the text in certain ways which influence its reception and representation.

In the comparative analysis of the English and Turkish versions, on the other hand, I have dealt with the differences between the paratextual and textual strategies employed by the publishers and the author herself in view of two target readerships. The comparison of the paratextual strategies, mainly in terms of the titles and cover pages, focused on the relationship between the extratextual discourse in the reviews and interviews, and the textual discourse formed by the author in the novel. As a result of this comparison, it was possible to see that the paratextual strategies in *The Bastard of Istanbul* (as in *The Flea Palace*) tended towards 'familiarizing' the foreign material for the target readers. The metonymical use of 'Istanbul' in the English title and the quite exotic, stereotypical images placed on the cover pages of the English editions have also been discussed in relation to issue of 'representation' and the discourse of 'in-betweenness'.

The analysis of matricial norms, i.e. the omissions from the English version and additions to the Turkish version, has proven to be highly significant in revealing the trans/formative role of the writer in (re)shaping the text. In this regard, I have argued that while *The Bastard of Istanbul* could be considered a "self-translation" due to the socio-cultural, political and historical information Şafak included in the text, *Baba ve Piç* seems to have acquired the status of the "original" due to the

alterations Şafak carried out. Consequently, the differences between the two versions of the novel have demonstrated that the 'writing/translating' strategies of the writer have affected the way(s) these texts were interpreted, received and represented.

CHAPTER 6

CONCLUSION

The aim of the present thesis was to explore the way Elif Şafak and her work have been received, represented and recontextualized mainly in the Anglo-American world through a problematization of the discourses formed by the publishers, reviewers, scholars, as well as the writer herself. Apart from this particular Anglo-American context, I have also analyzed the Turkish context and a "(self)translation" into Turkish by Şafak, which was required as a result of the intertwined relationship between the source and target cultures. I investigated the reception, representation and recontextualization of Şafak and her works from a wider perspective by examining the discourse constructed through the presentation and packaging of the books by the publishers, the reviewers' tendencies in recontextualizing and representing the writer and her output, and the writer's utterances in the interviews. The examination of this extratextual discourse was complemented with detailed case studies which analyzed the textual discourse formed particularly by Şafak, as revealed in her 'writing/translating' strategies. With these two levels of analysis, I also searched the interaction between translation and/or "self-translation", and the representation of the writer and her work governed by the norms and expectations of the target culture(s).

The first step of the thesis was to set forth the current context in which this study would be placed and present its theoretical and methodological framework. So, in Chapter 2, I started with a brief survey of Turkish literature translated into English in order to demonstrate the increase in the number of translations (especially of fiction), which has had an influence on the growth of scholarly and non-scholarly interest in translations from Turkish literature. Based on this interest, I provided a survey of scholarly studies on Turkish literature in English translation. The first part of this survey revealed that graduate studies conducted recently in Turkey tended to focus on the "image" of some of the most widely recognized writers of Turkish literature and the reception of their works mainly in the Anglo-American culture. Regarding these graduate studies, which are quite limited in number, I underlined the fact that although they have significantly contributed to research conducted within translation studies in Turkey by filling the gap in this particular subject, these studies have not thoroughly concentrated on the textual analysis of translations themselves. By drawing attention to the significance of in-depth analysis of the textual discourse constructed by the translator and/or the writer, I argued that the analysis of paratextual material by itself did not prove to be fruitful in disclosing the interplay between the translation strategies and the reception and representation of the translation. In the second part of the survey, I presented a review of secondary literature which introduce works of Turkish literature translated into English, and also a review of other scholarly studies on Turkish literature published in the English-speaking context. The review emphasized the informative role of these scholarly studies in (re)contextualizing Turkish literature as they have served to represent it to the English-speaking audience. Another point highlighted by this review was the way these studies contested the problematic issue of

"decontextualization" in the representation of works especially from non-Western cultures. The primary aim of this literature survey was, therefore, to emphasize the importance of scholarly studies in setting translated 'foreign' works in their respective literary, historical and cultural contexts.

In Chapter 3, I offered a critical descriptive analysis of the reception and representation of Elif Şafak and her novels particularly in the Anglo-American culture. The analysis, which was based mainly on the "epitextual" (Genette, 1997) discourse formed around Elif Şafak and her works, illustrated the ways the writer and her novels were received and represented in the reviews, interviews and articles. Throughout the analysis, I also drew upon the "peritextual" (ibid.) material such as blurbs, biographical information about the author and any other verbal or visual material informing the presentation and packaging of the books by the publishers. The critical analysis of the epitextual and peritextual discourses carried out both diachronically and synchronically revealed certain similarities as well as certain contradictions with regard to the representation of Şafak and her novels.

The majority of the reviews were written on two of Şafak's novels originally composed in English, namely *The Saint of Incipient Insanities* (2004) and *The Bastard of Istanbul* (2007), while it was possible to observe a complete 'silence' regarding translations of her novels from Turkish, i.e. *The Flea Palace* (2004) and *The Gaze* (2006). Accordingly, the critical analysis of the discourse formed by the reviewers manifested, among other issues, the power of English as the medium of a non-Western writer to be able to receive reviews and be recognized in the Anglo-American world as a bilingual author from a 'minority' culture. I observed that the reviews almost always made a note of Şafak's writing in English (a few voiced some reservations as to the use of language though), while they tended to gloss over

Şafak's translated work. On the other hand, the considerable increase in the number of reviews was evidence of the importance attached to the political context set by Şafak's trial before the publication of *The Bastard of Istanbul*. It was, to a great extent, this trial which was connected to the Turkish-Armenian conflict that determined Şafak's recontextualization in the English-speaking world. The way Şafak and her works were received and represented in the reviews, paratexts (blurbs, biographical notes, etc.), and interviews illustrated that such recontextualization was pretty much rested on a selective representation of the political agenda irrespective of any other relevant context. Thus, this selective representation in fact seemed to "decontextualize" the writer and her work as it paid hardly any attention to whatever literary merit Şafak's fiction might have, the roots of her writing within Turkish literature or the position her writing has occupied in the source system. On the other hand, the interplay between the textual and extratextual discourses has further revealed that as Şafak's writing got more involved in the issues of 'identity' (or, identity politics), the reviewers and interviewers also headed towards a more decontextualized representation of Şafak and her work.

In line with the above, one of the most suggestive discourses emanating from the reviews was Şafak's 'Western' oriented background (her birthplace and education in particular), which came to stand for her critical stance towards her national identity and her country's history, and which also made her name often appear next to Orhan Pamuk. The way these two writers were juxtaposed in view of their 'Western' education, hence their 'questioning' attitude towards their culture of origin, was one of the underlying reasons for Şafak's representation as the "interpreter" of the Turkish culture and identity. This particular issue has been a fundamental key in foregrounding the interaction between textual and extratextual

discourses, and, more significantly, in analyzing Şafak's *The Bastard of Istanbul* as a "self-translation".

One of my purposes in critically analyzing the discourse formed mainly by the reviewers was to display whether such discourse was maintained, confirmed, reinforced, or contested by the textual discourse, i.e. the 'writing' and/or 'translating' strategies employed by the writer/translator, which was analyzed in the case studies on *The Flea Palace* and *The Bastard of Istanbul*. Apart from the interaction mentioned above, I observed that the tendency to "familiarize" (Venuti, 1995) the 'foreign', in other words to gloss over the foreign by foregrounding the familiar, was also confirmed by the textual discourse. The importance attached to the discourse of 'multiculturalism' in the representation and recontextualization of the writer appeared to be rather informed by 'Western' thinking. And this was, for instance, ambiguously reflected in the 'translation' (and, transformation) of the 'foreign' to that which is more familiar, explicit, accessible, and intelligible for the target readers.

In Chapters 4 and 5, I presented two case studies on the 'translations' of two novels by Şafak in order to explore whether and how the 'writing/translating' strategies, which informed the textual discourse, confirmed and/or contradicted the extratextual discourse formed around Şafak and her works. In the critical, descriptive, comparative and interpretative analyses of the case studies, I explored both the paratextual elements (cover pages, blurbs, titles, biographical information, etc.) surrounding the texts and the matricial norms (mainly omissions and additions), in other words, 'writing/translating' strategies, observed within them. This complementary study enabled me to better explain and foreground the way extratextual and textual discourses mutually inform each other, which might have remained quite implicit if one of the two were overlooked. Peritextual and epitextual

analysis offered many valuable insights into the relationship between the representation of the author by the publishers and reviewers, and the way the author presents herself; into the packaging and presentation of the books by the publishers, and the influence this has on reception; into the author's discourse on several issues, such as multiculturalism and inbetweenness, which complemented and reinforced her narrative strategies.

The first case study in Chapter 4 provided a descriptive and critical analysis of the translation of Şafak's *Bit Palas* (2002) into English by Müge Göçek under the title *The Flea Palace* (2004). The paratextual elements that I studied pointed towards a "familiarizing" strategy (Venuti, 1995) which accords with the norms and expectations of the Anglo-American book market in particular. The representation of Şafak as "Shafak" by the publishers (as well as the author herself), the treatment of proper names and culture-specific elements, the addition of a glossary explaining these 'foreign' material, the way the book's content was presented on the back cover, and the inclusion of a kind of 'table of contents' after the title page were all indicative of the dominance of a "familiarizing" strategy.

The alterations carried out especially on the syntactical level were effective in tailoring the text through omissions and divisions. The long, 'circulatory' sentences with repetitive verbs and clauses chained to one another, which is actually one of the characteristics of Şafak's "individual style" (Robinson, 1984), were either shortened through omissions or divided up into more segments as a result of which the source text was streamlined into a more simplified and intelligible target text. I also observed that the additions served the same end, as they appeared to have a function in rendering the target text more explicit, logical and coherent in terms of content. The re-segmentation of the paragraphs as well as the adjustment of 'peculiar'

punctuation were other alterations which further increased the intelligibility of the target text.

The comparative, critical and descriptive study offered in Chapter 5 on *The Bastard of Istanbul* (2007) and its Turkish version *Baba ve Piç* (2006) revealed highly intriguing and significant findings especially in terms of the 'writing/translating' strategies carried out by the author. The notion of "self-translation" (Grutman, 1998; Hermans, 2007) has been particularly informative and helpful while exploring and demonstrating the trans/formative role of Şafak in shaping both the textual and extratextual discourses on the 'representative' function of her writing in English. Employing "self-translation" as a theoretical tool enabled me to regard Şafak's 'writing' strategies in *The Bastard of Istanbul* as strategies of 'translating' her source culture and how these have determined the way she and her work were represented in the target culture(s). The socio-cultural, political and historical information related Turkey, and to what 'Turkishness' would mean, which Şafak included within the text appeared to serve to "familiarize" the English-speaking readers with the Turkish culture. On the other hand, the kind of information about the Turkish culture and society also seemed to confirm and reinforce already existing stereotypical conceptions and representations which the target readers would easily identify with Turkey and/or Turkishness.

The comparative analysis of *The Bastard of Istanbul* and *Baba ve Piç*, on the other hand, allowed me to explore the differences between the paratextual and textual strategies employed in the two versions. This comparison revealed the considerable amount of alterations carried out during the process of translation, especially in the form of omissions from the English version and additions to the Turkish. This further reinforced the status of *The Bastard of Istanbul* as a "self-translation" in the sense

that most of the omissions were the type of 'additional' information mentioned above. Moreover, the interview I conducted with Aslı Biçen after the completion of this comparative analysis confirmed my preliminary thoughts on the writer's 'interventionist' position in the translation process. Biçen's discourse revealed that the modifications in the Turkish text were carried out by Şafak herself after Biçen completed translating the novel into Turkish. And, in fact, the translation process did not involve a collaboration between the writer and the translator, which also reinforced the trans/formative role of Şafak as a "self-translator" both in the conceptual and literal sense.

Based on the notion of "self-translation", I investigated the ways in which especially the discourses of "cosmopolitanness" and "in-betweenness" Şafak employed in the interviews have shaped both the textual discourse and, for that matter, the reception and representation of the English version. Such interaction between the textual and extratextual discourses became also prevalent in the use of the metonymical function of Istanbul both by the publishers and the writer herself. Having compared the paratextual strategies, mainly in terms of the titles and cover pages, I observed that the publishers' packaging and presentation of *The Bastard of Istanbul*, similar to *The Flea Palace* as discussed in Chapter 4, tended towards "familiarizing" the foreign material for the English-speaking readers. The metonymical use of 'Istanbul' in the English title and the quite exotic, stereotypical images placed on the cover pages of the English editions revealed that the representation of the book and the author kept in with the 'writing/translating' strategies opted for in the text. All in all, the comparative analysis illustrated that both the paratextual and the textual elements were geared to the prevailing norms in the receiving cultures, and thus coincided with the dominant "familiarization"

tendency in the re/de-contextualization of a 'foreign' work by a 'non-Western' writer.

The concept of "self-translation" also enabled me to reconsider the Turkish version not literally the translation of the English 'original', but an 'original' rewritten, or perhaps, 'de-translated' by the author. The additions to the Turkish version, which outnumbered the omissions from the English, proved that Şafak has, to a great extent, rewritten the Turkish text by implementing her 'idiolect' (and therefore her idiosyncrasy) that has formed her "individual style" in Turkish, while, at the same time, erasing those 'translational' elements that have shaped the English text. Put differently, Şafak has "authenticated the [Turkish] translation" (Hermans, 2007, p. 24) by transforming it into an 'original' just as the English original was transformed into a 'translation'.

The findings of my thesis have validated the hypothesis I have presented in the Introduction. It was hypothesized that the strategies employed in Şafak's works written/translated in/to English accorded with the target culture (principally Anglo-American) norms —inscribed with certain linguistic and cultural values, political views as well as stereotypical perceptions of the 'foreign' culture— which have determined the re/de-contextualization and representation of Şafak and her fiction in the reviews, critical articles, advertisements, paratextual elements, etc. It was also hypothesized that the writer as a "self-translator" played an 'interventionist' and trans/formative role in the representation and recontextualization of her work by way of constructing a particular discourse both through her 'writing/translating' strategies and her utterances in the interviews, which have all contributed to the 'representative' function attributed to Şafak and her fiction. On the other hand, the findings of the thesis have also paved the way for new issues with respect to the

relationship between “de/re-contextualization and “the burden of translation” (Dirlik, 2002); the “ambivalence” in the discourse on representation; and the fluidity of certain concepts in translation studies, such as the “original/translation” dichotomy.

De/Re-contextualization and “the Burden of Translation”

In the present study, I used “representation” with reference to Maria Tymoczko (2007) as a broad framework for translation. Based on the close relationship between translation and representation, I started the thesis with the aim of exploring the ways Elif Şafak and her works have been represented and de/re-contextualized in the target culture(s) through a problematization of the discourses constructed mainly by the publishers and reviewers, and also the writer herself. Obviously, almost any translation would be caught in an inevitable process of de/re-contextualization in the target culture (Venuti, 2008). However, this process appeared to have been questioned especially regarding ‘foreign’ literatures, i.e. ‘non-Western’ literatures classified under certain categories such as the “Third World”, “Middle East” or “minority”. As I initially foregrounded in the Introduction, de/re-contextualization of works —both originally written and translated in/to a major language such as English— by ‘non-Western’ writers meant that these texts were deracinated from their native contexts and ‘dehistoricized’ in order to fill in these ready-made categories. Studies on the reception of ‘Third World’ and other ‘non-Western’ writers have emphasized that the ‘de/re-contextualization’ or ‘dehistoricization’ of ‘foreign’ works was closely tied to the commodification of these literatures. The particular ways through which texts were selected for translation/publication, which

they were packaged, presented, advertised, labeled and reviewed have all been considered to play a role in this commodification.

One of the most important issues regarding this problematization of 'de/re-contextualization' was the 'representative' function attributed mainly to 'non-Western' writers. I observed that there were two particular points regarding this concern for such representation. First, the question of a single or a few writers who have come to be considered "representatives of their cultures" (Amireh and Suhair Majaj, 2000, p. 9). The fractional or selective representation of 'foreign' literatures by a few writers was discussed in Chapter 3 in relation to the juxtaposition of Elif Şafak to Orhan Pamuk. It was highly significant that Şafak and Pamuk were compared on the grounds that they "interpreted" their cultures for the Western readers. Accordingly, the second point regarding the concern for representation was "the burden of translation" (Dirlik, 2002) on the part of those 'non-Western' writers who were expected to *speak for* or *translate* their cultures.

The interviews with Şafak have revealed that she has been quite anxious about acting as a representative of her home country. Şafak expressed her reservations about this 'function' attributed to fiction and often stated that being labeled as a 'Muslim' woman writer from the 'East', she was expected to write stories about Muslim women; an attribute which she has contested. Thus, as I emphasized in the Introduction, "the burden of translation" for the 'foreign' writer could be twofold: Once the writer was *carried across* to the target culture, s/he was received and represented in a particular way, and s/he was, at the same time, expected to act as a representative of her/his culture of origin.

On the other hand, the thesis also revealed that Şafak's anti-Orientalist (or, 'anti-representation') discourse, which has been shared by many 'non-Western'

writers, did not necessarily undermine her impression as a cultural mediator. In fact, Şafak's writing, as discussed in the case study on *The Bastard of Istanbul* —quite paradoxically— contributed to the representative function which, as she claimed, has been attributed to her fiction. This also validated the claim that 'translation' or 'self-translation' in the form of composition in a major language, as in the case of Şafak, could be one of the primary ways of access to the literary world dominated by Anglo-American norms and expectations (Casanova, 2004). The critical analysis of the reviewers' discourses in Chapter 3 has shown that the principal reason underlying the 'interest' in Şafak's writing had more to do with what she represented to the 'Western' readers than with the literary merit of her work. Nevertheless, it was, to a great extent, this representative function attributed to her fiction that Şafak started to be recognized in the Anglo-American literary world as a 'minority' writer concerned with issues such as belonging, identity, multiculturalism, etc. Consequently, my contention was that even though Şafak's discourse might have underlined her concern for "the burden of translation" as a (woman) writer from the 'East', it was quite clear that she also benefited from such a "burden" which her "self-translation" paradoxically seemed to carry voluntarily.

The Ambivalence of "Self-translation"

The case studies in Chapters 4 and 5 have shown that Şafak was deeply involved in a process of "self-translation" both in a literal and conceptual sense. The interview I conducted with Müge Göçek, the translator of *The Flea Palace,* revealed that the alterations in the target text in the form of omissions, additions, re-segmentation of sentences and paragraphs, and the like were decided upon and carried out by Şafak

herself. Hence, the translation strategies of "familiarizing" the text, that is strategies which I observed to have had a role in rendering the text more explicit, fluid and intelligible, were actually employed by the writer rather than the translator. It was, therefore, possible to conclude that *The Flea Palace* could aptly be considered the outcome of a process of "self-translation" in which the writer had become the translator of her work and translated it in view of the target, particularly American, readers.

As for *The Bastard of Istanbul*, however, the notion of "self-translation" acquired a conceptual sense and got more complicated. The term "self-translation" literally refers to "auto-translation", that is, "translating one's own writings into another language" (Grutman, 1998). The term has generally been used in translation studies with reference to bilingual writers like Samuel Beckett, Vladimir Nabokov, and Karen Blixen who translated their own works and/or collaborated with their translators. The conceptual use of "self-translation", on the other hand, has become evident in references to the 'translation' process carried out by postcolonial, minority or ethnic writers. Yet, it seemed to me that the significance of the "self" has not been adequately emphasized in such considerations of writing by 'non-Western' authors, since it has rather been the concept of 'translation' alone that informed especially scholarly studies (e.g. Tymoczko, 1999a). The notion of "self-translation", however, proved to be indispensable in the case of Şafak because it signified not merely Şafak's involvement in the translation of her work, but, more importantly, her dominant authorial position in the translation of her culture, her national or cultural identity, her standpoint and even her name.

The analysis of *The Bastard of Istanbul* has also shed light on the 'ambivalence' embedded in Şafak's "self-translation". It could be observed that there

was a discrepancy between Şafak's discourse on the representative function attributed to works by 'non-Western' writers, and the 'writing/translating' strategies which made it possible to consider *The Bastard of Istanbul* to be a representation of Turkish culture and society. Moreover, most of the cultural and historical information Şafak provided for the English-speaking readers both served to reinforce Şafak's impression as a cultural mediator and confirmed, rather than challenged, existing preconceptions of what 'Turkishness' would be. The "in-betweenness" discourse, for instance, was foregrounded by Şafak in *The Bastard of Istanbul* together with the metonymic function of 'Istanbul' and with recourse to certain dichotomies, such as "secularists/Islamists" or "modernist Westernists/traditionalist Easternists". The implications of this discourse were observed both in the reviews and interpretations of the novel, which have evidenced the impact of the textual discourse Şafak constructed in her work. Thus, I concluded that Şafak's "ambivalent" discourse might have seemed to contradict prevailing ('Western') ideologies which dominate the representation and de/re-contextualization of works by 'non-Western' writers, however such "ambivalence" might not necessarily undermine dominant perspectives and preconceptions.

A Dissolved Dichotomy: Original/Translation (?)

One of the most suggestive implications of the notion of "self-translation" has been the blurring of the line between the concepts of the "original" and "translation". As it has been widely discussed in translation studies, the dichotomy has come to signify a hierarchical relationship between original writing and translation, in which the former has been prioritized as the outcome of a creative process, whereas the latter

has been perceived as a mere copy derivative of the original. Challenging views regarding the dichotomy have also been well-documented, and the metaphorical use of 'translation' referring to original composition, as in postcolonial or minority writing, has constituted part of this challenge.

The analysis of *The Bastard of Istanbul* in Chapter 5 illustrated that the 'original' version Şafak wrote in English could well be considered a 'translation'; the "self-translation" of a writer who 'represents' her culture, nation, and identity by way of including certain 'additional' details —and/or, "markers of authenticity" (Wong, 1995). Therefore, such consideration did not have much to do with Şafak's use of the English language; it was rather the socio-cultural, political and historical material which Şafak inserted into her textual discourse that mattered.

The comparative analysis of *The Bastard of Istanbul* and *Baba ve Piç*, on the other hand, revealed equally interesting results, which enabled me to further problematize the "original/translation" dichotomy. The considerable amount of modifications Şafak carried out in the Turkish version, especially in the form of omissions and additions, both re-confirmed the status of the English version as "self-translation" and transformed the Turkish 'translation' into an 'original'. Şafak obviously intended to 'rewrite' the Turkish text so as to implement her individual style in view of her authorial image in the source culture. The addition of long passages, Ottoman Turkish words and phrases, concepts regarding Islamic mysticism, and more detailed descriptions have effectively rendered the Turkish version into a 'Şafak novel'. Evaluating these changes in the Turkish version, I also observed that contrary to those in *The Bastard of Istanbul*, Şafak's 'writing/translating' strategies in *Baba ve Piç* did not always serve to make the text more explicit and intelligible. In fact, in some instances they had an opposite

function. This also validated the fact that Şafak tailored the versions in view of the norms and expectations of the target cultures.

APPENDICES

APPENDIX A. BIBLIOGRAPHY OF TRANSLATED WORKS OF TURKISH LITERATURE INTO ENGLISH (1882 – 2010)

1882
Ottoman Poems Translated into English Verse. E. J. W. Gibb (Ed.). London.

1884
The Turkish Jester, or the Pleasantries of Cogia Nasreddin Effendi. Trans. George Borrow. Ipswich.

1886
The Story of the Forty Vezirs or, the Story of the Forty Morns and Eves Written in Turkish by Sheykh-Zada. Trans. E. J. W. Gibb. London: George Redway.

1891
The Literature of the Turks: A Turkish Chrestomathy Consisting of Extracts in Turkish from the Best Turkish Authors. Charles Wells (Ed.). London.

1896
Nassr-ed-Din Hodja. *Turkish Gems, or the Tales of my Childhood's Being the Funny Sayings and Doings of Nassr-ed-Din Hodja*. Trans. S. V. Bedickian. Alleghany, PA.

1901
Turkish Fairy Tales and Folk Tales. Ignacz Kunos (Ed.). London: A. H. Bullen.

1901
Turkish Literature, Comprising Fables, Belles-Lettres and Sacred Tradition. Epiphanius Wilson (Ed.). New York.

1901
Ottoman Literature: The Poets and Poetry of Turkey. E. J. W. Gibb (Ed.). New York and London.

1913
Forty-four Turkish Fairy Tales. Ignacz Kunos (Ed.). London: Harrap.

1923
Nassr-ed-Din Hodja. *Tales of Nasr-Ed-Din Khoja*. Trans. Henry D. Barnham. New York: D. Appleton and Company.

1924
Adıvar, Halide Edib. *The Shirt of Flame*. Trans. Halide Edib Adıvar. New York: Duffield & Company.

1933
The Turkish Theatre. Nicholas N. Martinovich (Ed.). New York: Theatre Arts Inc.

1941
Adıvar, Halide Edib. *The Daughter of Smyrna*. Trans. Muhammed Yakub Khan. Lahore: Ripon Printing Press.

1946
Fairy Tales from Turkey. Trans. Margery Kent. London: Routledge.

1946
The Star and the Crescent. Derek Patmore (Ed.). Bungay, Suffolk: Constable & Co. Ltd.

1949
Güntekin, Reşat Nuri. *The Autobiography of a Turkish Girl*. Trans. Sir Wyndham Deedes. London: D. Allen & Unvin.

1951
Güntekin, Reşat Nuri. *Afternoon Sun*. Trans. Sir Wyndham Deedes. London: William Heinemann Ltd.

1952
(Ran) Nâzım Hikmet. *Selected Poems*. Trans. Nilüfer Mizanoğlu Reddy. Calcutta: Parichaya Prakashani.

1954
Makal, Mahmut. *A Village in Anatolia*. Trans. Sir Wyndham Deedes. London: Valentine, Mitchell & Co.

1954
(Ran) Nâzım Hikmet. *Poems by Nazım Hikmet*. Trans. Ali Yunus and Nilüfer Mizanoğlu Reddy. New York: Masses & Mainstream Inc.

1955
Turkish Short Stories. Halil Davaslıoğlu (Ed.). Ankara.

1961
(Göğceli) Yaşar Kemal. *Memed, My Hawk*. Trans. Edouard Roditi. London: Collins Harvill.

1962
(Göğceli) Yaşar Kemal. *The Wind from the Plain*. Trans. Thilda Kemal. London: Collins Harvill.

1964
Tecer, Ahmet Kutsi. *The Neighbourhood*. Trans. Nüvit Özdoğru. Istanbul: The Turkish Center of the International Theatre Institute.

Asaf, Özdemir. *To Go To*. Trans. Yıldız Moran. Istanbul: Sanat Basımevi.

1965
Beyatlı, Yahya Kemal. *Selected Poems*. Trans. S. Behlül Toygar. Istanbul: Sermet.

1966
Tales Alive in Turkey. Warren S. Walker and Ahmet E. Uysal (Eds.). Cambridge: Harvard University Press.

1967
Watermelons, Walnuts and the Wisdom of Allah and Other Tales of the Hoca. Trans. Barbara Walker. New York: Parents' Magazine Press.

1967
(Ran) Nâzım Hikmet. *Selected Poems by Nazım Hikmet*. Trans. Taner Baybars. London: Cape.

1968
Köroğlu: The Singing Bandit. Trans. Barbara Walker. New York: Random House.

1968
Once There Was, Twice There Wasn't. Trans. Barbara Walker. Chicago: Follet.

1968
(Göğceli) Yaşar Kemal. *Anatolian Tales*. Trans. Thilda Kemal. New York: Dodd Mead.

1969
Fifteen Turkish Poets, 75 Poems. Trans. S. Behlül Toygar. Istanbul: İskender Matbaası.

1969
Dağlarca, Fazıl Hüsnü. *Fazıl Hüsnü Dağlarca: Selected Poems*. Trans. Talât Sait Halman. Pittsburgh: University of Pitttsburgh Press.

1970
(Ran) Nâzım Hikmet. *The Moscow Symphony and Other Poems*. Trans. Taner Baybars. Chicago: The Swallow Press.

1971
Kanık, Orhan Veli. *I am Listening to Istanbul: Selected Poems of Orhan Veli Kanık*. Trans. Talât Sait Halman. New York: Corinth Press.

1972
(Ran) Nâzım Hikmet. *The Day Before Tomorrow*. Trans. Taner Baybars. South Hinksey: Carcanet Press.

The Book of Dede Korkut: A Turkish Epic. Faruk Sümer, Ahmet E. Uysal and Warren S. Walker (Eds.). Austin, Texas: University of Texas Press.

1973
An Anthology of Turkish Short Stories. Ali Alparslan (Ed.). Istanbul: RCD Cultural Institute Publications.

(Göğceli) Yaşar Kemal. *They Burn the Thistles*. Trans. Margaret E. Playton. London: Collins Harvill.

1974
Anday, Melih Cevdet. *On the Nomad Sea*. Trans. Talât Sait Halman. New York: Geronimo Books.

(Göğceli) Yaşar Kemal. *Iron Earth, Copper Sky*. Trans. Thilda Kemal. London: Collins Harvill.

The Book of Dede Korkut. Trans. Geoffrey Lewis. Harmondswoth: Penguin Books.

1975
(Göğceli) Yaşar Kemal. *The Legend of Ararat*. Trans. Thilda Kemal. London: Collins Harvill.

(Ran) Nâzım Hikmet. *Things I Didn't Know I Loved*. Trans. Randy Blasing and Mutlu Konuk. New York: Persea Books.

The Teeny-Tiny and the Witch Woman. Trans. Barbara Walker. New York: Pantheon Books.

1976
Bilbaşar, Kemal. *Gemmo*. Trans. Esin B. Rey and Marianne Fitzpatrick. London: P. Pwen.

(Göğceli) Yaşar Kemal. *The Legend of the Thousand Bulls*. Trans. Thilda Kemal. London: Collins Harvill.

Modern Turkish Drama: An Anthology of Plays in Translation. Talât Sait Halman (Ed.). Minneapolis: Bibliotheca Islamica.

1977
Dağlarca, Fazıl Hüsnü. *Quatrains of Holland*. Trans. Talât Sait Halman. Istanbul: Cem Yayınevi.

(Göğceli) Yaşar Kemal. *The Undying Grass*. Trans. Thilda Kemal. London: Collins Harvill.

Nesin, Aziz. *Istanbul Boy: Böyle Geldi Böyle Gitmez: The Autobiography of Aziz Nesin, Part I*. Trans. Joseph S. Jacobson. Austin, Texas: University of Texas Press.

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